

THE HARSHACHARITA

OF
BĀNABHATTA

(Uchchvāsas I-IV)



EDITED

With an Introduction and Notes

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PREFACE.



The present edition contains a portion of the text of the Harshacharita (Uchchhvāsas I-IV). As there is at present no other annotated edition of the Harshacharita in the market, the present edition needs no apology. This edition will, it is hoped, meet all the requirements of the University student. No pains have been spared to make the book useful not only to the college student, but also to the general reader.

The commentary of S'aṃkara published by the Nirṇaya-sāgara Press has been highly useful to me. The elegant and spirited translation of the Harshacharita by Prof. Cowell and Mr. Thomas is a monument of skill and learning. Though I have unfortunately had frequent occasion to differ from them, my sincerest thanks are due to them, particularly for happy renderings of words and phrases. The Harshacharita is a difficult book and I am afraid that many passages have still remained obscure. I crave the indulgence of the reader and will most thankfully receive all suggestions and criticisms.

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from the Harshacharita* is given in the footnote below. In the introductory verses to the Kādambari the genealogy is given as follows. Kubera was a Brāhmaṇa of the Vātsyāyana gotra and was honoured by many Gupta kings. His son was Arthapati, whose son was Chitrabhānu who was Bāṇa's father. The student will notice that in this narrative, Pās'upata, who appears to have been the great-grand-father of Bāṇa, if we are to rely upon the Harshacharita, is omitted. It is strange that Bāṇa (or his son who is supposed by some to have written the introductory verses to the Kādambari) should have forgotten his own great-grand-father. The only explanation that we offer (of course with great hesitation) is that the verses containing the reference to Pās'upata were not to be found in the Mss used for preparing the printed editions of the Kādambari.

The progenitor of Bāṇa's family, Vatsa, lived in a place called Pritikāṭa on the banks of the Hiranyabāhu, otherwise called S'ona. Bāṇa's mother, Rājadevī, died while he was yet a child. He was all the more dear to his father, who was a very mother to him. Bāṇa had the misfortune to lose his father when he was about fourteen years old. Bāṇa tells us that he thereafter led a wandering life. He mentions as the

* वत्स, cousin of सारस्वत who was the son of सरस्वती and दधीच.

कुबेर (a descendant of वत्स).

अच्युत

ईशान

हर

पाशुपत

अर्थपति

शुभ्र ईश शुक्ति कवि महीदत्त धर्म जातवेदस् चित्रमानु व्यस अहिदत्त विश्वरूप
बाण.

companions of his wanderings a number of persons*. Although Bāṇa had ancestral wealth sufficient to maintain him in ease and comfort, yet his strong curiosity to see different lands impelled him to wander from place to place and made him an object of ridicule in the eyes of his elderly contemporaries. After finishing his wanderings in which he gathered a rich harvest of wisdom and experience, he returned to his native place Brāhmaṇādhivāsa (or Prītikūṭa) with broadened sympathies and a widened outlook.

One day in the height of summer, when Bāṇa sat in his house after the midday meal his cousin (born of a S'ūdra woman) Chandraśena ushered in a courier who brought a letter from Kṛishṇa, a brother (cousin) of Emperor Harsha. In the letter Kṛishṇa referred Bāṇa to the messenger Mekhalaka and bade him lose no time in carrying out the wishes of the writer. The message was:—“Emperor Harsha's ears have been poisoned against you by some wicked people. But I knew the truth about you and interceded on your behalf with the king and told him that you (Bāṇa) must not have been guilty of anything beyond youthful rashness and folly. The king admits this and so you should come to the Emperor's court without delay.”

After a good deal of misgiving as to how he would be received at the court of Harsha, Bāṇa performed some auspicious rites and set out from his native place Prītikūṭa. On the third day he reached the camp of Harsha which was then on the Ajirāvati near the town Manītāra.

* “अमवशास्य वयसा समानाः सुहृदः सहायाश्च । तथा च । भ्रातरौ पारशवौ चन्द्रसेनमभियुक्तौ, भाषाकविरीशानः परं मित्रं, प्रणयिनौ रुद्रनारायणौ, विद्वांसौ वारवाणवासवाणौ, वर्णकविर्वेणीमारतः, प्राकृतकृतकुलपुत्रो वासुविकारः, वन्दिनावनद्वाणसूचीवाणौ, काल्यायनिका चक्रवाकिका, जाङ्गलिको मयूरकः, ताम्बूलदायकक्षण्डकः, भिषगपुत्रो मन्दारकः, पुस्तकवाचकः सुदृष्टिः, कलादश्वानीकरः, हैरिकः सिन्धुपेणः, लेखको गोविन्दकः, चित्ररुद्रीरवर्मा, पुस्तककुमारदत्तः, मार्दन्तिको जीमूतः, गायनौ सोमिलग्रहादिलौ, सैरन्ध्री कुरङ्गिका, वांशिकौ मधुकरपारावतौ, गान्धर्वोपाध्यायौ ददुरकः, संवादिका केरलिका, लासकयुवा ताण्डविकः, आश्विक आखण्डलः, कितवो भीमकः, दौलालियुवा क्षिण्टकः, नर्तकी हरिणिका, पाराशरी सुमतिः, क्षणिको वीरदेवः, कथको जयसेनः, द्रौवो वक्रवर्णः, मञ्जसाधकः, करालः, अमुरविवरव्यसनी लोहिताक्षः, धातुवादविद्विहङ्गमः, दार्दुरिको दामोदरः, ऐन्द्रजालिकश्चक्रोराक्षः, मस्करी ताम्रचन्द्रः ।”

When Bana was presented to Harsha who had with him the son of the king of Malva the emperor received him at first with mock signs of anger, but afterwards showed him much favour. After basking in the sunshine of royal favour, Bana returned to his native place. He was greeted with a cordial welcome by his friends and relatives. The reader Sudrishti entertained him with a recital of the Vayupurāṇa. Then the bard Sâchibâna recited two verses (Āryas) which pointedly referred to the life of Harsha. All were charmed and Bana's cousins (sons of his paternal uncles) Ganapati, Adhipati, Târapati and Sâjâmala, looked at one another and the youngest of them, Sâjâmala, made bold to ask Bana to tell them from the beginning the wondrous story of Harsha's life. Bana expressed his inability to do justice to the mighty deeds of the emperor and as the day was far advanced, began the narrative the next morning.

Here ends the autobiographical part of the Harsha-charita with which alone we are concerned at present.

As to the later stages of Bana's life we have no account left. He died leaving his romance of Kâdambari unfinished. Bana's son tells us, in the introduction to the Uttarabhâga, that he finished the Kâdambari as a work of filial duty and not out of pride*. Dr Buhler says that the name of Bana's son was Bhushanabana†. In some MSS of the Kâdambari the son is called Pulinda‡ or Pulina. Dhana-pala, while praising Bana in his introduction to the Tilaka-manjari seems to suggest that Pulinda was the name of his son§.

* “याते दिव पितरि तदचसैव सार्धं वि-छेदमाप भुवि यस्तु कथाप्रवच । दु ख सता तदसमाप्तिरुत विलोभ्य प्रारब्ध एव स मया न वदित्वदर्पान् ॥”

† See Dr Peterson's Introduction to Kâdambari p 40

‡ Vide Prof S R Bhandarkar's report on the search for MSS 1901-5-1905 6 p 39, see also Dr Stein's catalogue of Sanskrit MSS at Jammu p 299

§ केवलोऽपि स्फुरन्वाण करोति विमदान्ववीन् ।

किं पुन क्लृप्तसन्धानपुलिभ्र (न्द?) वृत्तसन्निधि ॥ verse 26

(It will be noticed that the verse has two meanings)

It is said that the poet Mayūra was a contemporary and father-in-law of Bāṇa. Mayūra praised the sun in hundred verses, which make up the Sūryas'ataka and became free from leprosy. Bāṇa became jealous of him, maimed himself, composed the Chandīs'ataka in honour of Durgā, who made him all right. The story of Mayūra's freedom from disease is alluded to in the Kāvyaaprakāśa*. There are Subhāshitas in which Bāṇa and Mayūra are spoken of as contemporaries and as patronized by king Harsha†. Verses from the Sūryas'ataka are quoted in the Dhvanyāloka (latter half of 9th century A. D.)‡. The Kāvikanṭhābharana of Kshemendra mentions Mayūra by name and quotes a verse as his which is found in the Sūryas'ataka§. So it is not beyond the bounds of probability that Bāṇa and Mayūra were contemporaries. A Mayūra is mentioned as one of the companions of Bāṇa in his wanderings (see the passage quoted above on p. III). But as he is mentioned there as a snake-doctor ('Jāngulika' = Vishavaidya), it seems to us that he is not the same as the poet Mayūra. The commentators of the Bhaktāmarastotra of the Jain Mānatungāchārya say that Mānatunga lived at the court of Bhoja in Ujjayini and was a contemporary of Bāṇa and Mayūra. They further narrate various stories about Bāṇa and Mayūra. We believe that those stories have no historic basis and are purely imaginary. We therefore refrain from reproducing them here.

II The date of Bāṇa.

As we are fortunate in possessing some account of Bāṇa from his own pen, so also we are lucky in being able to fix

* 'आदित्यादिर्मयूरादीनामिवानर्थनिवारणम्' काव्यप्रकाश I.

† 'अहो प्रभावो वाग्देव्या यन्मातङ्गदिवाकरः ।

श्रीहर्षस्याभवत्सभ्यः समो वाणमयूरयोः ॥'

This verse is ascribed to Rājas'ekhara and is quoted in the Subhāshitāvali and the Śārngadhara-paddhati.

‡ 'स चित्रवर्णविच्छित्तिहारिणोऽखनीपतिः ।

श्रीहर्ष इव सद्गुह्यं चक्रे वाणमयूरयोः ॥'

नवसाहस्राक्षचरित II. 18.

§ The verse 'दत्तानन्दाः' &c. (9th in the Nir. ed. of सूर्यशतक).

§ In the fourth सन्धि of the कविकण्ठाभरण the verse 'मस्तव्य-
स्त्वय्यो' &c. is quoted as Mayūra's (verse 18 of the सूर्यशतक).

the date of Bāṇa beyond the possibility of cavil. As a matter of fact Bāṇa's date is one of the surest planks in the tottering structure of ancient Indian Chronology.

This is not the place to set out in detail how Bāṇa's date has been fixed. Suffice it to say that a famous Chinese traveller, Hiouen T'sang, was in India from 629 A. D. to 645 A. D. He has left extensive memoirs of his travels, in which he speaks in detail about a king Harsha who was the emperor of northern India. Although there are slight discrepancies in the accounts of Harsha furnished by Bāṇa and by the Chinese pilgrim, the points of agreement are so many and so striking that there is not the least doubt that the Emperor Harsha, the patron of Bāṇa, is the same as the great monarch of whom the Chinese pilgrim has left extensive notices. Harsha is said to have reigned from 606 A. D. to 648 A. D. Therefore Bāṇa must have flourished towards the end of the 6th and in the first half of the 7th century of the Christian era.

We shall set forth below a good deal of evidence which strongly corroborates the above conclusion. We believe that a part of this evidence is for the first time brought to the notice of Sanskrit scholars by us.

(1) The Harshacharita of Bāṇa is mentioned by Ruyyaka in his Alamkārasarvasva a number of times.* We are told by him that he wrote a work called Harsha-charitavārtikā†. Ruyyaka wrote his Alamkārasarvasva about 1150 A. D.

(2) Kshemendra, in his voluminous writings, men-

* “यस्तपोवनमिति मुनिभिः..” इत्यादिहर्षचरिते श्रीकण्ठाख्यजनपदवर्णने” p 47 of अलंकारसर्वस्व; “तथा च हर्षचरिते ‘अनुरूपो देव्या इत्यात्मसम्भावना’ इत्यादौ, तथा ‘यामीति न लेहसदृशम्’ इत्यादावुक्तविषय आक्षेपः” p 117 of अलं०; “यथा हर्षचरिते राज्यवर्धनं प्रति श्रीहर्षोक्तिषु ‘यदि बाल इति सुतरामपरित्याज्योऽसि ...’” p 139, ‘नमन्तु शिरासि धनूपि वा कर्णपूरीक्रियन्तामाज्ञा मौर्व्यो वा’ p. 158 of अलं० (this occurs in the 6th उच्छ्वास); “यथा वा हर्षचरितप्रारम्भे ब्रह्मसदसि वेदस्वरूपवर्णने । ...एवं तत्रैव मुनिकोषवर्णने, पुलिन्दवर्णनादौ शेषम्” p 182. He quotes from the Kādambari also. ‘चित्रकर्मसु वर्णसङ्करो यत्तिषु दण्डग्रहणानि’ p. 154 of अलं० (see कादम्बरी p 6 of P)

† ‘एषा (उत्प्रेक्षा) च समस्तोपमाप्रतिपादकविषयेऽपि हर्षचरितवार्तिके साहित्यमीमांसायां च तेषु तेषु प्रदेशेषु दृष्टा’ p 61 of अलंकारसर्वस्व.

tions Bāṇa by name a number of times.* Kshemendra tells us that he wrote his Kavikāṇṭhābharana and Suvṛittatilaka in the reign of king Anantavāja (1028-1063 A. D.) of Kashmir, and quotes a verse of king Kalas'a (1080 A. D.—1088 A. D.). So he flourished in the latter half of the 11th century A. D. Kshemendra seems to have written a work called 'Padyakādambari' based on Bāṇa's romance.†

(3) Namisādhu, the commentator of Rudraṭa's Kāvya-lamkāra, mentions the Kādambari and the Harshacharita as the specimens of the two types of prose compositions, viz. Kathā and Ākhyāyikā. ‡ From the last verse of his comment we learn that Namisādhu wrote in 1069 A. D.

(4) Bhoja in his Sarasvatikāṇṭhābharana has a few references to Bāṇa. In one place we are told that Bāṇa does not excel so much in poetry as in prose.¶ The exact dates of Bhoja's reign (which was very long, extending over 50 years) are not yet fixed. But he seems to have come to the throne in the second decade of the 11th century.

(5) The Daśarūpa of Dhanamjaya mentions Bāṇa by name.§ Dhanamjaya was patronized by king Munja. § If Munja is the uncle of the great Bhoja, which seems to be the case, Dhanamjaya flourished about 1000 A. D.

* In his औचित्यविचारचर्चा he quotes the verse 'स्तनयुगमधुसूतं' &c. and says in the same work "न तु यथा भट्टवाणस्य 'जयत्युपेन्द्रः स चकार' ". In his कविकण्ठाभरण (सन्धि II) he says "यथा च भट्टवाणस्य 'कटु कण्ठो मलदायकाः' " (which occurs in the Introduction to the कादम्बरी).

† In his कविकण्ठाभरण, क्षेमेन्द्र cites no less than seven verses from his पद्यकादम्बरी. One of them is 'तस्कालोपनते वयस्यनिधने हा पुण्डरीकेति तन्मोहव्यथनमश्मभञ्जनमलं जीवस्य सन्तर्जनम् । कुञ्जव्यापि कपिजलेन करुणं निस्पदमाक्रन्दितं येनाद्यापि च तैः स्मृतेन हरिणैः शङ्खं परित्यज्यते ॥' (this is cited as an instance of शब्दवैमल्य in the 4th सन्धि).

‡ See comment on काव्यालङ्कार of रुद्रट XVI. 22 and 26.

¶ 'यादृग्गद्यविधौ वाणः पद्यबन्धे न तादृशः ।' p. 142 of the 1st Vol. of the Benares edition. See p. 146 of the same volume for a quotation from Bāṇa 'हर इव जितमन्मथः गुह इवाप्रतिहतशक्तिः'.

§ 'यथा हि महाध्वेतावर्णनावसरे भट्टवाणस्य' under II. 35 (निर्णय० ed.); 'यथा कादम्बर्या वैशम्पायनस्य' under IV. 66.

§ 'आविष्टं मुञ्जमहीशगोष्ठीवैदग्ध्यभाजा दशरूपमेतत्' last verse of the दशरूप.

(6) Abhinanda wrote the Kālabarikathāsara, in which he faithfully versifies the story of Binas Kādambari. Abhinanda tells us that his great great grand father, Sakti svāmin, was a minister of Mukṭāpīḍa a king of the Karkota family*. Abhinanda is praised for the excellence of his Anuṣṭubh verses by Kshemendia in his Suvṛitta tilaka†

(7) The author of the Dhvanyāloka, Ānandavardhana, flourished in the reign of King Avantivarman (855-883 A. D)‡ of Kashmir. In the Dhvanyāloka Bāna and his two prose compositions are mentioned by name§. From this it follows that in the latter half of the 9th century Bāna's works had attained a pre eminent position in the world of letters.

(8) Vāmana, in his Kāvyaśālmkharasūtravṛtti seems to quote a few words from the Kādambari § Vāmana flour-

* स शक्तिस्वामिन पुत्रमवाप कुतशालिनम् । राश कर्कोटवशस मुक्ता पीडस्य मन्त्रिणम् ॥ verse 7 of कादम्बरीवधासार

† 'अनुष्टुप्ततासक्ता सामिनन्दस्य नन्दिनी । विद्याधरस्य वदने गुलिकेव प्रभावम् ॥'

We wish here to call the attention of the reader to a curious fact. Abhinavagupta says in his Dhvanyālokalochana that Bhattajayantaka wrote Kādambarikathāsara p 142 "कथातात्पर्ये संग्रहो यथा भट्टजयन्तकस्य कादम्बरीवधासारम्" The question arises whether this is a different work from that of Abhinanda or whether it is a slip on the part of the learned author of the Lochana or whether it is a mistake of the scribes. We know that Abhinanda was the son of Bhattajayanta called Vṛttikāra

‡ 'मुक्तावण शिवस्वामी कविरानन्दवधन । प्रधां रत्नाकरश्चागात्साम्राज्येष्व तिवर्मण ॥' रानतरङ्गिणी V 34

§ यथा स्वाण्वीश्वराख्यननपदवर्णने भट्टवाणस्य 'यत्र च मत्तमातङ्गगामिन्य' ध्वन्यालोक p 100, यथा हर्षचरिते 'समवाय इव विरोधिना पदार्थानाम्' p 101, 'यथा हर्षचरिते सिद्धानादवाक्येषु—'वृत्तसि महाप्रलये' p 127, 'यथा कादम्बर्या कादम्बरीदर्शनावसरे' p 87. On p 99 of the ध्वन्यालोक a passage is quoted from the Harshacharita (उच्छ्वास II) with out naming it

§ " 'अनुकरोति भगवतो नारायणस्य' इत्यत्रापि, मये, सशब्द कविना प्रयुक्तो लेख्यैस्तु प्रमादाद् लिखित इति" on 'आहेति भूतेऽप्यणलन्तम्रमाद् भुवो लटि' काव्यालकारसूत्र V 2 44. For the words 'अनुकरोति भगवतो नारायणस्य' see कादम्बरी p 6 of Dr Peterson's edition

ished in the latter half of the 8th century. We shall briefly indicate the data that enable us to arrive at this date for Vāmana. (a) Vāmana quotes from the Uttararāmacharita of Bhavabhūti a verse*. Bhavabhūti flourished about 700 A. D.†. So Vāmana is later than 700 A. D. (b) He is often quoted by Pratihārendurāja, the commentator of Udbhaṭa's Kavyālamkāra‡. Pratihārendurāja, who was a pupil of Mukula, son of Kallāṭa, flourished in the first half of the 10th century. Therefore Vāmana is earlier than 900 A. D. (c) Abhinavagupta says§ that Ānandavardhana, bearing in mind the conflicting views of Vāmana and Bhāmaha as regards Samāsokti and Ākshepa, gave the verse 'Anurāga-vatī sandhyā' (p. 37 Dhvanyāloka) as an example. So according to Abhinavagupta, Vāmana flourished before Ānandavardhana i. e. before the latter half of 9th century A. D. (d) A Vāmana is mentioned as the minister¶ of king Jayāpīṭha (745-776 A. D.) of Kashmir and is identified by Kashmirian Pandits with the author of the Kavyālamkārasūtra. These four lines of inquiry make it highly probable, if not certain, that Vāmana flourished in the latter half of the 8th century. Bāṇa's Kādambarī was well-known, as shown above, in the latter half of the 8th century.

Thus from the 12th century backwards to the 8th, we have a host of writers who refer in unmistakable terms to Bāṇa and his works. Besides those mentioned by us above, there are writers of less note such as the authors of the Nalachampū and the Kīrtikāumudī that refer to Bāṇa. We refrain from quoting them for want of space.

The date of Bāṇa is of paramount importance for the chronology of Sanskrit writers. Bāṇa in the introduction to his Harshacharita mentions a number of Sanskrit works

* 'इयं गेहे लक्ष्मीरियममृतवर्तिर्नयनयोः &c. on काव्यालंकारसूत्र IV. 3. 2. (रूपक).

† See Dr. Bhandarkar's preface to the Mālatīmādhava.

‡ See Folios 12, 55, 56, &c. of the Deccan College Ms. of Pratihārendurāja's commentary.

§ 'वामनाभिप्रायेणयमाक्षेपः, भामहाभिप्रायेण तु समासोक्तिरित्यमुमाशयं हृदये गृहीत्वा समासोक्त्याक्षेपयोरिदमेकमेवोदाहरणं व्यतरद्वन्द्वरूढ।' लोचन p. 37.

¶ 'मनोरथः शब्ददत्तश्चक्रः सन्धिमांस्तथा । बभूवुः कवयस्तस्य वामनाद्याश्च मन्त्रिणः ॥' राजतरंगिणी IV. 497.

and poets*. The first half of the 7th century is the *terminus ad quem* of these poets. In this connection we strongly recommend that the student should read Dr Peterson's valuable and instructive Introduction to his edition of the Kādambarī. Although we have the misfortune to differ from the learned author of the Introduction on a number of points, we feel confident that the Introduction will surely rouse the student's critical faculty†.

As one point (*viz.* the relative position of Subandhu and Bāna) on which we differ from Dr. Peterson is of great importance in connection with the date of Bāna, we shall discuss it here.

* The works and poets mentioned by name are—Vyāsa, Vāsavadattā, Bhāttara—Harichandra, Sātavāhana, the Setu of Pravarasena, Bhāsa, Kālidāsa, Brihatkathā and Ādhyarāja.

† The following are the most important among the points on which we differ from Dr. Peterson, though with the greatest diffidence—(1) 'it is clear that by *Ākhyayikā* in the present passage, Bāna refers to *metrical stories*, such as furnished him with the material of his own romance' (p 70), (2) Bhāsa being the contemporary or immediate predecessor of Bana (p 71), (3) the Vāsavadattā mentioned in the Harshacharita is not the one that was written by Subandhu, (4) the Natakas, with a *sūtra-dhāra* in their beginning, were novelties in Bana's day (p 80), (5) Kālidāsa was a contemporary of Bana (p 81), (6) Ādhyarāja, mentioned in the Harshacharita, is not a proper noun (p 96), (7) that Indian Astronomy, as taught by Āryabhata and Varāhamihira and as known to Kālidāsa and Bāna, is of Greek origin. About *Ākhyayikā* we shall speak later on. It should be noted that in the *Mālavikāgnimitra* Kālidāsa calls himself 'vartamāna-kavi' and styles Bhāsa as of world wide fame. So Bhāsa, who must have preceded Kālidāsa by some generations, could not have been a contemporary or immediate predecessor of Bana. We shall try to show that Subandhu preceded Bana. That Ādhyarāja was a name we know from a verse that occurs in the *Sarasvatikanthabharana* (vol I p 136 Benares edition) 'केऽभूवद्वाट्यराजस्य काले प्रावृत्तमाणि । काले श्रीमदसाहस्य केन ससृष्टमाणिः ॥'. The commentary explains that *आट्यराज* stands for *शालिवाहन* and *साहसाद्* for *विक्रम*. It is not possible to dismiss the other points briefly.

Dr. Peterson was inclined to place Subandhu, the author of the extant *Vāsavadattā*, after Bāṇa. His reasons are given on pp. 71-73 of his Introduction. 'For that after the graceless string of extravagant and indecent puns presented by the present *Vāsavadattā* had been received with approval into the national literature, a reversion should have been possible to the chastity, alike of sentiment and of diction, of Bāṇa and Bhavabhūti would be a literary miracle almost incredible.' We have to strike here a note of caution. We should always beware of foisting our modern conceptions of literary style and beauty on authors and critics that flourished centuries before us. How are we to know that the skill of Subandhu in stringing together puns might not have kindled the admiration of Bāṇa who seems to have himself thought very highly of such puzzles as *Prahelikās*? It is curious to note that Dr. Peterson, in his preface to the *Subhāshitāvali* of Vallabhadeva (p. 133), abandons the position taken up by him as to the relative position of Subandhu and Bāṇa in his introduction to the *Kādambarī*.

We think that the *Vāsavadattā* praised in the *Harsha-charita* so* eloquently is the present work of that name written by Subandhu. Our reasons are:—

(1) In Vamana's *Kāvyaśālikārasūtravṛtti*, a passage is quoted which is found in the *Harshacharita* and the extant *Vāsavadattā* of Subandhu with very slight variations†.

* कवीनामगलद्वयं नूनं वासवदत्तया । शक्येव पाण्डुपुत्राणां गतया कर्णेनोचरन् ॥. The महामाध्य commenting on the वार्तिक 'अधिकृत्य कृते ग्रन्थे सुवाक्यायिकाभ्यो बहुलम्' mentions three works of the आख्यायिका class, viz. वासवदत्ता, गुप्तनोत्तरा and जैमिनी (Kielhorn vol. II p. 313). In another place he speaks of a person who studies the आख्यायिका वासवदत्ता (vol. II p. 284). It is not probable that Bāṇa refers to this work. It is to be noted that the extant वासवदत्ता would have to be called a कथा and not an आख्यायिका as defined below.

† 'कुलिशशिसरखरनखरप्रचयप्रचण्डचपेटापाटिमत्तमातङ्गकुम्भस्यलगलम्-दच्छटाच्युरितचारकेसरभारभासुरमुखे केसरिणि' काव्यालंकारसूत्रवृत्ति I 3. 25. See *Vāsavadattā* (p. 331 of the S'rīrangam edition and p. 266 of Hall's). See हर्षचरित (उच्छ्वास VI) p. 40 of our text. In the वासवदत्ता the words are 'चपेटपाटिमत्तमातङ्गकुम्भस्यलङ्घिरच्छटाच्युरित-चारकेसरभारभासुरकेसरिकदम्बेन.' This correspondence between the वासवदत्ता and the हर्षचरित opens up the question whether Bāṇa

We have seen above that Vāmana probably flourished in the latter half of the 8th century and that he quotes the Kādambari also. It is difficult to say from what author Vāmana takes his quotation. But from the locative 'Kesarīṇi' it seems probable that the Harshacharita is drawn upon.

(2) Kavirāja, the author of the Rāghavapāṇḍaviya, mentions Subandhu, Bāna and himself as the masters of Vakrokti.* We think that the three are mentioned by the author in chronological order, placing himself last of all.

(3) Vākpatirāja, the author of Gaudavaho, a Prakrit poem, refers to the composition of Subandhu.† No other poet bearing the name of Subandhu, except the author of the Vāsavadattā, is known to us. Therefore we are justified in holding that Vākpatirāja refers to the author of the extant Vāsavadattā. Vākpatirāja was a protégé of Yaśovarman of Kānyakubja and an admirer (and perhaps friend and pupil) of Bhavabhūti. Pandit comes to the conclusion (Introduction to Gaudavaho, p. 100) that Vākpatirāja wrote his poem between 700-725 A. D. It is curious to note that while Vākpatirāja mentions the work of Subandhu in the same breath with Bhāsa and Kālidāsa, he is silent as regards Bāna who wrote a prose work similar to Subandhu's. What then is the probable conclusion? It is that when Vākpatirāja wrote Subandhu was a famous author while Bāna was yet unknown to fame.

From the foregoing it seems very probable that Subandhu, the author of the present Vāsavadattā, preceded Bāna.

In Mankba's S'rikanṭhacharita we find a verse where both Bāna and Subandhu are praised together ‡

actually borrowed the words of the वासवदत्ता. There are many passages where Bāna's words and ideas coincide with those of the Vāsavadattā. For want of space we refrain from quoting them. That one of them has borrowed from the other hardly admits of doubt.

* 'सुबन्धुर्वाणभट्टश्च कविराज इति त्रयः । वक्रोक्तिमार्गनिपुणाश्चतुर्थो विप्रते न वा ॥' राघवपाण्डवीय I. 41.

† 'भासस्मि जलणमित्ते कन्तीदेवे अ जरस रहुआरे । सोयन्धवे अ बन्धम्मि हारियन्दे अ आणन्दो ॥'

Pandit's Gaudavaho, verse 800.

‡ मेण्ठे स्वद्विरदाधिरौहिणि वशं याते सुबन्धौ विधेः शान्ते हन्त च भारयौ विप्रदिते याणे विवादवृशः । श्रीकण्ठचरित II. 53.

III Bâṇa's works.

Before proceeding with the subject of this section, a few remarks concerning the origin and development of Sanskrit Rhetoric and of Kathâ and Âkhyâyikâ in particular would not be out of place here.

The oldest writer who specifically mentions Âkhyâyikâs is Kâtyâyana*. Kâtyâyana seems to intimate that the Âkhyâyikâs he refers to were not the episodes contained in such books as the Mahâbhârata, but that they were independent and distinct works. Patanjali in his Mahâbhâshya, while commenting upon the above-mentioned Vârtika, gives the names of three Âkhyâyikâs, viz. Vâsavadattâ, Sumanottarâ and Bhaimarathî†. In another place Patanjali speaks of one who knows or studies the Âkhyâyikâ Vâsavadattâ or Sumanottarâ‡. Subandhu, who, we saw above, preceded Bâṇa, alludes to some canons of the art of poetry. In one place§ he says that the composition of a good poet should not contain superfluous words such as 'tu', 'hi' &c. In another place he says that the utterances of a good poet should be divided into Uchchhvasas (chapters) and should contain fine puns and verses in the Vaktra metre¶. This seems to refer to what are called Âkhyâyikâs, as we shall see later on. Daṇḍin|| who is gene-

* 'लुवाख्यायिकाभ्यो बहुलम्' a वार्तिक on 'अधिकृत्य कृते ग्रन्थे' पा० IV. 3. 87; 'आख्यानाख्यायिकेतिहासपुराणेभ्यश्च' वार्तिक on पा० IV. 2. 60.

† "अधिकृत्य कृते ग्रन्थे" बहुलं लुप्तकृत्यः । वासवदत्ता सुमनोत्तरा । न च भवति । भैमरथी ।"

‡ Mahâbhâshya (Kielhorn) vol. II. p. 284 'वासवदत्तिकः सौमनोत्तरिकः'. Vide p. XI above.

§ 'सत्कविकाव्यबन्ध इवावद्धतुहिनः' वासवदत्ता p. 134 (Hall).

¶ 'दीर्घोच्छ्वाससरचनाकुलं सुश्लेषववग्रघटनापटु सत्कविवचनमिव' वासवदत्ता p. 184 (Hall).

|| A few scholars are inclined to place Daṇḍin later. This is not the place to discuss at length the question. Our reasons for placing him in the 6th century are briefly these:—(1) he is mentioned as an ancient writer along with Bhāmaha and Udbhaṭa (latter half of 8th century) by Jayaratha (p. 3. अलङ्कारसर्वस्व); (2) Namisâdhu speaks of Daṇḍin as follows:— 'ननु दण्डि-मेधाविस्मृ-भामहादिकृतानि सन्त्येवालङ्कारशास्त्राणि' (p. 2 of रूढकाव्यालङ्कार). We believe the authors are arranged chrono-

rally assigned to the 6th century A. D., refers to the distinction drawn between Kathâ and Âkhyâyikâ by certain writers, disapproves of it and finally says that both are different names for the same class of composition*. Dandin further says that an Âkhyâyikâ should exhibit a profusion of compounds†. The lexicon of Amarasimha defines‡ Kathâ and Âkhyâyikâ, pointing out that the former is imaginary and has very little historical value, while the latter deals with matters of history. Bâṇa himself often alludes to the two classes of prose composition§. Bâṇa offers a glowing tribute of praise to the writers of Âkhyâyikâs that preceded him¶. He refers to some peculiarities that distinguished the Âkhyâyikâ from other classes of compositions, viz. division into Uchchhivâsas and the occurrence of the Vaktra metre. Bâṇa himself clearly intimates that his Harshacharita is an Âkhyâyikâ||. The introductory verses to the Pûrvabhâga clearly indicate that the Kâdambarî was intended to be a Kathâ ¶¶ (technically so called). This makes it clear that Bâṇa did not strike out a new path in writing his two prose works, that he had before him certain works which went under the name of Âkhyâyikâ and that criticism had been busy in laying down canons for regulating the two classes of prose composition.

logically, as मेधाविरुद्ध is mentioned in Bhāmaha's work; (3) Dandin's treatment appears crude and unscientific as compared with Bhāmaha's; (4) Bhāmaha in a few places refers to the opinions of some (अपरे, अन्ये &c.) and these are found in Dandin's work. (5) Tamil and Canarese writers belonging to the 8th century refer to him.

* See Kâvyâdars'a I. 23-30.

† 'तद्गुणां लयूनां च वादुल्याल्यत्वमिश्रणैः । उच्चावचप्रकारं तद् दृश्यमाख्यायिकादिषु ॥' काव्यादर्श I. 81.

‡ 'आख्यायिकोपलब्धार्था' अमर० I. 6. 5; 'प्रबन्धकल्पना कथा'.

§ 'काव्यनाटकाख्यानाकाख्यायिकालेख्यव्याख्यानादिक्रियानिपुणैः' p. 3 of कादम्बरी (Peterson); 'कथासु नाटकेषु आख्यायिकासु काव्येषु' p. 75 (Peterson).

¶ 'उच्छ्वासान्तेऽप्यलिङ्गान्ते येषां वक्त्रे सरस्वती । कथमाख्यायिकाकारा न ते वन्धाः कवीश्वराः ॥' हर्षचरित.

|| 'तथापि नृपतेर्भक्त्याभीतो निर्वहणाकुलः । करोम्याख्यायिकाम्भोधौ जिह्वाप्लवनचापलम् ॥' हर्षचरित.

¶¶ 'दिजेन तेनाक्षतकण्ठकोण्ठयया महामनोमोहमलीमसान्धया । अलम्भवैदग्ध्यविलासमुग्धया भिया निवदेयमतिद्वयी कथा ॥'

It is believed by some Sanskrit scholars that Bāṇa wrote before Sanskrit rhetoricians had done their best to degrade the sublime art of poetry to a pedantic enumeration of set similes and metaphors (*vide* Dr. Peterson's Introduction p. 43). We hold, with the greatest deference, that this is, to a great extent, fallacious. We possess ample evidence to establish that, long before Bāṇa flourished, the science of Rhetoric had made great progress. We find that an inscription of Rudradāman (150 A. D.) exhibits a prose containing very long compounds, alliteration (Anuprāsa) and other figures*. In the same inscription reference is made to prose (Gadya) and poetry (Padya) that are ornate, fine on account of the (poetic) conventions observed in them and that contain perspicuous, short, sweet, striking and charming words†. An inscription of the time of Samudragupta (4th century A. D.) contains a prose that vies with that of Bāṇa himself‡. The Mandasor inscription dated in the Mālava era 529 (i. e. 473 A. D.) contains verses that rival in diction and imagery the best efforts of Kālidāsa, Bhavabhūti and other masters of classical Sanskrit.§ Daṇḍin, who, as we said above, is not placed later than the 6th century A. D., gives a tolerably full treatment of Rhetoric. He says that he only improves upon what other Āchāryas that preceded him

* See Archaeological Survey, Western India. Vol. II. (about Kathiawad) p. 128.

† 'स्फुटलघुमधुरचित्रकान्तशब्दसमयोदारालङ्कृतगद्यपद्य'

‡ Dr. Fleet's Corpus Inscriptionum Indicarum vol. III. p. 8. Mark the following 'रूपगदीनानाधातुरजनोद्धरणसमन्वदीक्षाद्युपगतमनसः समिदस्य विग्रहवतो लोकानुग्रहस्य धनदवरुणेन्द्रान्तकसमस्य स्वमुज्ज्वलविजितानेकनरपतिविभवप्रत्यर्पणनित्यव्यापृतायुक्तपुरुषस्य निशितविदग्धमतिगान्धर्वललितैर्ब्रह्मिष्ठितदिदशपतिगुरुतुम्बुरुनारदादेर्विद्वज्जनोपजीव्यानेककाव्यक्रियाभिः प्रतिष्ठितकविराजशब्दस्य' &c.

§ See Dr. Fleet's Corpus Inscriptionum vol. III p. 76ff. We shall quote only two verses. 'चतुःसमुद्रान्तविलोमेललां मुनेरु-
कैलासवृहत्पयोधराम् । वनान्तवान्तरस्फुटपुष्पहासिनीं कुमारयुते पृथिवीं प्रशसति ॥
सरवशगतर्णजनवह्मभाङ्गनाविपुलकान्तपीनोरुस्तनजघनघनालिङ्गननिर्भस्मिततुङ्गिन-
हिमपाते ॥' It will be noticed that the second verse (an Āryā) forms a single compound.

had laid down* Dandin asserts that a profusion of compounds is the very life of prose† This dictum has been followed by later prose writers only too well Bhatti devotes four *sargas* of his Bhattikāvya to the illustration of subjects that properly fall to be treated under Rhetoric. He exemplifies more than thirty figures of speech. He wrote in Valabhi under a king named Dharasena. Four kings of the Valabhi dynasty bore the name Dharasena. The dates of the four kings fall between about 500 A D and 651 A D. So Bhatti was a predecessor or at least a contemporary of Bana. In Subandhu's Vāsavadattā we meet with a number of allusions to Rhetoric. Subandhu boasts of his skill in composing a work full of *paionomasia* on each syllable‡. He refers to *Sinkhṛlabandha* (a peculiar arrangement of words) and mentions the figures of speech *Utprekshā* and *Ākshepaṣ*. Bana refers to such puzzles and conundrums as *Praheḷikā* and mentions in the introduction to the *Harshacharita* a few figures of speech such as *Jāti* (*Svabhavokti*) *Utprekshā* and *Slesha*§. In the Introduction to the *Kādambari* are mentioned the figures *Dipaka*, *Upamā*, *Slesha* and *Jāti*.

In this brief *resume* we have shown that, before Bana flourished, Rhetoric had made great progress though it had not reached perfection.

The *Harshacharita* and the *Kādambari* are well known as the works of Bana. A third work, the *Chandisataka*,

* 'किं तु बीज विरूपानां पूवार्चयि प्रकल्पितम् । तदेव परितस्कृतुमयमस्य परिश्रमः ॥ काव्यादर्श II 2

† 'बीज समासभूयस्त्वमेतद्वचस्य जीवितम् ।' काव्यादर्श I 80

‡ सरस्वतीदत्तवरप्रसादशक्ते सुयन्तु सुजनैकवधु । प्रत्यक्षरश्लेषमयप्रबन्धविश्रामवैदग्ध्यनिधिनिबन्धम् ॥

§ 'शृङ्गलावन्धो वर्णप्रथनानु उत्प्रेक्षाक्षेपी काव्यालङ्कारेषु' वासवदत्ता p 126 (Hall)

¶ 'अक्षरच्युतवमात्राच्युतकविन्दुमतीगूढचतुर्थपादप्रहलिकाप्रदानादिभिः' p 3 of कादम्बरी (Peterson) 'विन्दुमती चिन्तयता प्रहेलिकां भावयता' p 88 of कादम्बरी

§ The learned translators of the *Harshacharita* intimate that the *Harshacharita* was forgotten by Indian writers, though rare copies existed unknown in libraries. They mention only the *साहित्यदर्पण* and the *वाचस्पत्य* as referring to the *हर्षचरित*. We

is ascribed to him. There is nothing improbable in Bâna's authorship of a century of verses in honour of Chandî. We know that he gives in the Kâdambarî a powerful and picturesque description of the temple of Chandîkâ. Still many hesitate to assert that Bâna was the author of the Chandîs'ataka.* A drama-styled Pârvatîpariṇaya is also ascribed to Bâna. In the prelude to the Pârvatîpariṇaya, we are told that the drama was composed by Bâna of the Vatsa Gotra†. The author of the Kâdambarî also was descended from Vatsa. The drama, though not of the highest order of merit, has some excellences of its own. The subject is the same as that of the Kumârasambhava of Kâlidâsa. There are remarkable coincidences, both of phrase and thought, between the two works. Hence it is said by some scholars that the Pârvatîpariṇaya is only the work of a plagiarist and not of an eminent author like Bâna. We think, however, that this argument does not possess much force. We know that the fine verses of Kâlidâsa were the delight of Bâna and had kindled his admiration‡. When the subject was the same, it was quite natural that Bâna should unconsciously imitate in thought and expression his favourite author. Even in Kâlidâsa we recognise the words of the Mahâbhârata and the Bhagavatgîtâ. It is further argued that the Pârvatîpariṇaya is, as compared with the Harshacharita and the Kâdambarî, quite common-place. We

have quoted above passages from *मानन्दवर्धन*, *नमिसाधु* and *रव्यक* that mention the *हर्षचरित* by name. It is clear that, at all events in Kashmir, the Harshacharita was carefully preserved and studied. For Kallhapa's indebtedness to the Harshacharita, see Dr. Stein's Kallhapa vol. I p. 133.

* We may draw the attention of the reader to the fact that verses from the Chandîs'ataka occur in the *सरस्वतीकण्ठाभरण*, in the *काव्यप्रकाश* and in *अर्जुनवर्मदेव's टीका* on *अमरदातक*. *अर्जुनवर्मदेव* (p. 3) expressly ascribes the authorship of the चण्डीशतक to बाण "उपनिबद्धं च मट्टबाणेनैवंविध एव संग्रामप्रस्तावे देव्यास्तद्भक्तिभिर्भगवता भोगेण सह प्रीतिप्रतिपादनाय बहुधा नर्म यथा 'दृष्ट्वा वासस्तदृष्टिः' &c." (verse 37 of चण्डी=).

† 'नलि कविसावर्भौमो वरसान्वयजलधिसम्भवो बाणः । नृन्वति यद्रसनायां येधेनुसल्लसिका वाणी ॥' 4th verse, Act I.

‡ 'निर्गतासु न वा कस्य कान्दिदासस्य सुस्तिषु । प्रीतिर्भुरमान्द्रासु मन्त्ररीषिव जायते ॥' Introduction to *हर्षचरित*.

think that this, even if entirely true, would not militate against Bāṇa's authorship of the work. The work might have been written before Bāṇa had attained the mastery of his mature years. In the *Pārvatīpariṇaya* we find that Bāṇa is feeling his way. His prose in the drama reminds us of the *Kādambarī* and the *Harshacharita*. Many ideas and turns of expression are common to the drama and the two prose works of Bāṇa. We cite below only one of them for want of space*. Besides we must not forget that Bāṇa was handicapped in verse. We have quoted above a critic's opinion that Bāṇa does not excel so much in verse as in prose. That remark could not have been based on the few verses that occur in the two prose works of Bāṇa. They rather refer to some compositions in verse written by Bāṇa. We suggest that the *Pārvatīpariṇaya* may be one of them. *Chandapāla* and *Guṇavinayagaṇi*, the commentators of the *Nalachampū* of *Trivikramabhaṭṭa*, inform us that Bāṇa wrote a drama entitled *Mukutaṭāḍitakaṭ*. We know nothing about this drama from other sources. *Kshemendra* quotes a verse as Bāṇa's†, in which the sad plight of *Kādambarī* due to separation from her lover is described. It seems therefore that Bāṇa wrote, according to *Kshemendra*, the story of *Kādambarī* in verse also.

In the *Kāvya prakāśa* we read that Bāṇa obtained money from king *Harsha*‡. A few scholars relying upon Kashmir tradition are of opinion that the drama *Ratnāvali* was really

* Act I 'हिमवान्—देवि कन्यापितृत्वं खलु गृहमेधिनामधिकतरं दुःखमावहति ।...कुचयुगलं परिणद्धं यथा यथा वृद्धिमेति तन्वद्गयाः । वरचिन्ताहृतमनसस्तथा तथा कादर्यमेति मे गात्रम् ॥'. Compare this with the passage in the *हर्षचरित* (उच्छ्वास IV) 'हृदयमन्धकारयति मे दिवसमिव पयोधरोन्नतिरस्याः ।...सेयं सर्वाभिमाविनी शोकाग्नेर्दहशक्तिर्यदपत्यत्वे समानेऽपि जातायां दुर्दिनरि दूयन्ते सन्तः'.

† "यदाह मुकुटाट्टिकनाटके वाणः 'आज्ञाः प्रोषितदिग्गजा इव गुहाः प्रध्वस्तसिंहा इव द्रोण्यः कूचमहाद्रुमा इव भुवः प्रोत्पगतशैला इव । विभ्राणाः क्षयकालरिक्तसकलत्रैलोक्यकर्ता दशां जाताः क्षीणमहारथाः कुरपनेर्देवस्य शून्याः समाः ॥" "

‡ "यथा वा भट्टवाणस्य—'हारो जलार्द्रवसनं नग्निनीदनानि प्रालेयशीकरमुचस्तुदिनांशुभासः । यस्येन्धनानि सरसानि च चन्दनानि निर्वाणमेधनि कथं स मनोभवादिः ॥' अत्र विप्रलम्भभरभक्ष्यैर्वायाः कादम्बर्या विरहव्यथावर्णनां &c." औचित्यविचारचर्चा.

§ 'श्रीहर्षादेवाङ्गादीनामिव धनम्.' Many MSS read धावकादीनाम्.

the work of Bāṇa, who, in return for the money bestowed by king Harsha upon him, published the work in his patron's name. This view seems to us to be entirely wrong. In the first place, there are three dramas, the Ratnāvali, the Priyadars'ikā and the Nāgānanda, the authorship of which is claimed by Harsha. The Prastāvanās to all the three dramas are identical almost word for word. In the Prastāvanā of each of the three dramas Harsha is said to be the author. No one ascribes the Priyadars'ikā and the Nāgānanda to Bāṇa. Hence the Ratnāvali also is not the work of Bāṇa. The Ratnāvali is quoted by Damodaragupta in his Kuṭṭanīmata (8th century A. D.). The Ratnāvali and the Nāgānanda are quoted by name in the Dhvanyāloka (p. 150, p. 176 respectively). The Ratnāvali is quoted at least a score of times in the Daśarūpa. The Nāgānanda and the Priyadars'ikā are also quoted in the Daśarūpa but not so frequently. But in none of these writings is there the slightest hint that the author of the Ratnāvali was Bāṇa and not Harsha. It is remarkable that Kshemendra, himself a very erudite Kashmirian scholar, quotes some verses from the Ratnāvali and attributes them to S'riharsha*.

The introductory verses attached to the Kādambari are supposed by some scholars to be the composition not of Bāṇa, but of his son or some one else. We demur to this conclusion on the following grounds. (a) If the verses had been written by Bāṇa's son, he would have referred to his authorship of them, as he does in the case of the introductory verses prefixed to the Uttarabhāga. Moreover he would not have mentioned his father in the colourless way in which the last verse (of the Pārvabhāga) speaks of Bāṇa as 'Dvijena tena &c.' (b) Kshemendra quotes in his works at least four verses of the Introduction and twice distinctly says that they are Bāṇa's (in Auchityavichāracharchā†

* In the कविकण्ठाभरण (सन्धि V) "इन्द्रजालपरिचयो यथा श्रीहर्षस्य 'एष ब्रह्मा सरोजे' &c. (रत्नावलि IV. 11). In the औचित्यविचारचर्चा he quotes the following verses as श्रीहर्ष's:—'परिमलानं &c.' (रत्ना० II. 12); 'विश्रान्तविग्रहकथः &c.' (रत्ना० I. 8); 'उदामोत्कण्ठिकां &c.' (रत्ना० II. 4); भवानके यथा श्रीहर्षस्य 'कण्ठे कृत्तावशेषं &c.', अपि च 'नष्टं वर्षवरेः' (रत्ना० II. 2-3).

† न तु यथा भट्टबाणस्य 'जयत्युपेन्द्रः स चकार दूरतः' &c.; the कविकण्ठाभरण quotes the verse 'कटु क्वणन्तो' &c. as Bāṇa's.

and the *Kavikanthabharana*) (c) It is next to impossible that Bāṇa, an orthodox writer, should have commenced his work without any kind of salutation at the beginning

IV Kathā and Ākhyāyikā

We shall now briefly indicate the characteristics of these two classes of writings as defined by Sanskrit rhetoricians

The earliest known writer, who puts down the points of difference between Kathā and Ākhyāyikā as defined by some rhetoricians (although he himself disapproves of them), is Dandin (1) In an Ākhyāyikā, it is the hero himself who tells the whole story, while in Kathā, the story is told either by the hero or by some one else (2) An Ākhyāyikā is divided into sections named Uchchhāṣas and contains verses in the Vaktā and Aparivākṭra metres, while in a Kathā it is not so (3) In a Kathā such topics as the kidnapping of a girl battles separation the rise of the sun and the moon are described in an Ākhyāyikā it is not so (4) A Kathā is distinguished by possessing certain catchwords which the author intentionally puts in Dandin remarks that no hard and fast line of demarcation can be drawn between the two classes of works and that the points mentioned above have not been invariably followed by writers and that hence Kathā and Ākhyāyikā are but two names for the same species of prose composition Bhamah's definitions of Kathā and Ākhyāyikā are given below* In Rudrata's *Kāvya* and Kathā and Ākhyāyikā are defined† The author seems to have had in mind the *Kādambai* and the *Harshacharita* in defining the two species of prose composition We have seen above that a profusion of compounds was said by Dandin to constitute the very essence of prose and hence long compounds form the ruling characteristic of Kathā and Ākhyāyikā But certain restrictions were laid

* प्रकृतानाकुलथा ऽ शब्दार्थपदवृत्तिना । गद्यन युक्तोदात्तार्था सोच्छ्वासाऽऽख्यायिका मता ॥ वृत्तमारयायते तस्या नायकेन स्वचेष्टितम् । वक्त्र चापरवक्त्र च काले भाव्यर्थशसि च ॥ कवेरभिप्रायकृतैरङ्गनै केष्टिदक्षिता । कथाहरणसग्रामविप्रलम्भो दयान्विता ॥ न वक्त्रापरवक्त्रार्था युक्ता नोच्छ्वासवन्त्यपि । सस्कृत सस्कृता चेष्टा कथा ऽपभ्रंशमाक् तया ॥ अन्ये स्वचरित तस्या नायकेन तु नोच्यते । स्वगुणाविष्कृतिं कुर्यादभिजात कथजन ॥ मातृ I 20-29

† See Rudrata's *Kāvya* and *Ākhyāyikā* XVI 20-30

down by the author of the Dhvanyâlôka. He says* that even in an Âkhyâyikâ very long compounds should not occur in depicting pathos and the love of separated lovers.

† Abhinavagûpta distinguishes Âkhyâyikâ from Kathâ by saying that the former is divided into sections called Uchchhvâsas and contains verses in the Vaktra and Aparavaktra metres; while the latter lacks these features. The Sâhityadarpaṇa says:—a Kathâ contains a fine plot in prose, with a verse in the Âryâ, Vaktra or Aparavaktra metre here and there; a Kathâ is introduced by a salutation in verse and reference is made to the conduct of the wicked &c.‡ It further says that an Âkhyâyikâ is just like a Kathâ with this addition that the former contains a narrative of the poet himself and of other poets, that its divisions are styled Âs'vâsas and that it contains verses at the beginning of each Âs'vâsa that suggest future events.§

In passing we wish to notice one question of interest. Is Bâṇa indebted to anybody for the materials of his Kâdambarî? It seems that Bâṇa derived the dry bones of his story from the Bṛihatkathâ of Guṇâḍhya. That work, said to have been written in the Pais'âchi language, is

* आख्यायिकायां तु भूष्ठा नध्यमसमासादीर्घसमासे एव सङ्घटने । गद्यस्य विकटनिबन्धाग्रयेण च्छायावत्त्वात् । तत्र च तस्य प्रकृष्यमाणत्वात् । कथायां तु विकटबन्धप्राचुर्येऽपि गद्यस्य रसबन्धोक्तमौचित्यमनुसर्तव्यम् । .. गद्यबन्धेऽपि अतिदीर्घसमासां रचना न विप्रलम्भशृङ्गारकरणयोराख्यायिकायामपि शोभते । ध्वन्यालोक p. 143.

† 'आख्यायिकोच्छ्वासादिना वक्त्रापरवक्त्रादिना च युक्ता । कथा तद्विरहिता' p. 113 of लेचन.

‡ कथायां सरसं वस्तु गद्यैरेव विनिर्मितम् ॥
कचिदत्र भवेदर्या कचिद्वक्त्रापवक्त्रके ॥
आदौ पर्थनमस्कारः सलदेवृत्तकीर्तनम् ॥

साहित्यदर्पण 6th Parichchheda.

Dr. Peterson read पदैरेव विनिर्मितम् and translated 'A Kathâ... is a narration in prose of matter already existing in a metrical form' p. 69 of Introduction to the Kâdambarî.

§ 'आख्यायिका कथावत्स्यात्कवेर्विशानुकीर्तनम् । अस्यामन्यकवीनां च श्रुतं पदं कचित्कचित् ॥ कथांशानां व्यवच्छेद आभास इति बध्यते । आर्यावक्त्रापवक्त्राणां छन्दसा येन केनचित् । अन्यापदेशेनाभासमुखे भाव्यर्थवृत्तनम् ।'

now lost* But there exist two Sanskrit renderings of that Brihatkathā, the one by Kshemendra called Brihatkathā manjarī and the other by Somadeva called Kathāsaritsāgarī. The story of Sumanas (Sumanasa in Brihatkathāmanjarī) bears a remarkable resemblance to the Kādambarī in the matter of incidents. As the story is a long one we forbear from reproducing it here. The curious reader may refer to the works of Kshemendra and Somadeva †. Bana of course exercised the poet's privilege in moulding the narrative so as to suit his own purpose. He infused life and vigour into the dry as dust narrative of the Brihatkathā.

V Literary Estimate

Bana is one of the brightest stars in the galaxy of Sanskrit poets. Ancient Sanskrit writers and modern European critics are at one in bestowing on Bana an unstinted meed of praise. By Sanskrit critics his works were regarded as the finest specimens of the Panchālī style of composition ‡. He is easily the first among the writers of classical Sanskrit.

* That the Brihatkathā of Guṇadhya was in existence before 600 A. D. can be proved by numerous quotations from ancient authors. We shall cite a few कथा हि सवभाषाभि सरकु तेन च बध्यते । भूतभाषामयीं प्रादुरद्वुतार्था बृहत्कथाम् ॥ काव्यादर्श I 38, ममुदी पितृवन्दर्पा वृत्तगौराप्रसाधना । हरलीलेव नो वस्य विसयाय बृहत्कथा ॥ Introduction to हर्षचरित, 'बृहत्कथारम्भैरिव शालभजिकोपेतै' 'केचिद् बृहत्कथानुवर्धिनो गुणाढ्या' (both from वासवदत्ता), 'बृहत्कथाकुशलेन' (काम्पुदरी Peterson p 51 l 15), 'इत्याद्यशेषमिह वस्तुविभदजात रामायणादि च विभाव्य बृहत्कथा च । आसन्नयेत्तदनु नेतुरसानुगुण्याच्चित्रा कथामुचिनचारवच प्रपञ्चै ॥' दशरूप of धन इय, नमिसाधु commenting upon Rudr ita II 10 says 'तथा प्राकृतमेव किञ्चिद्विशेषात् पैशाचिकम् । इत्यादयोऽप्येपि प्राकृतविहिता ध्यननादेशा न क्रियन्ते ते च बृहत्कथादिलक्ष्यदशनाञ्जया' The Nalchampu and Govardhanas Saptasatī praise Guṇadhya.

† See बृहत्कथामञ्जरा (निणयसागर ed) XVI 153 251 and कथा सरित्सागर V 3 (शक्तिवशोलम्बक 3rd तरङ्ग)

‡ शब्दार्थयो समो गुम्फ पाञ्चाली रातिरिष्यते ।

शालभट्टारिकावाचि बाणोक्तिपु च सा यदि ॥

§ e In the Panchālī style word and sense should be equally balanced

prose.* We give below a few verses containing appreciations of Bāṇa by various Sanskrit writers.†

We shall briefly point out some of the merits and defects of Bāṇa's writings. The student will do well to read Dr. Peterson's eloquent appreciation of Bāṇa in his Introduction to the Kādambari (pp. 36-43).

1. He shows great skill and discrimination in characterization. All the characters in the Kādambari are life-like and consistent. The gentle and youthful Hārīta; the generous and loving king Tārāpīḍa; the trusted S'ukanāsa whose first thought was always for the king; the tender queen Vilāsavati; the devoted Patralekhā, who followed the prince Chandrāpīḍa like his shadow; the affectionate yet stern Kapinjala; Mahās'vetā, holy in mind as she was fair in body, who serves as the foil for the heroine; these are characters that are bound to make a deep impression on the heart of the reader. Bāṇa, however, lavished all his skill in depicting the hero and the heroine of his romance. We think that Bāṇa, as has been remarked in the case of Shakespeare, was more successful in delineating his heroine than his hero. 'On Kādambari in particular, Bāṇa, has spent all his wealth of observation, fullness of imagery, and keenness of sympathy.' 'From the moment when for the first

* It was said by rhetoricians that prose was the touchstone of poets 'गद्यं कवीनां निकषं वदन्ति' quoted by वामन in his काव्यालङ्कार-सूत्रवृत्ति on का. सू. I. 3. 21.

† शब्दज्ञानद्वितीयेन नमदाकारकारिणा ।
धनुषेव गुणाढ्येन निःश्रेयो रक्षितो जनः ॥—नलचम्पू.
युक्तं कादम्बरीं ध्रुत्वा कवयो मौनमाश्रिताः ।
बाणध्वनावनध्यायो भवतीति स्मृतिर्यतः ॥—कीर्तिकौमुदी I. 15.
जाता शिखण्डिनी प्राग्यथा शिसण्डी तथादगच्छामि ।
प्रागल्भ्यमधिकमाहुं बाणी बाणो बभूवेति ॥—आर्यासप्तशती of गोवर्धन.
केवलोपि स्फुरन्बाणः &c. quoted above from धनपाल's निलकमञ्जरी.
सुबन्धुर्बाणमदृष्ट कविराज इति त्रयः ।
वक्रोक्तिमार्गनिपुणाश्चतुर्थो विद्यते न वा ॥—राघवपाण्डवीय I. 41.
श्लेषे केचन शब्दगुम्फविषये केचिद्रसे चापरेऽ-
लंकारे कतिचित्सदर्थविषये चान्ये कथावर्णने ।
आ सर्वत्र गभीरधीरकविताविन्ध्यादवीचानुरी-
सञ्चारी कविकुम्भिकुम्भमिदुरो बाणस्तु पद्माननः ॥—श्रीचन्द्रदेव,
(the last quoted from Mr. Parakhi's work)

time her eye falls and rests on Chandrapida this image of a maiden heart torn by the conflicting emotions of love and virgin shame of hope and despondency of cherished filial duty and a new born longing of fear of the world's scorn and the knowledge that a world given in exchange for this will be a world well lost takes full possession of the reader'

2. Though the Kādambai contains glowing descriptions of love they are chaste and free from grossness of any kind. In this respect the Disakumāracharita contrasts most unfavourably with the Kādambai. In the former the reader is disgusted with the filthy intrigues of the ruffian heroes of the book.

3. Although Bana was fettered by the canons of Rhetoric which laid down that long compounds were of the essence of prose he displays considerable variety of style. His diction is generally smooth and graceful and he could write with force and brevity when it suited his purpose to do so. In this connection we may refer to the stern advice of Kapinjala to Pundarika. Bana's prose is generally ornate and full of poetic fancies. He revels in the jingling resonance of sounds. Upamā, Rupa and Utpreksha are met with at every step. Among the other figures of speech may be mentioned Dipaka, Sholita, Virodha, Nidarsana and Vishan.

4. He seems to have been a close observer not only of courts and kings but even of the less bright aspects of human life. His description of the old Dravida ascetic though somewhat long drawn and tedious shows that he had an eye for the ridiculous and the bizarre. His descriptions of court and life in cities present a vivid picture of the time in which he lived. The advice of Sukanāsa to Chandrapida is a masterpiece. It sets out very clearly all the evils that beset not only the path of Chandrapida but of all princes in all climes. The Harshacharita of Bana possesses great interest for the antiquarian from the fact that it affords a vivid picture of Indian society in the 7th century and of the manners and customs of those far off days.

5. Bana seems to have been a great lover of Nature. He is never tired of using for poetic purposes the flora and fauna of India. His references to plants and flowers though sometimes overdrawn and fanciful, are generally charming.

6. Although most of the characters of the Kâdambari are shadowy and some of them are in their second or even third birth, the poet's genius is so superb and his power of developing love and pathos is so great that the reader soon forgets the unreal character of the work and his mind is enthralled by the engrossing interest of the woes and happiness of the characters. 'We find ourselves face to face with the story of human sorrow and divine consolation, of death and the passionate longing for a union after death, that goes straight from the heart of one who had himself felt the pang and nursed the hope to us who are of like frame with him'. In the Harshacharita the hero is a historic personage. The author's task is thereby rendered more difficult. Yet Bâna acquits himself most creditably. It will be seen later on that he has nowhere stretched any point in favour of his hero and that his version is generally corroborated by independent evidence.

One of the greatest flaws of Bâna's writings is that they abound in puns on words and recondite allusions. The reader is often at a loss, amidst the array of double-meaning words, bold and fanciful allusions, to grasp the exact meaning of the author. Though this is a blemish according to modern ideas of criticism, ancient India thought otherwise. These by-ways of puns were called Vakrokti (crooked speech), which was raised to the position of an Alamkāra. Subandhu, we have seen above, boasts of his skill in puns on each letter.

Another serious blemish is that in the Kâdambari we meet with a defect in constructive art, which is due to the device of weaving stories within stories. The reader is unable to carry in his head the bewildering turns and convolutions of the story and the confusion of curses and counter curses. The fact that the greater part of the story is put in the mouth of a parrot is a serious drawback to the verisimilitude of the work.

Bâna seems to have had very little sense of proportion. In his descriptions of Mahâs'vetâ and the temple of Chândikâ he tires the reader by dwelling too much on every detail. The patience of the reader is exhausted by the overloading

The Kādambarī is much more free from the use of provincial expressions than the Harshacharita. In the Harshacharita the author seems to have consciously employed a very large number of words that are found only in the lexicons. In the Harshacharita we never come across that subtle analysis of human nature that we meet with at every step in the Kādambarī. The characters of the Kādambarī are all of them painted with a finer brush than those in the Harshacharita. In the ease and flow of speech, in the force and vigour of thought and expression, and in the happy description of impulses, emotions and sentiments that sway human conduct, the Kādambarī vastly excels the Harshacharita. In the whole of the Harshacharita there is hardly any passage that approaches, in elegance and grace of language, in the keen observation of human nature and the springs of human action, in apt and happy sentiments, the advice of S'ukanāsa to Chandrāpīḍa or the friendly exhortation of Kapinjala to Puṇḍarīka. But the Harshacharita enjoys certain advantages over the Kādambarī. The Harshacharita is of prime importance to the historian of ancient India. It contains a mass of information on the state of ancient Indian society, on social and religious observances and practices, on military organization, on the actualities of life in camp and city, on the progress of medicine and the various arts and industries.

There is one striking point in which both the Kādambarī and the Harshacharita are similar. The hand of Death prevented the former work from being completed. The latter also comes to an abrupt conclusion. We can only speculate as to the reason why Bāṇa left only a partial account of the career of Harsha. Probably the author never intended to offer to the world a complete account of his patron's life.* Perhaps Bāṇa was swayed by the consideration that the glorious career of his patron after he re-

* It should be noted that Bāṇa expressed his inability (though in a strain of courtly humility) to do justice to the whole of the career of Harsha and promised his cousins that he would deal only with a portion of it. 'कः सत्तु पुरातनपदतेनारि शुक्रयादविकलमस्य चरितं वर्णयितुम् । एकदेशे तु यदि कुतूहले वः, सज्जा वयम्' 3rd उच्छ्वास.

covered his sister Rajyas'ri was very fresh in the memory of the people when he wrote and needed no words of praise from him. Banar wrote the Harshacharita rather as a literary work than as a history of Harsha's reign and was satisfied when his Muse had taken a sufficiently long flight. Whatever may have been the reason, the student of Indian antiquities cannot but express his regret and mortification that the work was left incomplete.

Besides the Harshacharita the writings of Chinese authors, particularly of Hsien Tsang supply reliable information about Harsha and his times. Moreover there are several inscriptions of Harsha himself and his contemporaries that shed a flood of light on the topics which the Harsha charita deals with. All this information when put together gives us a fairly accurate and life-like picture of the times of Harsha. But several considerations particularly of space and utility prevent us from entering into a detailed examination of the data furnished by the authorities indicated above. To those that desire a full treatment of this subject we would recommend the standard work of Mr V. A. Smith on the early History of India. All that we can endeavour to do here is to dwell upon some of the salient features of the life and career of Harsha as delineated in the Harsha charita to note the important points of divergence between the Harshacharita and our other authorities and to supplement the information furnished by the Harshacharita from the other materials mentioned above.

VII The predecessors of Harsha

The Harshacharita tells us that the remote ancestor of Harsha was Pushpabhuti. Between him and Prabhakaravardhana father of Harsha intervened several unnamed kings. The Madhuban and Banaskhera copper plates* of Harsha furnish the following genealogy —

* The following is the text of the Madhuban copper plate inscription of Harsha (See E. I. vol. VII p. 155 and also E. I. vol. I p. 67) ओम् । स्वस्ति महानौहस्त्यश्वजयस्तथावारात् कपिधिकाया महाराजश्रीनरवर्धनस्तस्य पुत्रस्तत्पादानुध्यात् श्रीवज्रिणीदेव्यामुपन्नः परमादित्य भक्तो महाराजश्रीराज्यवर्धनस्तस्य पुत्रस्तत्पादानुध्यात् श्रीअप्सरोदेव्यामुपन्नः परमादित्यभक्तो महाराजश्रीमदादित्यवर्धनस्तस्य पुत्रस्तत्पादानुध्यात् श्रीमहासेनगुप्तादेव्यामुपन्नश्चतुः समुद्रातिक्रान्तवीरिः प्रतापानुरागोपनतान्यराजो वर्णाश्रमव्यवस्थापनप्रवृत्तचक्रं एकवक्त्रं दशप्रदानामार्तिहरः परमादित्यभक्तः परमभट्टारकमहाराजः ।

श्रीप्रभाकरवर्धनस्तस्य पुत्रस्तत्पादानुध्यातः सितयशःप्रतानविच्युरितसकलभुवनम-
ण्डलः परिगृहीतधनदवरुणेन्द्रप्रभृतिलोकपालतेजाः सत्पथोपार्जितानेकद्रविणभूमिप्रदान-
संप्रीणिताधिहृदयोऽतिशयितपूर्वराजचरितो देव्याममलयशोमत्वां श्रीयशोमत्यामुत्पन्नः
परमसीगतः सुगत इव परहितैकरतः परमभट्टारकमहाराजाधिराजश्रीराज्यवर्धनः

राजानो युधि दुष्टवाजिन इव श्रीदेवगुप्तादयः

कृत्वा येन कशाप्रहारविमुखाः सर्वे समं संयताः ।

उत्थाय द्विपतो विजित्य वसुधां कृत्वा प्रजानां प्रियं

प्राणानुज्झितवानरातिभवने सत्यानुरोधेन यः ॥

तस्यानुजस्तत्पादानुध्यातः परममाहेश्वरो महेश्वर इव सर्वसत्त्वानुकम्पी परमभट्टा-
रकमहाराजाधिराजश्रीहर्षः श्रावस्तीभुक्ती कुण्डधानीवैपयिकसोमकुण्डकाग्रामे
समुपगतान् महासामन्त—महाराज—दोःसाधसाधनिक—प्रमातार—राजस्थानीय—
कुमारामालोपरिक—विपयपति—भट्टचाटसेवकादीन् प्रतिवासिजनपदांश्च समाश्वाप-
यति । अस्तु चः संविदितम् । अयं सोमकुण्डकाग्रामो ब्राह्मणवामरथ्येन कूटशासनेन
भुक्तक इति विचार्य यतस्तच्छासनं भङ्गत्वा तस्मादाक्षिप्य च स्वसीमापथ्यतः सोदङ्गः
सर्वराजकुलाभाव्यप्रत्यायसमेतः सर्वपरिहृतपरिहारो विपयादुद्धृतपिण्डः पुत्रपौत्रानुगश्च-
न्द्रार्कक्षितिसमकालीनो भूमिच्छिद्रन्यायेन मया पितुः परमभट्टारकमहाराजाधिराज-
श्रीप्रभाकरवर्धनदेवस्य मातुः परमभट्टारिकामहादेवीराक्षीश्रीयशोमतीदेव्याः ज्येष्ठ-
भ्रातृपरमभट्टारकमहाराजाधिराजश्रीराज्यवर्धनदेवपादानां च पुण्ययशोमिवृद्धये
सावर्णिसगोत्रच्छन्दोगसम्रक्षचारिभट्टवात्स्वामि—विष्णुवृद्धसगोत्रवहृचसम्रक्षचारि—भट्ट-
शिवदेवस्वामिभ्यां प्रतिग्रहधर्मणाग्रहारत्वेन प्रतिपादितः । विदित्वा भवद्भिः समनुम-
न्तव्यः प्रतिवासिजनपदैरप्याशाश्रवणविधेयैर्भूत्वा यथासमुचिततुल्यमेवभागमोगकर-
हिरण्यादिप्रत्याया अनयोरेकोपनेयाः सेवोपस्थानं च करणीयमिति । अपि च

अस्तकुलक्रममुदारमुदाहरद्भिरन्यैश्च दानमिदमभ्यनुमोदनीयम् ।

लक्ष्म्यास्तडित्सलिलबुद्धचञ्चलाया दानं फलं परयशःपरिपालनं च ॥

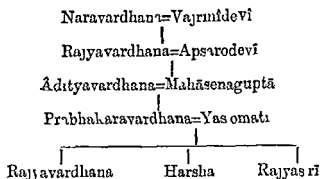
कर्मणा मनसा वाचा कर्तव्यं प्राणिने हितम् ।

हर्षणैतत्समाख्यातं धर्माज्जनमनुत्तमम् ॥

दूतकोऽयं महाप्रमातार—महासामन्त—श्रीस्कन्दगुप्तः महाक्षपटलाधिकरणाधिकृत-
सामन्तमहाराजेश्वरगुप्तसमादेशाचोत्कीर्णं गर्जरेण (गुर्जरेण?) । संवत् २० ५ मार्गशीर्ष
वदि ६. The Banskhera plate of Harsha (see E. I. vol. IV. p. 208
ff) contains the same details as above, except the following:—
The charter is issued from Vardhamānakoti; the donees are
Bālachandra, a Rigvedin of the Bharadvājagotra and Bhadra-
svāmin, a Sāmavedin; the village granted is Markatāsāgara,
which was in the *Bhukti* of Ahichchhatra and in the western
Pathaka of the Angadiya *Vishaya*; the keeper of the records
is one Bhāna or Bhānu and the concluding words are 'उत्कीर्ण-
मीश्वरेणैदमिति. संवत् २० २ कार्ति वदि १ स्वहस्तो मम महाराजाधिराजश्रीहर्षस्य ।'

सुदाश्वरचर्याद्वारद्वैतप्रद्वैतसु

स्व ह स्तो म म म ह रा जा धि रा ज श्री ह र्ष स्य
Autograph of Harsha from the Banskhera plate.



Huen Tsang begins with Prabhakaravardhana and informs us that Rajyavardhana was the elder brother of Harsha*. Bana tells us that Harsha's ancestors ruled at Sthanvis'vua (modern Thanesar), while Huen Tsang makes Kānyakubja the capital of Harsha†. The explanation probably lies in this fact that when Huen Tsang visited Harsha (which was about 643 A. D.), Kanyakubja was one of the capitals of Harsha's vast empire. When Rajyasri's husband Grahavarman was killed and she became a Buddhist nun, Harsha might have taken over the kingdom of Kanoj and made the latter his capital as being more in the centre of his dominions than Thanesar.

Huen Tsang tells us that the family of Harsha belonged to the Vaisya caste. It has been rightly pointed out that the learned Chinese traveller confounds the third of the four principal castes with the Bais clan of Rajputs (who were Kshatriyas)‡. Bana nowhere gives the slightest hint that the family of Harsha was not of Kshatriya descent. There are moreover indications to the contrary. Harsha's sister was married to Grahavarman, who came of the ancient Kshatriya family of the Mukharis (for whom see below). Prabhakaravardhana was the son of Mahasenagupta who seems to have been the sister of Mahasenagupta of Magadha. Unfortunately Bana does not tell us the family from which

The Sonpat copper seal inscription of Harshavardhana (C I I vol. III p. 231 ff), though much defaced, confirms the statements made in the two copperplates.

* See B R W W vol. I p. 210.

† B R W W vol. I p. 209.

‡ B R W W vol. I p. 209 n. 12.

Harsha's mother came. Dr. Hoernle* thinks that her very name indicates that Yas'omati must have been the daughter of the famous king of Mālava, Yas'odharma Vikramāditya. One fails to see how her very name shows that she was the daughter of Yas'odharman. Some support may be lent to the conjecture of Dr. Hoernle by the words of Yas'omati that she was born in a family 'rendered glorious' by Dharma.† It further appears from certain words in the Harshacharita (5th Uchchhvāsa) that Yas'omati's father was a mighty warrior and that her parents were living at the time of her death. ‡

The kingdom of Thanesar must not originally have been very large. It was surrounded on all sides by petty states, which waged constant wars among themselves. There is small wonder in this. Even Great Britain, which is such a small country, was divided only a few centuries ago into three kingdoms the rulers of which indulged in sanguinary feuds on the slightest pretext. The inscriptions of Harsha style his ancestors (except Prabhākaravardhana) 'mahārāja'. It is only Prabhākaravardhana who is styled 'Mahārājādhirāja' which was one of the *birudas* of an aspirant for universal sovereignty. The Harshacharita informs us that Prabhākaravardhana fought successfully against the Hūnas, the kings of Sindhu, Gūjara, Gāndhāra, Lāṭa (Brāach) and Mālava. The conquest of the Hūnas, if effected by Prabhākaravardhana, must have been very perfunctory, as, a short time before his death, he had to send Rājyavardhana against them.

When Rājyavardhana came to the throne he must have been a very young man (about 19 or 20). We are told in the Harshacharita that the elder of the two Gupta princes named Kumāragupta, who was a companion of Rājyavardhana and Hārsha, was about 18 years old. So Rājyavardhana was also of the same age at the time. Further we see that when Rājyavardhana returned after vanquishing

* See J. R. A. S. for 1903 p. 556.

† 'धर्मयवले कुले जाता' (5th उच्छ्वास).

‡ 'वीरजा वीरजाया &c.' 'अम्ब तान न पश्यतं पापा परलोकप्रसितां माम् &c.'

the Hunas there was a slight growth of hair on his chin Harsha was the junior of Rajyavardhana by about four years and Rajyasri was younger by about six years than her eldest brother So Harsha and Rajyasri were respectively about sixteen and fourteen years old when their father died This is confirmed by the fact that Harsha is in several places* spoken of as *Bala* and Rajyasri as *Bala* † It seems that Prabhākaravardhana died in 605 A. D. and therefore it follows that Harsha was born about 590 A. D. and ascended the throne in 606 A. D. ‡ From the astronomical data furnished by Bana about the birth of Harsha Mr C V Vaidya shows that Harsha was born on 4th June 590 A. D. § Grahavarman the husband of Rajyasri was killed by a king of Malava Who this Malava king was is not quite clear We are told in the Harshacharita that Rajyavardhana marched against this king with a small but picked force of cavalry under Bhandin and utterly routed him In the inscriptions of Harsha we read that Rajyavardhana vanquished a certain king named Devagupta As Rajyavardhana died very young he could not have waged many wars Buhler conjectured with great probability that it was this Devagupta that had killed Grahavarman and was therefore chastised by Rajyavardhana This conjecture is to some extent supported by the fact that the Harshacharita mentions a certain Gupta as having seized Kanyakubja § Dr Hoernle does not approve of the conjecture of Buhler ¶ There are no doubt difficulties in the way of Buhler's guess The two companions of Harsha and his elder brother are Malava princes Harsha is represented in the Harshacharita as very intimate with the younger of the two Malava princes viz. Mithavagupta || In another place we find Harsha talking to the son of the

* See 6th उच्छ्वास 'यदि बाल इति नितरां तर्हि न परित्याज्योऽसि', 7th उच्छ्वास 'बाल एवाखण्डलभूमिमारुह', 8th उच्छ्वास 'इयं न स्वसा बाला च बहुदुःखेदिता च'

† See V. A. Smith's Early History of India p. 312 (2nd edition)

‡ See above p. IV

§ See J. B. B. R. A. S. vol. 24 pp. 252-254

§ See text (7th उच्छ्वास) p. 67 'गुप्तनाम्ना गृहीते कुशस्ये'

* J. R. A. S. 1903 p. 561

¶ See text (8th उच्छ्वास) p. 72 'अवलम्ब्य दधिणेन हस्तेन च माषवगुप्तमंसे'

Mālava king that sat behind (Harsha)*. So then it could not have been possible that these two princes were in any way related to the Mālava king that killed Grahavarmā. If they had been, they would naturally have been objects of suspicion rather than of trust. It is to be noted that Rājya-s'ri is let off from imprisonment by a *certain noble* called Gupta.† It is remarkable that he is not designated 'Rājaputra' or 'Rāja' but only 'Kulaputra.' So obviously he is not the king of Mālava that killed Grahavarmā nor can he be one of the two Gupta princes, the companions of Harsha, that were 'Rājaputras.' If it was Devagupta that killed Grahavarmā, he could not have been the same as the Mahārājādhirāja Devagupta of Magadha, whose approximate dates according to Dr. Fleet are 680-700 A. D. (see Deo Baranark Inscription pp. 213, 215) and who was the maternal grand-father of the Vākātaka king Pravarasena II (*vide* Chammak and Sivani copperplate inscriptions in C. I. vol. III pp. 240 and 247).

Rājyavardhana, young and confiding, was treacherously murdered, according to the Harshacharita, by a Gauda king. One MS. of the Harshacharita calls him Narendragupta.‡ The commentator of the Harshacharita tells us that his name was S'as'ānka. He is corroborated by the statement of Hiuen Tsang that She-shang-kia (S'as'ānka) king of Karmasuvarṇa (Bengal) murdered Rājyavardhana.§ Bāṇa perhaps purposely omitted the express mention of the murderer of the reigning emperor's elder brother.§ But there are passages containing veiled allusions to the name S'as'ānka which we have pointed out in the notes (see *e. g.* 6th Uchchhvāsa p. 38).

VIII The accession of Harsha and his relations with his contemporaries.

Bāṇa tells us that Harsha quietly ascended the throne

* 'पृष्ठतो निपण्णस्य मालवराजसूनोरकथयत्' 2nd उच्छ्वास.

† 'कान्यकुब्जाद्रीडसंभ्रमे गुप्तितो गुप्तनाम्ना कुलपुत्रेण निष्कासनम्' 8th उच्छ्वास.

‡ See E. I. vol. I. p. 70.

§ B. R. W. W. vol. I. p. 210.

§ Note the verse 'आत्मनाम गुरोर्नाम नामातिहृषणस्य च । श्रेयस्कामो न गृहीयाज्जेषापलकलयोः॥'

after the murder of his elder brother. But Hiuen Tsang has surrounded the accession of Harsha in an atmosphere of mystery and suspicion. We are told that the minister Bhandi asked the ministers to choose Harsha as king and that they accepted his advice, but Harsha had his own scruples and wanted to consult a statue of Avalokitesvara Bodhisattva on the Ganges before accepting the crown offered to him *. It is this account that leads Mr V A Smith to remark that some unknown obstacle stood in the way of Harsha's accession and compelled him to rely for his title to the crown upon election by the nobles rather than upon his hereditary claims †. We believe that the story was probably invented by the Buddhist admirers of Harsha to show that the latter was under the particular care of the Bodhisattva Avalokitesvara. We know from the Harshacharita that Bhandi instead of being merely a great minister as Hiuen Tsang says, was a first cousin being the mother's brother's son of Harsha and a very intimate friend. Bhandi was about eight years of age when Rajyasri was born and was thus slightly senior to Rajyavardhana. After ascending the throne Harsha started on his brilliant career of conquest and within a few years (about six) made himself the overlord of the whole of Northern India including Gujarat from the Himalayas to the Narmadā and from the bay of Bengal to Sindh. He had a long reign of about forty-two years and may fitly be styled the last Hindu Emperor of Northern India.

The Harshacharita contains a few references to these conquests. We are told in the third Uchchhvasa that he vanquished the king of Sindhu and that he levied tribute from the Himalayan territory which is difficult of access ‡. On his relations with the Guptas we have already made a few remarks above. It seems that Harsha crowned Kumargupta § the elder of the two Malava princes the companions

* See B R W W vol I pp 211 213

† See Early History of India p 312 (2nd edition)

‡ 'अत्र पुरुषोत्तमेन सिंधुराज प्रमथ्य लक्ष्मीरानीकृता । अत्र परमेश्वरेण तुषारैरुमुबो दुगाया गृहीत वर '

§ 'अत्र देवेनाभिषिक्त कुमार ' 3rd उच्छ्वास and com thereon

of his boyhood. What became of this Kumāragupta we do not know. We saw above that the younger of the two Mālava princes, Mādhavagupta, was in high favour with Harsha. The Apsad stone Inscription speaks of Mādhavagupta of Magadha who was anxious to meet the glorious Harsha.* The former was most probably the same as the favourite companion of Harsha's early years. Further particulars of the Guptas of Magadha may be learnt from Dr. Fleet's Gupta Inscriptions (pp. 200-218).† Another royal family with whom Harsha came in close contact was the Maukharī. His sister Rājyas'ri was married to Grahavarmā, son of Avantivarman. His capital was Kānyakubja. Bāṇa intimates that the Maukharī family was very ancient and highly honoured and that the Maukharīs were great devotees of S'iva.‡ Particulars of the Maukharī kings and their genealogy will be found in Dr. Fleet's Gupta Inscriptions pp. 219-230. The Maukharīs and the Guptas of Magadha went often to war.§ The Harshacharita tells us that Kumāra alias Bhāskaravarman, king of Prāggyotisha (Assam), formed a close friendship with Harsha on the eve of the latter's career of world conquest. Hiuen Tsāng confirms this and tells us how once Harsha followed on the southern bank of the Ganges towards Kanoj while Kumāra-rāja kept pace with him on the northern.¶

Harsha's glorious career of conquest suffered one memorable check. Pulakes'in II, the greatest of the

* See C. I. vol. III p. 200, 204 'श्रीहर्षदेवनिजसङ्गमवाञ्छया च.'

† Bāṇa says that one of his ancestors was honoured by several Guptas 'अनेकगुप्तार्चितपादपङ्कजः कुवेरनामांश इव स्वयम्भुवः' Introductory verse to the Kādambārī.

‡ The correct form seems to be मौखरि. Mark 'नमामि भवोद्धारणामुज्ज्वलं सशेखरैर्मौखरिभिः वृत्ताचनम्।' Introductory verse to काद०. The Asirgad copper seal of Ś'aravavarman uses the words 'शर्ववर्मा मौखरिः' (C. I. vol. III. p. 220). But the Jaunpur stone inscription of ईश्वरवर्मेन् sanctions the form मौखर 'मौखराणां भूयुजाम्' (C. I. vol. III p. 229).

§ See e. g. Apsad Stone Inscription (C. I. vol. III p. 200, 203).

¶ B. R. W. W. vol. I pp. 217-218; see also vol. II pp. 196-198, where Hiuen Tsang relates how he went to the court of Kāmarūpa.

religions in the times of Harsha, viz Brahmanism Buddhism and Jainism Of these the last (particularly the Digambara sect of it) does not appear to have been popular in Northern India The sight of a naked Jain ascetic is cited as a very bad omen * The two other religions were in a flourishing state It should not be supposed that ordinarily Buddhism was looked upon by orthodox Hindus as something to be abhorred On the contrary Bana everywhere speaks of things Buddhist with fairness and tolerance † People passed from one persuasion to the other without much fear of persecution So Divakaramitra is represented as originally being a student of the Maitrāyaṇīya recension of the Yajurveda and as passing over to Buddhism while still young In spite of his Buddhist predilections, he is waited upon by persons of various shades of opinions and beliefs such as Sāivas Bhagavatas Jains Paurāṇikas, Mīmāṃsakas all intent upon arriving at the truth in the giddy whirlpool of opposing doctrines Bana, though himself an orthodox Brahmana writer does not gloss over the fact that Rajyavardhana had strong leanings in favour of Buddhism The companions of Rajyasri are represented as invoking the Buddha in their distress ‡ Bana makes even Harsha say that he would don the red robes of the Buddhist order along with his sister after he had fulfilled his vow § Harsha describes in his inscription his brother Rajyavardhana as a very devout Buddhist (Paramasaugatah) and speaks of him more reverently than even his own father The inscriptions of Harsha show that even in the royal family there was no strict adherence to a particular deity or form of faith The three immediate ancestors of Harsha are described as great devotees of the sun (Paramadityabhaktah) Bana tells us that Pushpabhuṭi, the remote ancestor of Harsha, was a devout worshipper of Śiva § But Bana himself describes how Prabhakara

* *Inde 5th उच्छ्वास* 'अभिमुखमात्रगम शिखिपिच्छलाष्टनो नम्राटक'

† See *e g* 8th उच्छ्वास 'करणाकुलगृह च भगवत शाययमुने शायनम्'

‡ भगवन् भक्तजने सत्त्वरिणि सुगत सुप्तोऽसि' 8th उच्छ्वास

§ 'इयं तु प्रदीप्यति मयैव सम समाप्तकृत्यन वापायाणि' 8th उच्छ्वास

§ 'तस्य सहैव अन्यदेवतामिमुसी भगवति भवे भूयसी भक्तिभूत'

3rd उच्छ्वास

vardhana everyday devoutly worshipped the sun with red flowers. Harsha calls himself a devout worshipper of S'iva (Paramamāhes'varaḥ). The Sonpat seal of Harsha has the emblem of a Nandī. Bāṇa informs us that Harsha set out on his expedition after worshipping S'iva* and that the head accountant of the village where Harsha put up on the first day presented a golden seal with the crest of a bull. From these data one may say that between Brāhmaṇa and Buddhist and between the devotee of one deity and that of another there did not exist that great gulf which minds brought up in other environments are apt to suppose as having existed. There were certain root-ideas, certain habits of thought and modes of life, that were common to all. Coming to matters of detail, we find that Prabhākaravardhana celebrated many and elaborate sacrifices. In describing the houses of his cousins, Bāṇa gives us an instructive picture of their surroundings in the 7th century A. D.† When Harsha made fun of Bāṇa by dwelling upon the wild years of his youth, Bāṇa in self-defence mentioned several things which entitled him to be better treated by the king.‡ On his return from the court of Harsha, Bāṇa questions his kinsmen on matters that were vital to the Brāhmaṇas of his day, viz. the performance of sacrifices, the incessant study of the Vedas, of grammar, logic, the Mīmāṃsā and poetry. Bāṇa tells us that Paurāṇikas were as popular in those days as in these. His friend Sudṛishti treated him to a recital of the Vāyupurāṇa. We are told that Paurāṇikas clever in comforting those stricken with grief surrounded Harsha after the death of his father. From the Kādambārī we learn that then as now the Mahābhārata was a favourite book with all, especially with women. The Harshacharita also dwells upon the popularity of the great

* 'विरचय्य परमया भक्त्या भगवतो नीललोहितस्वार्चाम्' first para. 7th उच्छ्वास.

† Note the first paragraph of the 2nd उच्छ्वास.

‡ 'ब्राह्मणोऽसि जातः सोमपायिनां वंशे वात्स्यायनानाम् । यथाकालमुपनयनादयः कृताः संस्काराः । सम्यक्पठितः साङ्गो वेदः । श्रुतानि यथाशक्ति शास्त्राणि । दारपरिग्रहादभ्यागारिकोऽसि ।...लोकद्वयाविरोधिभिस्तु चापलेः शैशवमश्रुत्वमासीत् । अदानपलापोऽसि ।' 2nd उच्छ्वास.

epic.* The description of the rites performed when Prabhākaravardhana was on his deathbed, though somewhat weird, shows us what popular Hindu religious practices and observances were in the 7th century A. D.† When Bāṇa started on his visit to Harsha, he gives us a graphic and entertaining description of the way in which an orthodox Brāhmaṇa should make preparations to leave his home on an important undertaking. The long and rather curious list of the companions of Bāṇa in his youth (p. III above) shows us with what a strange medley of people an orthodox Brāhmaṇa could associate without running any serious risk of losing caste or position. It is to be noted that two of his most intimate associates were his cousins born of a S'ūdra mother. We may draw the attention of the student to the elaborate descriptions of the festivities on the birth of Harsha‡ and the marriage of Rājyas'ri. §

Hiuen Tsang dwells at great length on the condition of religion in the times of Harsha. He mentions that towards the end of his career Harsha became a very devout Buddhist and once in every five years he held a great assembly when he emptied his treasury to give away all in charity. § We hope that the student of the Harshacharita will not fail to read the curious incidents and anecdotes that the Chinese traveller relates concerning Harsha.

XI. The text of the Harshacharita.

The present edition is based on three editions of the Harshacharita, viz. the Nirṇayasāgara edition, that in the Bombay Sanskrit Series and the Calcutta edition of Is'vara-chandra. The first and third agree closely. The edition of Dr. Fuhrer contains in the footnotes very valuable material derived from eight MSS. We do not follow any particular edition. All important readings have been discussed in the notes. In a few cases the punctuation is wrong in the text, but has been corrected in the notes.

* 'महाभारतभावितात्मानः' 3rd उच्छ्वास; 'कस्य न द्वितीयमहाभारते भवे-
दस्य चरिते कुतूहलम्' 3rd उच्छ्वास; 'द्विविधवीररसद्वयान्तरामर्णयकेन महाभारतमपि
लघयन्निव' 6th उच्छ्वास.

† Vide 5th उच्छ्वास.

‡ 4th उच्छ्वास.

§ 4th उच्छ्वास.

§ R. R. W. W. Vol. I. pp. 214-215.

XII Commentaries.

The only commentary available is the *Sanketa* written by S'ankara. The commentary so far as it goes is very valuable, particularly in the explanation of obscure words and puns. But it is very often meagre and passes over whole pages with scarcely a word of comment. So we did not include it in our edition. We know very little concerning the age or native place of the commentator. As the commentary has only been found in Kashmir, it is not unreasonable to suppose that S'ankara was a native of Kashmir. His father's name was *Punyākara* and he invokes *Gaṇeśa* at the beginning of his work. Among the authors and works named by him are:—*Amarasīṃha*, *Kālidāsa*, *Kātyāyana* author of the *Vārtikas*, *Kṛishṇa* (a Prakrit poet), *Kauṭilya*, *Gārudaśāstra*, *Chāṇakya*, *Bharatamuni*, *Bhāmaha*, *Manu*, *Mahābhārata*, *Rājas'ekhara*, *Lātāchūrya* (an astronomical writer), *Vātsyāyana* (author of *Kāmasūtra*), *Vyāḍi* (author of the grammatical work *Samgraha*). Among the works from which quotations are taken without specifying the author are (besides those mentioned above):—*Kāvyaḷamkāra* of *Udbhaṭa*, *Dhvanyāloka*, *Bhagavatgītā*, *Meghadūta*, *Raghuvamśa*, *Kāvyaḷamkārasūtra* of *Vāmana*. The commentator very frequently refers to previous commentators in the words 'kechit', 'anye', 'apare' &c. At the end of his commentary S'ankara tells us that he follows tradition in explaining the difficult *Harshacharita*.* Hence it is clear that he was preceded by a number of commentaries.

As to the age of the commentator, we can give only an approximate result. As he either names or quotes from *Rājas'ekhara*, *Udbhaṭa* and the *Dhvanyāloka*, he is later than the 9th century A. D. But he is comparatively an early writer. One of the Mss of the commentary was, we are told by Dr. Fuhrer, dated *Samvat* 1520 i. e. 1464 A. D., if it is the *Vikrama* era to which the date refers, as is likely. Besides the fact that, instead of quoting such eminent *Ālankārikas* as *Mammāṭa* and *Ruyyaka* (both Kashmirians), he quotes the ancient Kashmirian rhetoricians *Bhāmaha* and *Udbhaṭa* goes to strengthen the view that he was an early

* 'दुर्बोधे हर्षचरिते संप्रदायानुरोधतः । गूढार्थोन्मुद्रणं चक्रे शङ्करो विदुषां कृते ॥'.

writer He may therefore have flourished before the 12th century A. D

It is to be noted that S'ankara cites a few vernacular words in explaining the Harshacharita These may furnish some clue to his nationality *

It appears that Ruyyaka, the famous author of the Alamkārasarvasva, wrote a commentary on the Harsha charita called Harshacharitavartika.† The author of the commentary on the Vyaktiviveka of Mahimabhatta, who is generally regarded to be the same as Ruyyaka, also refers to his own commentary on the Harshacharita called Harsha charitavartika ‡ It is a pity that this ancient commentary on the Harshacharita by so able and eminent a critic as Ruyyaka has not yet been brought to light If it ever comes to light, it will be of great help in explaining many of the difficulties in the Harshacharita and in settling the text which is very corrupt in several places

XIII The plan of the Notes

The method adopted in the notes is as follows—First of all a long passage is taken and is split up into clauses. Each difficult clause is then translated In order to indicate clearly the meanings of words Sanskrit words are often enclosed in brackets after their English equivalents If a clause be difficult the idea is expanded and clearly explained Difficult compounds occurring in that clause are dissolved, quotations from kosas such as that of Amarasimha are cited, references to mythology are dealt with at length and difficult words are traced to their origin All grammatical peculiarities have been carefully noted Parallel passages from the author's work or from the works of other authors are given to further elucidate the meaning Bold type has been employed in the notes to draw attention to important citations Only easy passages have not been fully translated.

* e g on the word गुञ्जा he remarks 'सन्ना इति यस्य प्रसिद्धि' notes p 168 (7th उ०), on प्रौढिक he says 'योग्याशनार्थप्रसेवक यो बुक्कण इति प्रसिद्ध', on लम्बापट्टहा he says 'तमिल इति प्रसिद्धा' notes p 175 (7th उ०)

† p 61 of अलङ्कारसर्वस्व Vide p VI above

‡ 'ण्टदसाभिर्हर्षचरितवार्तिके विस्तृत्य प्रतिपादितं तत् पद्मवसेयम्' p 44 of the commentary of the व्यक्तिविवेक (Trivandrum Sanskrit series).

A Brief Analysis of the Harshacharita.

Chap. I & II. After the usual invocation and sympathetic references to his great predecessors, Bāṇa gives us an account of his family and of himself which has been summarised in the Introduction (pp. II-IV) and need not be repeated here.

Chap. III. When Bāṇa returned from Harsha's court, he was pressed by his cousins with the request that he should entertain them with a narrative of the life and career of Harsha. Bāṇa expressed his inability to do even the slightest justice to the remarkable career of Harsha and said that he was ready to narrate to them only a portion of the brilliant career of Harsha. He then proceeded to narrate as follows. In the country of S'rikanṭha, there was a district named Sthānvis'vara. In ages long past there reigned a king named Pushpabhūti. He was a great devotee of S'iva. He formed friendship with a great S'aivite teacher from the Deccan named Bhairavāchārya. The latter made a present of a wonderful sword named Aṭṭahāsa to the king. Pushpabhūti offered to help the S'aiva ascetic in a magic rite. While engaged in his task, he had a vision of Lakshmi, who promised him that he would be the founder of a mighty line of kings, one of whom Harsha would have a most glorious career.

Chap. IV. In Pushpabhuti's line, as time rolled on, was born Prabhākaravardhana alias Pratāpas'ila, who fought successfully against the Hūnas, the king of the Gūrjaras and the lords of Sindhu, Gāndhāra, Lāṭa and Mālava. His queen was Yas'omati. The king was a great devotee of the sun. Rājyavardhana was the first child of the king and the queen. Then was born Harsha on the 12th of the dark half of the month of Jyeshṭha. The birth of Harsha was heralded by auspicious signs prognosticating his future greatness. When Rājyavardhana was in his sixth year and Harsha was an infant just beginning to take a few steps with the help of his nurse and prattling a few indistinct words, a daughter named Rājyas'ri was born to the king and queen. About the time of the birth of Rājyas'ri, queen Yas'omati's brother handed over to the king Prabhākaravardhana his son Bhādin about eight years old as a companion to the two princes, between whom

and Bhandin sprang up a close and intimate friendship. The king in course of time brought, as companions for the growing princes two brothers, sons of the king of Malava named Kumaragupta and Madhavagupta the elder Kumaragupta being about 18 years old at the time. These two followed the princes like their shadow. When Rajyasri grew up an accomplished princess she was married to Grahavarman the eldest son of Avantivarman of the Maukhari family. Rajyasri went with her husband to his country of Kanyakubja.

Chap V When Rajyavardhana was old enough to bear arms, Prabhakaravardhana sent him accompanied by hereditary ministers and devoted feudatories to the north against the Hunas. Harsha accompanied him for some distance and when Rajyavardhana entered the Kulasth range Harsha remained behind and devoted some time to hunting. A courier from Prabhakaravardhana announced his serious illness. He started in hot haste and riding day and night reached the capital on the third day. He saw the whole city given up to performing rites of various sects and faiths for the sake of his father. On entering the palace he found the king lying in the clutches of death with queen Yasomati weeping over him. Two days afterwards when the king's condition became hopeless, Yasomati ascended the funeral pyre and the king died a short time afterwards. Harsha performed the funeral rites and anxiously waited for the arrival of his elder brother to whom he had already despatched swift messengers.

Chap VI About a fortnight after the death of Prabhakaravardhana Rajyavaradhana arrived wounded in his successful war against the Hunas and with a thin growth of hair on his chin. The next day Rajyavardhana announced his intention of refusing the throne and of taking to a life in the forest. Harsha was taken aback by the strange resolve of his brother and had a mind to follow him, when one of Rājyasri's attendants, named Samvada, threw himself into the hall where the brothers sat and narrated a harrowing tale. He told Rājyavardhana that on the very day on which the news of Prabhakaravardhana's death reached Kanyakubja (Kanoj), Grahavarman, the husband of Rajyasri, was slain by the king of Malava that Rajyasri was put into prison at Kanyakubja with fetters on her feet like a brigand's wife and that the king of Malava had designs even against Sthānvisvara. On that very day Rajyavardhana, who did not listen to Harsha's

entreaties that, though a boy, he should be allowed to accompany him, started against the king of Mālava accompanied by Bhandin with ten thousand cavalry. After many days had elapsed, Harsha saw Kuntala, a high cavalry officer and a great favourite of Rājyavardhana, coming with sorrow written on his face. - He brought the news that Rājyavardhana, though he subdued with ease the Mālava prince, was treacherously slain by the king of the Gaudas who had induced Rājyavardhana to go alone to the former's place. Simhanāda, the old and faithful commander-in-chief of Prabhākaravardhana, encouraged Harsha to avenge his brother's death. Harsha took the vow of destroying the Gauda king and dictated to his minister for foreign affairs named Avanti a proclamation to be sent to all kings either to submit to Harsha or to offer battle. The next morning, Harsha called Skandagupta, the chief of his elephant hosts, and asked him to get ready his whole army for an expedition. Skandagupta applauded Harsha's project but implored his master to learn the lesson of distrust from the fate of Rājyavardhana and narrated for his master's edification the stories of numerous former kings that fell victims to treachery and intrigue.

Chap. VII. A few days afterwards Harsha crowned himself and set out on an auspicious day, after worshipping S'iva. The first halt was made not far from the capital (Thanesar) on the banks of the Sarasvatī. There the chief accountant of the village waited upon him with a golden seal marked with the emblem of the bull and requested Harsha to issue a charter. The next day Harsha marched on with his vast army. When the day's march was over, he gave audience to Hamsavega, a confidential messenger of Kumāra alias Bhāskaravarman, king of Prāgyotisha (Assam). The messenger announced that the prince of Assam desired to form an undying friendship with Harsha and offered many wonderful presents, the chief of which was a miraculous parasol that originally belonged to Varuna. At night Hamsavega informed Harsha how the parasol came into the possession of the kings of Assam. He traced the descent of Kumāra alias Bhāskaravarman from Naraka and mentioned that Kumāra was the great-great-grandson of Bhūti-varman, great-grandson of Chandramukhavarman, grandson of Sthiti-varman and son of Susthira-varman alias Mṛigāṅka from his queen S'yāmādevī. Bhāskaravarman was a devotee of S'iva and desired the

friendship of Harsha. Harsha was highly pleased with the king of Assam and sent back Hamsavega with numerous presents. Harsha then proceeded for several days against his enemy (the king of Gauda). On the way he met Bhandin who brought with him the booty wrested from the Malava king by Rājyavardhana. He brought news that after Kanyakubja was seized by Gupta, Rajyasri escaped from prison and had betaken herself to the Vindhya forest. Harsha then asked Bhandin to march against the Gauda king and himself entered the Vindhya forest in search of his unlucky sister.

Chap. VIII. After roaming about in the forest for several days, he met Vyaghraketu, son of the Bhil chieftain Sarabhaketu, who presented to Harsha a young Bhil by name Nirghata, the commander in chief of the Bhils. He informed the king of an ascetic named Divakaramitra who was a convert from Brahmanism to Buddhism. Harsha remembered him as the friend of Grahavarman from the latter's childhood. Harsha resting his right hand on the shoulder of Madhvagupta went to the hermitage of Divakaramitra where he saw the latter surrounded by pupils and students of various sects. Just then a Bhil shu came unexpectedly and informed his teacher Divakaramitra that a woman of noble birth was about to burn herself for grief in the neighbourhood. Harsha hastened with the Bhikshu leading the way and saw his sister ready to perish in fire. From his sister he learnt how she was helped out of prison by a noble named Gupta at the time of the tumult of the Gauda king in Kanyakubja, how she then heard of the death of Rajyavardhana, how she gave up food on hearing it, how she came to the Vindhya forest and how in despair she prepared to burn herself. Divakaramitra then made to Harsha a present of a necklace named Mandakini, brought by Nagarjuna from the Nagas in Patala and handed over to Satavahana overlord of the Deccan. Rajyasri expressed to her brother her wish to put on the red robe. Harsha implored her to remain with him till he carried out his vow of destroying the Gauda king and requested Divakaramitra to be the spiritual adviser of his sister. He further said that, after fulfilling his vow, he would himself assume the red robes along with his sister. When Divakaramitra acceded to the wishes of Harsha the latter returned to his army encamped on the banks of the Ganges.

Here the narrative of Harsha's career comes to an end

सुप्रभातस्तोत्रम्.

ओं नमो बुद्धाय । स्तुतमपि सुरसद्वैः सिद्धगन्धर्वयक्षैर्दिवि भुवि सुविचित्रैः
 स्तोत्रवाग्भिर्भयतीक्ष्णैः । अहमपि कृतशक्तिर्नामि सम्बुद्धमार्यं नमसि गरुडयाते किं
 न यान्ति द्विरपाः ॥ १ ॥ क्षपितदुरितपक्षः क्षीणनिःशेषदोषो द्रवितकनकवर्णः
 फुल्लपद्मायताक्षः । सुरचिरपरिवेषः सुप्रभामण्डलश्रीर्दशबल तव नित्यं सुप्रभातं प्रभातम्
 ॥ २ ॥ मदनबलविजेतुः कापथोच्छेदकर्तुस्त्रिभुवनहितकर्तुः स्त्रीलतामालहर्तुः । शमसुख-
 फलदातुर्भेत्तुरज्ञानशैलं दशबल तव ॥ ३ ॥ अमुरसुरनराणां योऽग्रजन्माग्रदैवः सकलभु-
 वनधातौ लोकसृष्ट्येकशब्दः । स्वपिति मनुजधाता पद्मयोनिः स्वयम्भूर्दशबल ॥ ४ ॥
 उदयगिरितटस्थो विद्रुमच्छेदताम्रस्तिमिरकुलनिहन्ता चक्षुरेकं प्रजानाम् । रविरपि मद-
 लोलः सर्वथा सोऽपि सुप्तो दशबल ॥ ५ ॥ द्विरददशनपाण्डुः शीतरश्मिः शशाङ्कस्तिलक-
 श्य रजन्याः शर्वचूडामणिर्यः । अविगतमदरागः सर्वथा सोऽपि सुप्तो दशबल ॥ ६ ॥
 प्रवरभुजचतुष्कः पौडशार्धाध्वनत्रो जपनियमविधिज्ञः सामवेदप्रवक्ता । अमलकमलयोनिः
 सोऽपि ब्रह्मा प्रसुप्तो दशबल ॥ ७ ॥ कुवलयदलनीलः पुण्टरीकायताक्षः सुररिपुवरहन्ता
 विश्वरूद्रिश्चरूपी । हरिरपि चिरसुप्तो गर्भवासीरमुक्तो दशबल ॥ ८ ॥ हिमगिरिशिखरस्थः
 सर्पयज्ञोपवीतस्त्रिपुरदहनदक्षो व्याघ्रचर्मोत्तरीयः । सह गिरिवरपुत्र्या सोऽपि सुप्तस्त्रि-
 शूली दशबल ॥ ९ ॥ ज्वलितकुलिशपाणिर्दुर्जयो दानवानां सुरपतिरपि शय्या विभ्रमे
 मूढचेताः । अनिशि निशि च सुप्तः कामपङ्के निमग्नो दशबल ॥ १० ॥ हिमशशि-
 कुमुदामो मयपानारुणाक्षो दृढकठिनमुजाक्षो लाङ्गली शक्तिहस्तः । बल इह शयितोऽसौ
 रेवतीकण्ठलो दशबल ॥ ११ ॥ गजमुखदशनैकः सर्वतो विघ्नहन्ता विगलितमदधारः
 पद्मपदाकीर्णगण्डः । गणपतिरपि सुप्तो वारुणीपानमत्तो दशबल ॥ १२ ॥ अतसिक्कुसुम-
 नीलो यस्य शक्तिः कराम्ने नवकमलवपुष्मान् पण्मुलः श्रौञ्चहन्ता । त्रिनयनतनयोऽसी
 नित्यसुप्तः कुमारो दशबल ॥ १३ ॥ कपिलजटकलापो रक्तनाम्रारुणाक्षः पशुपतिरतिकाले
 दग्धकोपातिदक्षः । सरशरदलिताङ्गः सोऽपि सुप्तो हुताशो दशबल ॥ १४ ॥ यमवरुणकु-
 वेरा यक्षदैत्योरोन्द्रा दिवि भुवि गगने वा लोकपालास्तथान्ये । सुवर्तिमदकटाक्षैर्वीक्षितास्ते-
 ऽपि सुप्ता दशबल ॥ १५ ॥ ऋषय इह महान्तो वत्सभृग्वहिराद्याः क्रतुपुलहवशिष्टाः
 व्यासबाल्मीकिगर्माः । परयुवतिविलासैर्मोहितास्तेपि सुप्ता दशबल ॥ १६ ॥ भवजल-
 निधिमग्ना मोहजालावृताङ्गा मनुकपिलकणादा भ्रामिता मूढचित्ताः । शमसुखपरिहीणा
 बालिशस्तेऽपि सुप्ता दशबल ॥ १७ ॥ अशानवसनहीना भाव्यमाना विरूपा अलगलि-
 लविघातैः प्रेतवद्गन्धेहाः । उभयगतिविहीना नित्यसुप्ताश्च नग्ना दशबल ॥ १८ ॥
 सुप्रभातं सुनक्षत्रं श्रेयः प्रत्यमिनन्दितम् । बुद्धं धर्मं च सङ्गं च प्रणमामि दिने दिने ॥ १९ ॥
 सुप्रभातं तवैकस्य ज्ञानोन्मीलितचक्षुषः । अज्ञानतिमिरान्धानां नित्यं मस्तमितो रविः ॥ २० ॥
 पुनः प्रभातं पुनरुत्थितो रविः पुनः शशाङ्कः पुनरेव शर्वरी । मृत्युर्जरा जन्म तथैव हे
 मुने गतागतिं मूढजनो न बुध्यति ॥ २१ ॥ अज्ञाननिद्रारजनि त्वमसि प्रसुप्ता वृष्णाविशा-
 लशयने विषयोपधाने । काले शुभाशुभफलं परिकीर्यमाणे जागर्ति यः सततमेव नमोऽस्तु
 तस्यै ॥ २२ ॥ तीर्थेषु गोकुलशतानि पिबन्ति तोयं तृप्तिं व्रजन्ति न च तत्क्षयमभ्युपैति ।
 एवं मुने कविशतैरपि संस्तुतस्य न क्षीयते गुणनिधिर्गुणसागरस्य ॥ २३ ॥ सुत्वा लो-
 कगुरुं महामुनिवरं सद्धर्मपुण्योद्गमं निर्द्वन्द्वं हृत्तरागदोषतिमिरं शान्तेन्द्रियं निरपृहम् ।
 यस्पुण्यं समुपार्जितं खलु मया तेनैव लोकोत्थिलः प्रत्युपे स्तुतिहर्षितो दशबले श्रद्धां
 परां विन्दताम् ॥ २४ ॥

हर्षचरितम् ।

प्रथम उच्छ्वासः ।

नैमस्तुङ्गशिरश्चुम्बिचन्द्रचामरचारये ।
त्रैलोक्यनगरारम्भमूलस्तम्भाय शम्भवे ॥ १ ॥
हरकण्ठग्रहानन्दमीलिताक्षीं नमाम्युमाम् ।
कालकूटविपस्पर्शजातमूर्च्छांगमामिव ॥ २ ॥
नमः सर्वविदे तस्मै व्यासाय कविवेधसे ।
चक्रे पुण्यं सरस्वत्या यो वर्षमिव भारतम् ॥ ३ ॥
प्रायः कुक्कवयो लोके रागाधिष्ठितदृष्टयः ।
कोकिला इव जायन्ते वाचालाः कामकारिणः ॥ ४ ॥
सन्ति श्वान इवासंख्या जातिभाजो गृहे गृहे ।
उत्पादका न सहवः कवयः शरभा इव ॥ ५ ॥
अन्यवर्णपराधृत्त्या बन्धचिह्ननिगूहनैः ।
अनाख्यातः सतां मध्ये कविश्रौरो विभाव्यते ॥ ६ ॥
श्लेषप्रायमुर्दाच्येषु प्रतीच्येष्वर्थमात्रकम् ।
उत्प्रेक्षा दाक्षिणात्येषु गौडेष्वाक्षरडम्बरः ॥ ७ ॥
नवोऽर्थो जातिरग्राम्या श्लेषोऽक्लिष्टः स्फुटो रसः ।
विकटाक्षरबन्धश्च कृत्स्नमेकत्र दुष्करम् ॥ ८ ॥
किं कवेस्तस्य काव्येन सर्ववृत्तान्तगामिनी ।
कथेयं भारती यस्य न दैयामोति जगन्नयम् ॥ ९ ॥
उच्छ्वासान्तेऽप्यस्त्रिंशस्ते येषां चक्रे सरस्वती ।
कथमाख्यायिकाकारा न ते वन्द्याः कवीश्वराः ॥ १० ॥
कवीनामगलदर्पो नूनं वासवदत्तया ।
शक्तयेव पाण्डुपुत्राणां गतया कर्णगोचरम् ॥ ११ ॥

१ असात्प्राक् 'श्छादिशक्तिनिचयप्रसरकमेव विभाव्यमाननविधौ प्रथितप्रभावा ।
वाष्पायिनां हृदयकोकनदप्रतिष्ठा रूपं प्रकाशयति नौमि सरस्वती तान्' इत्ययं श्लोको
य-पुस्तके दृश्यते, २ 'टम्बरन्' य. ३ 'प्राप्नोति दिगन्तरम्' क.

पदबन्धोज्ज्वलो हारी कृतवर्णक्रमस्थितिः ।
 भट्टारहरिचन्द्रस्य गद्यबन्धो नृपायते ॥ १२ ॥
 अविनाशिनमग्रान्यमकरोत्सातवाहनः ।
 विशुद्धजातिभिः कोशं रत्नैरिव सुभाषितैः ॥ १३ ॥
 कीर्तिः प्रवरसेनस्य प्रयाता कुमुदोज्ज्वला ।
 सागरस्य परं पारं कपिसेनेव सेतुना ॥ १४ ॥
 सूत्रधारकृतारम्भैर्नाटकैर्बहुभूमिकैः ।
 सपताकैर्यशो लेभे भासो देवकुलैरिव ॥ १५ ॥
 निर्गतासु न वा कस्य कालिदासस्य सूक्तिषु ।
 प्रीतिर्मधुरसान्द्रासु मञ्जरीष्विव जायते ॥ १६ ॥
 समुद्दीपितकन्दर्पां कृतगौरीप्रसाधना ।
 हरलीलेव नो कस्य विस्मयाय बृहत्कथा ॥ १७ ॥
 आढ्यराजकृतोत्साहैर्हृदयस्थैः स्मृतैरपि ॥
 जिह्वान्तः कृप्यमाणेव न कवित्वे प्रवर्तते ॥ १८ ॥
 तथापि नृपतेर्भक्त्याभीतो निर्वहणाकुलः ।
 करोम्यारयायिकाम्भोधौ जिह्वाश्लवनचापलम् ॥ १९ ॥
 सुसप्रबोधललिता सुवर्णघटनोज्ज्वलैः ।
 शब्दैराख्यायिका भाति शय्येव प्रतिपादकैः ॥ २० ॥
 जयति ज्वलत्प्रतापज्वलनप्राकारकृतजगद्रक्षः ।
 सकलप्रणयिमनोरथसिद्धिध्रीपर्वतो हर्षः ॥ २१ ॥

एवमनुश्रूयते—पुरा किल भगवान्स्वलोकमधितिष्ठन्परमेष्ठीं प्रकासिति
 पद्मविष्टरे समुपविष्टः सुनासीरप्रमुखैर्गोर्वाणैः परिवृतो ब्रह्मोद्याः कथाः
 कुर्वन्नन्याश्च निरवद्या विद्यागोष्ठीर्भावयन्कदाचिदासाञ्चक्रे । तथासीनं च तं
 त्रिभुवनप्रतीक्ष्यं मनुदक्षचाक्षुषप्रभृतयः प्रजापतयः सर्वे च सप्तर्षिपुरःसरा
 महर्षयः सियेविरे । केचिद्वचः स्तुतिचतुराः समुदचारयन् । केचिदपचिति-
 भाञ्जि यजुंष्यपठन् । केचित्प्रशंसासामानि जगुः । अपरे विवृतकतुक्रिया-
 तन्त्रान्मन्त्रान्व्याचचक्षिरे । विद्याविसंवादाकृताश्च तत्र तेषामन्योन्यस्य विद्या-
 विवादाः प्रादुरभवन् ।

अथातिरोपणः प्रकृत्या महातपा मुनिरग्रेस्तनयस्तारापतेर्भ्राता नास्मा
 दुर्वासा द्वितीयेन मन्दपालनास्मा मुनिना सह कलहायमानः साम गायन्त्रो-
 धान्धो विम्बरमकरोत् । सर्वेषु च शापभयप्रतिपन्नमौनेषु मुनिष्वन्यालाप-
 स्तीलयावधीरयति कमलसम्भवे भगवती कुमारी किञ्चिदुन्मुक्तबालभावे

भूपितनवयौवने वयसि चतमाना, गृहीतचामरप्रचलद्भुजलता पितामहमु-
पवीजयन्ती, निर्भर्त्सनताडनजातरागाभ्यामिव स्वभावारुणाभ्यां पादपल-
वाभ्यां समुज्ञासमाना, शिष्यद्वयेनेव पदक्रममुखरेण नूपुरयुगलेन वाचालि-
तचरणा, मर्दननगरतोरणस्तम्भविभ्रमं विभ्राणा जह्वाद्वितयम्, सलीलमुल्क-
कलहंसकुलकलालापप्रलापिनि मेखलादौग्धि विन्ध्यस्तवामहस्तकिसलया, विद्व-
न्मानसनिवासलघ्नेन गुणकलापेनेवांसावलम्बिना मध्मसूत्रेण पवित्रीकृतकाया,
भास्वन्मध्यनायकमनेकमुक्तानुयातमपवर्गमार्गमिव हारमुद्वहन्ती, वदनप्र-
विष्टसर्वविद्याचरणात्ककरसेनेव पाटलेन स्फुरता दशनच्छदेन विराजमाना,
संक्रान्तकमलासनकृष्णाजिनप्रतिमां साममधुरगीताकर्णनावतीर्णशशिहरिणा-
मिव कपोलस्थलीं दधाना, तिर्यक्सावज्ञमुन्नमितैकभ्रूलता, श्रोत्रमेकं विस्वर-
श्रवणकलुपितं प्रक्षालयन्तीवापाङ्गनिर्गतेन लोचनाश्रुजलप्रवाहेणेतरश्रवणेन
च विकसितस्तितसिन्धुवारमञ्जरीजुपा हसतेव प्रकटितविद्यामदा, श्रुतिप्रण-
यिभिः प्रणवैरिव कर्णावतंसकुसुममधुकरकुलैरुपास्यमाना, सूक्ष्मविमलेन
प्रज्ञाप्रतानेनेवांशुकेनाच्छादितशरीरा, वाङ्मयमिव निर्मलं दिक्षु दशनज्यो-
त्स्नालोकं विकिरन्ती देवी सरस्वती श्रुत्वा जहास ।

दृष्ट्वा च तां तथा हसन्तीं स मुनिः 'आः पापकारिणि, दुर्गृहीतविद्याल-
वावलेपदुर्विदग्धे, मामुपहससि' इत्युक्त्वा शिरःकम्पशीर्यमाणवभविशरा-
रोरुन्मिपत्पिङ्गलिम्बो जटाकलापस्य रोचिषा सिञ्चन्निव रोपदहनद्वयेण दश
दिशः, कृतकालसन्निधानामिवान्धकारितललाटपट्टापट्टामन्तैः पुरमण्डनपत्र-
भङ्गमकरिकां भ्रुकुटिमावधन्, अतिलोहितेन चक्षुषामर्पदेवतायै स्वरुधिरोप-
हारमिव प्रयच्छन्, निर्दयदष्टदशनच्छदभयपलायमानामिव वाचं रुन्धन्दन्तां-
शुच्छलेन, अंसावसंसिनः शापशासनपट्टस्येव मध्मन्मन्थिमन्थया कृष्णाजि-
नस्य, स्वेदकणप्रतिविम्बितैः शापशङ्काशरणागतैरिव सुरासुरमुनिभिः प्रति-
पन्नसर्वावयवः, कोपकम्पतरलिताङ्गुलिना करेण प्रसादनलघ्नामक्षरमाला-
मिवाक्षमालामाक्षिप्य कामण्डलवेन वारिणा समुपस्पृश्य शापजलं जग्राह ।

अत्रान्तरे स्वयम्भुवोऽभ्याशे समुपविष्टा देवी मूर्तिमती पीयूषफेनपटल-
पाण्डरं कल्पद्रुमदुकूलवल्कलं वसाना, विसतन्तुभयेनांशुकेनोन्नतस्तनमध्य-
चन्द्रगात्रिकाग्रन्थिः, तपोबलनिर्जितत्रिभुवनजयपताकामिरिव तिसृभिर्भस्मपु-
ण्ड्रकराजिभिर्विराजितललाटाजिरा, स्कन्धावलम्बिना सुधाफेनधवलेन तपः-
प्रभावकुण्डलीकृतेन गर्ज्जास्रोतसेव योगपट्टकेन विरचितवैकक्ष्यका, सव्येन
ब्रह्मोपतिपुण्डरीकमुकुलमिव स्फटिककमण्डलुं करेण कलयन्ती, दक्षिणम-

१ 'यौवने नवे वयसि' अ-क. २ 'धर्मेनगर' ब. ३ 'धासि' ब. ४ '०नि-
चालत्क' अ-क. ५ 'शोचिषा' ब-क. ६ 'अन्तकमण्डन' ब. ७ '०लम्बिना
फेन' ब. ८ 'गगनगङ्गा' ब.

क्षमालाकृतपरिक्षेपं कम्बुनिर्मितोर्मिकादन्तुरितं तर्जनतरङ्गिततर्जनीकमुक्षि-
पन्ती करम्, 'आः पाप, क्रोधोपहत, दुरात्मन्, अज्ञ, अनात्मज्ञ, ब्रह्म-
बन्धो, मुनिसेट, अपसद, निराकृत, कथमारमस्सलितविलक्षः सुरासुरमुनि-
मनुजवृन्दवन्दनीयां त्रिभुवनमातरं भगवतीं सरस्वतीं शमुमभिलपसि' इत्य-
भिदधाना, रोपविमुक्तप्रेत्रासनैरोद्गारसुरारितमुखैरक्षेपदोलायमानजटाभार-
भरितदिग्भिः परिकरबन्धभ्रमितकृष्णाजिनाटोपच्छायाश्यामायमानदिवसैर-
मर्पनिःश्वासदोलाप्रेक्षोलितमल्लोकैः सोमरसमिव स्वेदविसरव्याजेन सब-
न्धिरग्निहोत्रपवित्रभस्मस्फेरललाटैः कुशतन्तुचारुवामरचीरचीवारभिरापादि-
भिः प्रहरणीकृतकमण्डलुमण्डलैर्मूर्तैश्चतुर्भिर्वदैः सह वृषीमपहाय सावित्री
समुत्तस्थौ ।

सतो 'मर्पय भगवन्, अभूमिरेषा शापस्य' इत्यनुनाध्यमानोऽपि त्रिबुधैः,
'उपाध्याय, स्सलितमेकं क्षमस्व' इति यद्वाञ्छलिषुटैः प्रसाद्यमानोऽपि
स्वशिष्यैः, 'पुत्र, मा कृधास्तपसः प्रत्यूहम्' इति निवार्यमाणोऽप्यग्निणा,
रोपावेशविषयो दुर्वासाः 'दुर्विनीते, व्यपनयामि ते विद्याजनितामुन्नतिमि-
माम्, अधस्ताद्गच्छ मर्त्यलोकम्' इत्युक्त्वा तच्छापोदकं विससर्ज । प्रति-
शापदानोद्यतां सावित्रीं 'ससि, संहर रोपम्, असंस्कृतमतयोऽपि जात्यैव
द्विजन्मानो माननीयाः' इत्यभिदधाना सरस्वत्येव न्यवारयत् ।

अथ तां तथा शप्तां सरस्वतीं दृष्ट्वा पितामहो भगवान्कमलोत्पत्तिलग्नृ-
णालसूत्रामिव धवलज्योत्स्नोपवीतिनीं तनुमुद्वहन्, उद्गच्छदच्छाङ्गुलीयकमरक-
तमयूखलताकलापेन त्रिभुवनोपप्लवप्रक्षामकुशापीडधारिणेव दक्षिणेन करेण
निवार्य शापकलकलम्, अतिविमलदीर्घैर्भाषिकृतयुगारम्भसूत्रपातमिव दिक्षु
पातयन् दशनकिरणैः, सरस्वतीप्रस्थानमद्गलपटहेनेव पूरयन्नाशाः स्वरेण,
सुधीरमुवाच—'ब्रह्मन्, न खलु साधुसेवितोऽयं पन्था येनासि प्रवृत्तः ।
निहन्त्येष परस्तात् । उद्दामप्रवृत्तेन्द्रियाश्चसमुत्थापितं हि रजः कलुषयति
दृष्टिमनक्षजिताम् । कियदूरं वा चक्षुरिक्षते । विशुद्धया हि धिया पश्यन्ति
कृतबुद्धयः सर्वानर्थानसतः सतो वा । निसर्गविरोधिनी चैर्य पयःपावकयो-
रिव धर्मक्रोधयोरेकत्र वृत्तिः । आलोकमपहाय कथं तमसि निमज्जसि ।
क्षमा हि मूलं सर्वतपसाम् । परदोषदर्शनदक्षा दृष्टिरिव कुपिता बुद्धिर्न त
आत्मरागदोषं पश्यति । क्व महातपोभारवैवयिकता, क्व पुरोभागित्वम् ।
अतिरोपणश्चक्षुष्मानन्ध एव जनः । नहि कोपकलुषिता विमृशति मतिः
कर्तव्यमकर्तव्यं वा । कुपितस्य प्रथममन्धकारीभवति विद्या, ततो भ्रुकुटिः ।
आदाविन्द्रियाणि रागः समास्कन्दति, चरमं चक्षुः । आरम्भे तपो गलति,
पश्चात्स्वेदसलिलम् । पूर्वमयशः स्फुरति, अनन्तरमधरः । कथं लोकविनाशाय

ते विपपादपस्येव जटावलकलानि जातानि । अनुचिता खल्वस्य मुनिवेशस्य
हारयष्टिरेव वृत्तमुक्ता चित्तवृत्तिः । शैलप इव वृथा वहसि कृत्रिममुपशम-
शून्येन चेतसा तापसाकल्पम् । अल्पमपि न ते पश्यामि कुशलजातम् ।
अनेनातिलघिन्नाद्याप्युपयैव ह्रवसे शानोदन्वतः । न रात्वनेलमूका एडा
जडा वा सर्थ एते महर्षयः । रोपदोपनिपद्ये स्वहृदये निग्राह्ये किमर्थमसि
निगृहीतवाननागसं सरस्वतीम् । एतानि तान्यात्मप्रमादस्खलितवैलक्ष्याणि,
यैर्याति वाच्यतामविदग्धो जनः' इत्युक्त्वा पुनराह—'वस्ते सरस्वति वि-
पादं मा गाः । एषा त्वामनुयास्यति सावित्री चिनोदयिष्यति चास्मद्विरहदुः-
खिताम् । आत्मजमुखकमलावलोकनावधिश्च ते शापोऽयं भविष्यति' इति ।
एतावदभिधाय विसर्जितसुरासुरमुनिमनुजमण्डलः ससंभ्रमोपगतनारदस्क-
न्धविन्यस्तहस्तः समुचिताह्निककरणायोदतिष्ठत् । सरस्वत्यपि शप्ता किञ्चिद-
धोमुखी धवलकृष्णशारां कृष्णाजिनलेखामिव दृष्टिमुसति पातयन्ती, सुरभि-
निःश्वासपरिमललघैर्मूर्तेः शापाक्षरैरिव पदचरणचक्रैराकृष्यमाणा, शापशोक-
क्षिण्डिलितहस्ता, अधोमुखीभूतेनोपदिश्यमानमर्त्यलोकावतरणमार्गेण नखम-
यूखजालकेन, नूपुरव्याहाराहूतैर्भवनकलहंसकुलैर्ब्रह्मलोकनिवासिहृदयैरिवा-
नुगम्यमाना समं सावित्र्या गृहमगात् ।

अत्रान्तरे सरस्वत्यवतरणवार्तामिव कथयितुं मध्यमं लोकमवततारांशु-
माली । क्रमेण च मन्दायमाने मुकुलितत्रिसिनीविसरव्यसनविपण्णसरसि
वासरे, मधुमदमुदितकामिनीकोपकुटिलकटाक्षक्षिप्यमाण इव क्षेपीयः
क्षितिधरशिखरमवतरति तरुणतरकपिलपनलोहिते लोकैकचक्षुषि भगवति,
प्रस्रुतमुखमाहेयीयूथक्षरक्षीरधाराधवलितेष्वासन्नचन्द्रोदयोद्दामक्षीरोदलह-
रीक्षालितेध्रिव दिव्याश्रमोपशल्येषु, अपराह्णप्रचारचलिते चामरिणि चामी-
करतटाडनारुणितरदने रदति सुरस्ववन्तीरोधांसि स्वैरमैरावते, प्रसृतानेक-
विद्याधराभिसारिकासहस्रचरणालक्तकरसानुलिप्त इव प्रकटयति च तारापथे
पाटलताम्, तारापथप्रस्थितसिद्धदत्तदिनकरास्तमयार्घ्यावर्जिते रञ्जितककुभि
कुसुम्भभासि स्रवति पिनाकिप्रणतिमुदितसंभ्यास्वेदसलिल इव रक्तचन्दन-
द्रवे, घन्दारमुनिवृन्दारकवृन्दबध्यमानसंभ्याञ्जलिबने ब्रह्मोत्पत्तिकमलसेवा-
गतसकलकमलाकर इव राजति ब्रह्मलोके, समुच्चारिततृतीयसवनैर्ब्रह्मणि ब्र-
ह्मणि, ज्वलितवैतानज्वलनज्वालाजटालाजिरेष्वारव्यधर्मसाधनशिविरनीराज-
नेध्रिव सप्तर्षिमन्दिरेषु, अधमर्षणमुपितकिद्विपविपगदोह्लाघलंघुषु यतिषु,
संभ्योपासनासीनतपस्विपङ्क्तिपूतपुलिने ह्रवमाननलिनयोनियानहंसहासदन्तु-
रितोर्मिणि मन्दाकिनीजले, जलदेवतातपत्रे पन्नरथकुलकलग्नान्तःपुरसौधे

१ 'पण्डा जडा वा' क. २ 'प्रसाद' व. ३ 'याप्यतां यात्यविदग्धो' अ-क.
४ अस्मात्परं 'तपसे' इत्यधिकं व-पुस्तके. ५ 'प्रस्रुतमुखमाहेयी' व. ६ '०ताडन-
रुणितरदने' अ-क. ७ 'सवनव्रतब्रह्मणि' व.

निजमधुमधुरामोदिति कृतमधुपमुदि मुमुदिपमाणे कुमुदवने, दिवसावसा-
नताम्यत्तामरसमधुरमधुसपीतिप्रीते सुपुप्सति मृदुमृणालकाण्डकण्डूयनकु-
ण्डलितकन्धरे धृतपक्षराजिधीजितराजीवसरमि राजहंसयूथे, तटलताकुसु-
मभूलिधूसरितसरिति सरति सिद्धपुरपुरंघ्रिधम्मिल्लमल्लिकागन्धप्राहिणि सा-
यन्तने तनीयमि निशानिःश्वासनिभे नभस्वति, सङ्कोचोदञ्चदुचकेसरकोटि-
सङ्घटकुशेशयैकोशकोटरकुटीशायिति पटचरणचक्रे, नृत्तोद्धूतधूर्जटिजटाटवी-
पुटजकुञ्जलनिकरनिभे नभस्थलं सायकयति तारागणे, संध्यानुबन्धताप्रे
परिणमत्तालफलत्वक्त्वपि कालमेघमेदुरे मेदिनीं मीलयति नववयसि
तमसि, तरणतरतिमिरपटलपाटनपटीयसि समुन्मिपति यामिनीकामिनीक-
र्णपूरचम्पककलिकाकदम्बके प्रदीपप्रकरे, प्रतनुतुहिनकिरणकिरणलावण्यालो-
कपाण्डुन्याश्याननीलनीरमुक्तकालिन्दीकूलवैलुकापुलिनायमाने शातकृतवे
क्रशयैति तिमिरमाशामुखे, समुचि मेचकितविकचितकुचलयसरसि शशधर-
करनिकरकचग्रहाविले विलीयमाने मानिनीमनसीव शर्वरीशवरीचिकुरचये
चापपक्षत्वपि तमसि, उदिते भगवत्युदयगिरिशिखरकटककुहरहरिखरनखर-
निबहहेतिनिहतनिजहरिणगलितरुधिरनिचयनिचितमिव लोहितं वपुरुदयरा-
गधरमधरमिव विभावरीवध्या धारयति श्वेतभानौ, अचलच्युतचन्द्रकान्तज-
लधाराधौत इव ध्वस्ते ध्वान्ते, गोलोकगलितदुग्धविसरवाहिनि दन्तमयम-
करमुखमहाप्रणाल इवापूरयितुं प्रवृत्ते पयोधिमिन्दुमण्डले, स्पष्टे प्रदीपसमये
सावित्री शन्यहृदयामिव किमपि ध्यायन्तीं साक्षां सरस्वतीमवादीत्—
'ससि, त्रिभुवनोपदेशदानदक्षायाम्स्त्व पुरो जिह्वा जिहेति मे जल्पन्ती ।
जानास्येव यादृश्यो विसंस्थुला गुणवत्यपि जने दुर्जनवन्निर्दोक्षिण्याः क्षणभ-
ङ्गिन्यो दुरतिक्रमणीया न रमणीया दैवस्य वामा वृत्तयः । निष्कारणा च
निकारकणिकापि कलुषयति मनस्विनोऽपि मानसमसदृशजनादापतन्ती ।
अनवरतनयनजलसिच्यमानश्च तरुरिव विपल्लवोऽपि सहस्रधा प्ररोहति
शोर्कः । अतिसुकुमारं च जनं सन्तापपरमाणवो मालतीकुसुममिव ग्लानि-
मानयन्ति । महतां चोपरि निपतन्नणुरपि सृणिरिव करिणां क्लेशः कदर्थना-
यालम् । सहजस्नेहपाशग्रन्थिवन्धनाश्च बान्धवभूता दुस्त्यजा जन्मभूमयः ।
दारयति दारणः क्रकचपात इव हृदयं संस्तुतजनविरहः । सा नार्हस्येवं
भवितुम् । अभूमिः खलसि दुःखक्ष्वेडाङ्कुरप्रसवानाम् । अपि च पुराकृते
कर्मणि बलवति शुभेऽशुभे वा फलकृति तिष्ठत्यधिष्ठातरि प्रष्टे पृष्ठतश्च कोऽ-

१ 'राजीवरजसि' व. २ एतन्नास्ति अ-क-पुस्तकयोः. ३ 'कुशेशयकोटर०'
क; 'कुटीकोटर०' व. ४ 'वालपुलिना०' अ-क. ५ 'क्रशयति' अ. ६ 'क्रमणीया
दैवस्य' व. ७ 'क्लेशयति' व. ८ एतन्नास्ति अ-क-पुस्तकयोः. ९ 'प्रभावानाम्'
व-क.

वसरो विदुषि शुचाम् । इदं च ते त्रिभुवनमङ्गलैककमलममङ्गलभूताः कथ-
मिव मुखमपवित्रयन्त्यश्रुबिन्दवः । तदलम् । अधुना कथय कतमं भुवो
भागमलङ्कृतुमिच्छसि । कस्मिन्नवतितीर्षति ते पुण्यभाजि प्रदेशे हृदयम् ।
कानि वा तीर्थान्यनुग्रहीतुमभिलपसि केषु वा धन्येषु तपोवनधामसु तप-
स्यन्ती स्थातुमिच्छसि । सज्जोऽयमुपचरणचतुरः सहपांशुश्रीडापरिचयपेशलः
प्रेयान्सखीजनः क्षितितलावतरणाय । अनन्यशरणा चाद्यैव प्रभृति प्रतिपद्य-
स्व मनसा वाचा क्रियया च सर्वविद्यादिधातारं धातारं च स्वश्रेयसे
स्वचरणरजःपवित्रितत्रिदशासुरं सुधासूतिकलिकाकल्पितकर्णावतंसं देवदेवं
त्रिभुवनगुरं त्र्यम्बकम् । अल्पीयसैव कालेन स ते शापशोकविरातिं वितरि-
ष्यति । इति ।

एवमुक्ता मुक्तमुक्ताफलधवललोचनजललवा सरस्वती प्रत्यवादीत्—‘प्रि-
यसखि, त्वया सह विचरन्त्या न मे काञ्चिदपि पीडामुत्पादयिष्यति ब्रह्म-
लोकविरहः शापशोको वा । केवलं कमलासनसेवासुखमार्द्रयति मे हृद-
यम् । अपि च त्वमेव वेत्सि मे भुवि धर्मधामानि समाधिसाधनानि योग-
योग्यानि च स्थानानि स्थातुम्’ इत्येवमभिधाय विरराम रणरणकोपनीत-
प्रजागरा चानिमीलितलोचनैव तां निशामनयत् ।

अपरेद्युरदिते भगवति त्रिभुवनशेखरे खणखणायमानखरखलीनक्षतनिज-
तुरगमुखक्षितेन क्षतजेनेव पाटलितवपुष्युदयाचलचूडामणौ जरत्कृकवाकु-
चूडाह्णारुणपुरःसरे विरोचने नातिदूरवर्ती विविच्य पितामहविमानहंसकु-
लपालः पर्यटन्नपरचक्रमुच्चैरगायत्—

‘तरलयसि दृशं किमुत्सुकामकलुपमानसवासलालिते ।

अवतर कलहंसि वापिकां पुनरपि यास्यसि पङ्कजालयम्’

तच्छ्रुत्वा सरस्वती पुनरचिन्तयत्—‘अहमिवानेन पर्यनुयुक्ता । भवतु ।
मानयामि मुनेर्वचनम्’ इत्युक्तवोत्थाय कृतमहीतलावतरणसङ्कल्पा परित्यज्य
वियोगविकृष्टं स्वपरिजनं ज्ञातिवर्गमवगणय्यावगणा त्रिः प्रदक्षिणीकृत्य चतु-
र्मुखं कथमप्यनुनयनिवर्तितानुयायिब्रतिव्राता ब्रह्मलोकतः सावित्रीद्वितीया
निर्जगाम ।

ततः क्रमेण ध्रुवप्रवृत्तां धर्मधेनुमिवाधोधावमानधवलपयोधराम्, उद्धुर-
ध्वनिम्, अन्धकमधनमौलिमालतीमालिकाम्, आलीयमानवालखित्यरुद्ध-
रोधसम्, अरुन्धतीधौततारवत्त्वचम्, त्वङ्गत्तङ्गतरङ्गतरत्तरलतस्तारतारकाम्,

- १ ‘अनुचरण०’ व. २ ‘दातारम्’ अ-क. ३ ‘श्वश्रेयसस्य चरणरजः०’ अ-क.
४ ‘चामीलित’ व. ५ ‘खलखलीन’ अ-क. ६ ‘मुखशरक्षतजेनेव’ व.
७ ‘पितामहवाहनहंस०’ व. ८ ‘तङ्गत्तङ्गतरङ्गतरलिततारकाम्’ व.

तापसर्विकीर्णविरलतिलोदकपुलकितपुलिनाम्, आलवन्पूतपितामहपातित
 पितृपिण्डपाण्डुरितपाराम्, पर्यन्तसुप्तसप्तर्षिकुशशयनसूचितसूर्यग्रहसूतकोप
 चासाम्, आचमनशुचिशचापतिमुच्यमानार्चनकुसुमनिकरशाराम्, शिवपु
 रारपनितनिर्मात्यमन्दारदामकाम्, अनादरदारितमन्दरदरीद्वपदम्, अनेन
 नाकनायकनिकायकामिनीकुचकलशविलुलितविग्रहाम्, ग्रीहग्रावग्रामस्खल
 नमुपरितस्रोतसम्, सुपुग्नाखुतशशिसुधाशोकरस्तयकतारकिततीराम्, धि
 पणाभिचार्यधूमधूसरितसैवताम्, सिद्धविरचितवालुकालिङ्गलङ्घनत्रासधि
 द्रुतविद्याधराम्, निर्मोकमुक्तिमिव गगनोरगस्य, लीलाललाटिकामिव त्रिवि
 ष्टपविटस्य, विक्रयवीथीमिव पुण्यपण्यस्य, दन्तैर्गंगामिव नरकनगरद्वारस्य,
 अशुकोष्णीपपट्टिकामिव सुमेरुनृपस्य, दुकूलकदलिकामिव केलसकुञ्जरस्य,
 पद्मतिमिवापवर्गस्य, नेमिमिव कृतयुगचक्रस्य, सप्तसागरराजमहिषीं मन्दा
 किनीमनुसरन्ती मर्त्यलोकमवततार । अपश्यन्नाम्बरतलस्थितेव हारमिव
 वरुणस्य, अमृतनिर्झरमिव चन्द्राचलस्य, शशिमणिनिप्यन्दमिव त्रिन्ध्यस्य,
 कर्पूरद्रुमद्रवप्रवाहमिव दण्डकारण्यस्य, लावण्यरसप्रसवणमिव दिशाम्,
 स्फाटिकशिलापट्टशयनमिवाम्बरधिया, स्वच्छशिशिरसुरसवारिपूर्णं भगात्
 पितामहस्यापत्य हिरण्यवौहतामान महानदम्, य जना शोण इति कथय
 न्ति । दृष्ट्वा च त रामणीयकहतहृदया तस्यैव तीरे वासमरोचयत् । उवाच
 च सावित्रीम्—‘सति, मधुरमयूरविरुतय कुसुमपाशुपटलसिकतिलतरत
 ला परिमलमत्तमधुपवेणीतीणारणितरमणीया रमयन्ति मा मन्त्रीकृतमन्दा
 कीनीद्युतेरस्य महानदस्योपकण्ठभूमय । पक्षपाति च हृदयमत्रैव स्थातु मे’
 इति । अमिनन्दितावचना च तथेति तया तस्य पश्चिमे तीरे समवातरत् ।
 एकास्मिन् शुचौ शिलातलसनाथे तटलतामण्डपे गृहबुद्धि वयन्ध । विश्रा
 न्ता च नातिचिरादुत्थाय ताविया सार्धमुचितार्चनकुसुमा सज्जौ । पुलिन
 पृष्ठप्रतिष्ठापितसैकतशिवलिङ्गा च भक्त्या परमया पद्मप्रलयपुर सरा सम्यङ्
 द्वावन्धविहितापरिकरा ध्रुवागीतिगर्भाभवनिपवनवनगगनदहनतपनतुहिनवि
 रणयजमानमयीर्मूर्तीरष्टावपि ध्यायन्ती सुचिरमष्टपुष्पिकामदात् । अयत्नोप
 नतेन फलभूलेनामृतरसमप्यतिशिशयिपमाणेन च स्वादिष्टा शिशिरेण शोण
 चारिणा शरीरस्थानिमकरोत् । अतिवाहितदिवसा च तस्मिन्लतामण्डपशिला
 तले कटिपतपल्लवशयना सुष्वाप । अन्येधुरप्यनेनैव क्रमेण नक्तन्दिनमत्य
 वाहयत् ।

पुनर्मतिक्रामसु दिवसेषु गच्छति च काले कदाचिद्याममाग्रोद्गते च रवा
 सुत्तरस्या ककुभि प्रतिशब्दपूरितवनगह्वर गम्भीरतारतर तुरङ्गहेपितहादमश्च

णोत् । उपजातकुतूहला च निर्गत्य लतामण्डपाद्विलोकयन्ती विकचकेतकीग-
र्भपत्रपाण्डुरं रजःसङ्घातं नातिदवीयसि संमुखमापतन्तमपश्यत् । क्रमेण च
सामीप्योपजायमानामिव्यक्ति तस्मिन्महति शफरोदरधूसरे रजसि पयसीव
मकरचक्रं प्लवमानं पुरः प्रधावमानेन, प्रलम्बकुटिलकचपलवधदितललाट-
जूटकेन, धवलदन्तपत्रिकाद्युतिहासितकपोलमिच्छिना, पिनद्धकृष्णागुरुपङ्क-
कच्छुरणकृष्णशवलकपायकज्जुकेन, उत्तरीयकृतशिरोवेष्टनेन, वामप्रकोष्ठनि-
विष्टस्पष्टहाटककटकेन, द्विगुणपट्टपट्टिकागाढग्रन्थिप्रथितासिधेनुना, अनवर-
तव्यायामकृशकर्कशशरीरेण, वातहरिणयूथेनेव मुहुर्मुहुः समुद्गीयमानेन,
लङ्घितसमविपमावटविटपेन, कोणधारिणा, कृपाणपाणिना, सेवामृहीतविवि-
धवनकुसुमफलमूलपर्णेन, 'चल चल, याहि याहि, अपसर्पापसर्प, पुरः
प्रयच्छ पन्थानम्' इत्यनवरतकृतकलकलेन, युवप्रायेण, सहस्रमात्रेण पदा-
तिबलेन सनाथमश्ववृन्दं सन्ददर्श ।

मध्ये च तस्य सार्धचन्द्रेण मुक्ताफलजालमालिना विविधरत्नखण्डखचि-
तेन शङ्खक्षीरफेनपाण्डुरेण क्षीरोदेनेव स्वयं लक्ष्मीं दातुमागतेन गगनगते-
नातपत्रेण कृतच्छायम्, अच्छाच्छेनाभरणद्युतीनां निवहेन दिशामिव दर्श-
नानुरागलप्तेन चक्रवालेनानुगम्यमानम्, आनितम्बविलम्बिन्या मालतीशे-
खरस्रजा सकलभुवनविजयार्जितया रूपपताकयेव विराजमानम्, उत्सर्पिभिः
शिखण्डखण्डिकापद्मरागमणेररुणैरंशुजालैरदृश्यमानवनदेयताविधृतैर्बालपल्ल-
वैरिव प्रमृज्यमानमार्गैरेणुपरपवपुषम्, बकुलकुञ्जलमण्डलीमुण्डमालामण्ड-
नमनोहरेण कुटिलकुन्तलस्तवकमालिना मौलिना मीलिततपं पिबन्तमिव
दिवसम्, पशुपतिजटामुकुटमृगाङ्गद्वितीयशकलघटितस्यैव सहजलक्ष्मीसमा-
लिङ्घितस्य ललाटपट्टस्य मनःशिलापङ्कपिङ्गलेन लावण्येन लिम्पन्तमिवान्तरि-
क्षम्, अमिनवयौवनारम्भावष्टम्भप्रगल्भदृष्टिपातवृणीकृतत्रिभुवनस्य चक्षुषः
प्रथिम्ना विकचकुमुदकुवलयकमलसरःसहस्रसञ्छादितदशदिशं शरदमिव प्रच-
र्तयन्तम्, आयतनयननदीसीमान्तसेतुबन्धेन ललाटतटशशिमणिशिलात-
लगलितेन कान्तिसलिलस्रोतसेव द्राणीयसा घोणार्थशेन शोभमानम्,
अतिसुरमिसहकारकपूरकक्वोलवङ्गपारिजातकपरिमलमुचा मत्तमधुकरकुल-
कोलाहलमुखरेण मुखेन सनन्दनवनं वसन्तमिव वैमन्तम्, आसन्नसुहृत्प-
रिहासभावनोत्तानितमुखमुग्धहसितैर्दशनज्योत्स्नास्रपितदिशुलैः पुनःपुनर्न-
भसि सञ्चारिणं चन्द्रालोकमिव कल्पयन्तम्, कदम्बमुकुलस्थूलमुक्ताफलयु-
गलमध्याध्यासितमरकतस्य त्रिकण्टककर्णाभरणस्य प्रेङ्खतः प्रभया समुत्स-
र्पन्त्या कृतसकुसुमहरितकुन्दपल्लवकर्णावतंसमिवोपलक्ष्यमाणम्, आमोदित-
मृगमदपङ्कलिखितपत्रभङ्गभास्वरं भुजयुगलमुद्दाममकराक्रान्तशिखरमिव म-

करकेतुकेतुदण्डद्वयं दधानम्, धवलवह्नसूत्रसीमन्तितं सागरमथनसामर्पण-
 ज्ञास्रोतःसन्दानितमिव मन्दरं देहमुद्वहन्तम्, कर्पूरक्षोदमुष्टिच्छुरणपांशुले-
 नेव कान्तोच्चकुचचक्रवाक्युगलविपुलपुलिनेनोरःस्थलेन स्थूलभुजायामपुजितं
 पुरो विस्तारयन्तमिव दिक्चक्रम्, पुरस्तादीपदधोनाभिनिहितैककोणकमनीयेन
 पृष्ठतः कक्ष्याधिकक्षिप्तपल्लवेनोभयतः संवलनप्रकटितोरुत्रिभागेन हारीतहरिता
 निविडनिपीडितेनाधरवाससा विभज्यमानतनुतरमध्यभागम्, अनवरतश्र-
 मोपचितमांसकठिनविकटमकरमुखसंलग्नजानुभ्यां विशालवक्षःस्थलोपलवेदि-
 कोत्तम्भनशिलास्तम्भाभ्यां चारुचन्दनस्थासकस्थूलकान्तिभ्यामूरुदण्डाभ्यामु-
 पहसन्तमिवैरावतकरायामम्, अतिभरितोरुभारवहनसेदेनेव तनुतरजङ्घा-
 काण्डम्, कल्पपादपपल्लवद्वयस्येव पाटलस्रोभयपार्श्ववलम्बिनः पादद्वयस्य
 दोलायमानैर्नखमयूषैरश्वमण्डनचामरमालामिव रचयन्तम्, अभिमुखमुच्चैरु-
 दञ्जिरतिचिरमुपरि विध्राम्यद्भिरिव वलितविकटं पतद्भिः खुरैः खण्डितभुवि
 प्रतिक्षणदशनैर्ग्रहमुक्तिखण्णायितसररलीने दीर्घघ्राणैलीनलालिकललाट-
 ललितचारुचामीकरचक्रके शिक्षानशार्तकौम्भजयनशोभिनि मनोरंहसि गो-
 लाङ्गूलरूपोलकालकायलोम्नि नीलसिन्धुवारचर्णे वाजिनि महति समारूढम्,
 उभयतः पर्याणपट्टश्छिष्टहस्ताभ्यामासन्नपरिचारकाभ्यां दौर्ध्र्यमानधवलचा-
 मरिकायुगलम्, अग्रतः पठतो वन्दिनः सुभाषितमुरकण्टकितकपोलफलकेन
 लग्नकर्णोत्पलकेसरपद्मशकलेनेव मुखशशिना भावयन्तम्, अनङ्गयुगावतार-
 मिव दर्शयन्तम्, चन्द्रमयीमिव सृष्टिमुत्पादयन्तम्, विलासप्रायमिव जीव-
 लोकं जनयन्तम्, अनुरागमयमिव सर्गान्तरमारचयन्तम्, शृङ्गारमयमिव
 दिवसमापादयन्तम्, रागराज्यमिव प्रयतयन्तम्, आकर्षणाञ्जनमिव च-
 क्षुपोः, वशीकरणमग्नमिव मनसः, स्वस्यावेशचूर्णमिवेन्द्रियाणाम्, अस-
 न्तोपमिव कौतुकस्य, सिद्धयोगमिव सौभाग्यस्य, पुनर्जन्मदिवसमिव मन्म-
 यस्य, रसायनमिव यौवनस्य, एकराज्यमिव रामणीयकस्य कीर्तिस्तम्भमिव
 रूपस्य, मूलकोपमिव लावण्यस्य, पुण्यकर्मपरिणाममिव संसारस्य, प्रथमाद्भुर-
 मिव कान्तिलतायाः, सर्गाभ्यासकलमिव प्रज्ञापतेः, प्रतापमिव मिश्रमस्य,
 यशःप्रवाहमिव वैदग्ध्यस्य, अष्टादशवर्षदेशीयं युवानमद्राक्षीत् । पार्थं च
 तस्य द्वितीयमपरमंछिष्टपुरद्वम्, प्रांशुमुत्तततपनीयस्तम्भाकारम्, परिणतव-
 यसमपि व्यायामकठिनकायम्, नीचनखशमश्रुकचम्, शुक्तिरत्नलतिम्, ईष-
 न्नुन्दिलम्, रोमशोरःस्थलम्, अनुव्यणोदारवेदातया जरामपि त्रिनयमिव
 शिक्षयन्तम्, गुणानपि गरिमाणमिवानयन्तम्, महानुभावतामपि क्षिप्यता-
 मिवानयन्तम्, आचारस्याचार्यकमिव कुशाणम्, धवलचारयाणधारिणम्,
 धौतदुष्टलपट्टिकापरिवेष्टितमालं पुरुषम् ।

अथ स युवा पुरोयायिनां यथादर्शनं प्रतिनिवृत्त्य विस्मितमनसां कथयतां पदातीनां सकाशादुपलभ्य दिव्याकृति तत्कन्यायुगलमुपजातकुतूहलः प्रतूर्ण-
तुरगो दिदृक्षुस्तं लतामण्डपोद्देशमाजगाम दूरादेव च तुरगादवततार । निवा-
रितपरिजनश्च तेन द्वितीयेन साधुना सह चरणाभ्यामेव सविनयमुपससर्प ।
कृतोपसंग्रहणौ तौ सावित्री समं सरस्वत्या किसलयासनदानादिना सकुसुम-
फलार्पावसानेन वनवासोचितेनातिथ्येन यथाक्रममुपजग्राह । आसीनयोश्च त-
योरासीना नातिचिरमिव स्थित्वा तं द्वितीयं प्रवयसमुद्दिश्यावादीत्—‘आर्य,
सहजलज्जाधनस्य प्रमदाजनस्य प्रथमाभिभाषणमशालीनता, विशेषतो वनमृ-
गीमुग्धस्य कुलकुमारीजनस्य । केवलमियमालोकनकृतार्थाय चक्षुषे स्तृहयन्ती
प्रेरयत्युदन्तश्रवणकुतूहलिनी श्रोत्रवृत्तिः । प्रथमदर्शने चोपायनमिवोपनयति
सज्जनः प्रणयम् । अप्रगल्भमपि जनं प्रभवता प्रश्रयेणार्पितं मनो मध्विव
वाचालयति । अयत्नेनैव चातिनम्रे साधौ धनुषीव गुणः परां कोटिमारो-
पयति विद्यम्भः । जनयन्ति च विस्मयमतिधीरधियामप्यदृष्टपूर्वा दृश्यमाना
जगति स्रष्टुः सृष्टयतिशयाः, यतस्त्रिभुवनाभिभावि रूपमिदमस्य महा-
नुभावस्य । सौजन्यपरतन्त्रा चेयं देवानांप्रियस्यातिभद्रता कारयति कथां न
तु युवतिजने सहोत्था तरलता । तत्कथयागमनेनापुण्यभाङ्गतमो विजृम्भि-
तविरहव्यथः शून्यतां नीतो देशः । क्व वा गन्तव्यम् । कस्य वायमपहतहर-
हुङ्काराहङ्कारोऽपर इवानन्यजो युवा । किंनान्नः समृद्धतपसः पितुरयममृत-
वर्षी कौस्तुभमणिरिव हरेर्हृदयमाह्लादयति । का चास्य त्रिभुवननमस्या प्रभा-
तसंध्येव महतस्तेजसो जननी । कानि वास्य पुण्यभाङ्गि भजन्यमिदयाम-
क्षराणि । आर्यपरिज्ञानेऽप्ययमेव क्रमः कौतुकानुरोधिनो हृदयस्य’ । इत्युक्त-
वत्यां तस्यां प्रकटितप्रश्रयोऽसौ प्रतिव्याजहार—‘आयुष्मति, सतां हि प्रियं-
वदता कुलविद्या । न केवलमाननं हृदयमपि च ते चन्द्रमयमिव सुधाशी-
करशीतलैरानन्दयति वचोभिः । सौजन्यजन्मभूमयो भूयसा शुभेन सज्जन-
निर्माणशिल्पकल्ला भवादृश्यो जायन्ते । दूरे तावदन्योन्यस्यालापनमभिजातैः
सह दृशोऽपि मिश्रीभूता महतीं भूमिमारोपयन्ति । श्रूयताम्—अयं खलु
भूपणं भार्गववंशस्य भगवतो भूर्भुवःस्वस्त्रितयतिलकस्य, अदभ्रप्रभावस्तम्भि-
तजम्भारिभुजसम्भस्य, सुरासुरसुकुटमणिशिलाशयनदुर्ललितपादपङ्केरुहस्य,
निजतेजःप्रसरणुष्टपुलोन्नक्षयवनस्य वह्निवृत्ति जीवितं दधीचो नाम तनयः ।
जनन्यस्य जितजगतोऽनेकपार्थिवसहस्रांनुयातस्य शर्यातस्य सुता राजपुत्री
त्रिभुवनकन्यारत्नं सुकन्या नाम । तां खलु देवीमन्तर्यर्द्धीं विदित्वा वैजनने
मासि प्रसवाय पिता पत्युः पार्श्वोत्सगृहमानाययत् । असूत च सा तत्र देवी

१ ‘प्रतीत्य’ अ. २ ‘जनयन्ति सज्जनाः’ क. ३ ‘कोटिमारोहन्ति’ व. ४ ‘शि-
ल्पकला इव’ व. ५ ‘मिश्रीकृता महती...पयन्ति प्रणयम्’ व.

दीर्घायुपमेनम् । अनेहसावर्धत तत्रैवायमानन्दितज्ञातिवर्गो बालस्तारकाराज
 इव राजीवलोचनो राजगृहे । भर्तृभवनमागच्छन्त्यामपि दुहितरि नासेच
 नकदर्शनमिमममुञ्चन्मातामहो मनोविनोदन नष्टारम् । अशिक्षताय तत्रैव
 सर्वा विद्या सकलाश्च कला । कालेन चोपारूढयोवनमिममालोक्याहमिवा
 सावप्यनुभवतु मुरकमलावलोकनानन्दमस्येति मातामह कथकथमप्येन
 पितुरन्तिकमधुना व्यसर्जयत् । मामपि तस्य देवस्य सुगृहीतनाम्न शर्यात्
 स्याज्जाकारिण विकुक्षिनामान भृत्यपरमाणुमवधारयतु भवती । पितु पाद
 मूलमायान्तं मया साभिसारमकरोत्स्वामी । तद्धि न कुलक्रमागत राजकु
 लम् । उत्तमाना च चिरन्तनता जनयत्यनुजीविन्यपि जने कियन्मात्रमपि
 मन्दाक्षम् । अक्षीण खलु दाक्षिण्यकोशो महताम् । इतश्च गव्यूतिमात्र
 मिव पारेशोण तस्य भगवतश्चयवनस्य स्वनान्ना निर्मितव्यपदेश च्यावन
 नाम चैत्ररथकल्प कानन निवास । तदवधिश्चैव नो यात्रा । यदि च गृहीत
 क्षण दाक्षिण्यमनवहेल वा हृदयमस्माकमुपरि भूमिर्वा प्रसादानामय जन
 श्रवणार्हो वा, ततो न विमाननीयोऽय न प्रथम प्रणय कुतूहलस्य ।
 वयमपि शुश्रूषवो वृत्तान्तमायुष्मत्यो । नेयमाकृतिर्दिव्यता व्यभिचरति ।
 गोत्रनामनी तु श्रोतुमभिलपति नो हृदयम् । तत्कथय क्तमो वक्ष
 स्पृहणीयता जन्मना नीत । का चेयमत्रभवती भवत्या समीपे सम
 धाय इव विरोधिनां पदार्थानाम् । तथा हि । सन्निहितबालान्धकारा
 भास्वमूर्तिश्च, पुण्डरीकमुखी हरिणलोचना च, बालातपप्रभाधरा कुमु
 दहासिनी च, कलहसस्वना समुन्नतपयोधरा च, कमलकोमलकरा हिम
 गिरिशिलापृथुनितम्बा च, करभोरर्विलम्बितगमना च, अमुक्तकुमारभावा
 स्निग्धतारका च' इति । सा त्ववादीत्—'आर्य, श्रोष्यसि कालेन । भूयसो
 दिवसानत्र स्थातुमभिलपति नौ हृदयम् । अत्पीयाश्चायमध्वा । परिचय
 एव प्रकटीकरिष्यति । आर्येण न विस्मरणीयोऽयमनुपप्लव्यो जन ' इत्यभि
 धाय तूष्णीमभूत् । दधीचस्तु नवाम्भोभरगम्भीराम्भोधरध्वाननिभया
 भारत्या नतैयन्यनलताभवनभाजो भुजगभुज सुधीरमुवाच—'आर्य, करि
 ष्यति प्रसादमार्याराध्यमाना । पश्यामस्तावत्तातम् । उत्तिष्ठ । व्रजाम'
 इति । तथेति च तेनाभ्यनुज्ञात शनकैरुत्थाय कृतनमस्कृतिरुच्यचाल ।
 तुरगारूढ च त प्रयान्त सरस्वती सुचिरमुत्तम्भितपद्मणा निश्चलतारकेण
 लिखितेनेव चक्षुषा व्यलोकयत् । उत्तीर्य शोणमचिरेणैव कालेन दधीच
 पितुराश्रमपद जगाम । गते च तस्मिन्सा तामेव दिशमालोकयन्ती
 सुचिरमतिष्ठत् । कृच्छ्रादिव च सज्जहार दशम् ।

अथ मुहूर्तमिव स्थित्वा स्मृत्या च ता तस्य रूपसम्पद पुन पुनर्व्यस
 यतास्या हृदयम् । भूयोऽपि चक्षुराचकाङ्क्ष तद्दर्शनम् । अवशेव केनाप्य

नीयत तामेव दिशं दृष्टिः । अप्रहितमपि मनस्तेनैव सार्धमगात् । अजायत च नवपल्लवं इव बालवनलतायाः कुतोऽप्यस्या अनुरागश्चेतसि । ततः प्रभृति सालस्येव शून्येव सनिद्रेव दिवसमनयत् । अस्तमुपयाति च प्रत्यक्षपर्यस्तमण्डले लाङ्गलिकान्तकताम्रत्विपि कमलिनीकामुके कठोरसारस-शिरःशोणशोचिपि सावित्रे ग्रयीमये तेजसि, तरुणतरतमालश्यामले च मलिनयति ध्योम ध्योमव्यापिनि तिमिरसञ्चये, सञ्चारत्सिद्धसुन्दरीनूपुर-वानुसारिणि च मन्दं मन्दं मन्दाकिनीहंस इव समुत्सर्पति शशिनि गगन-तलम्, कृतसंध्याप्रणामा निशामुख एव निपत्य विमुक्ताङ्गी पल्लवशयने तस्थौ । सावित्र्यपि कृत्वा यथाक्रियमाणं सायन्तनं क्रियाकलापमुचिते शय-नकाले किसलयशयनममजत । जातनिद्रा च सुप्वाप ।

इतरा तु मुहुर्मुहुर्गङ्गवलनैर्विलुलितकिसलयशयनतला निमीलितलोच-नापि नामजत निद्राम् । अचिन्तयच्च—‘मर्त्यलोकः खलु सर्वलोकानामुपरि, यस्मिन्नेवंविधानि सम्भवन्ति त्रिभुवनभूषणानि सकलगुणग्रामगुरुणि रत्नानि । तथा हि । तस्य मुखलावण्यप्रवाहस्य निष्यन्दविन्दुरिन्दुः । तस्य च चक्षुषो विक्षेपा विकचकुमुदकुवलयकमलाकराः । तस्य चाधरमणेर्दीपितयो विक-सितबन्धूकवनराजयः । तस्य चाङ्गस्य परभागोपकरणमनङ्गः । पुण्यभाजि-तानि चक्षूंषि चेतांसि यौवनानि वा खेणानि, येषामसौ विषयो दर्शनस्य । क्षणं नु दर्शयता च तमन्यजन्मजनितेनेव मे फलितमधर्मेण । का प्रतिप-त्तिरिदानीम्’ इति चिन्तयन्त्येव कथंकथमप्युपजातनिद्रा चिरात्क्षणमशेत । मुक्ता च तं दीर्घलोचनं स्वप्ने ददर्श । स्वप्नासादितद्वितीयदर्शना चाकर्णाकृ-ष्टकामुकेण मनसि निर्दयैमताव्यत प्रतिबुद्धा मकरकेतुना । मदनशरताडि-तायाश्च तस्या वार्तामिवोपलब्धुमरतिराजगाम । तथा हि । ततः प्रभृति कुसुमधूलिधवलामिर्धनलताभिरताडितापि वेदनामधत्त । मन्दमन्दमास्त-विधुतैः कुसुमरजोभिरदूषितलोचनाप्यश्रुजलं मुमोच । हंसपक्षतालवृन्तैवा-न्तवातविततैः शोणशीकरैरसिक्ताप्यार्द्रतामगात् । प्रेङ्खत्कादम्बमिथुनैरनूढा-प्यधूर्णतं वनकमलिनीकल्लोलदोलाभिः । विघटमानचक्रवाकयुगलविसृष्टैर-स्पृष्टापि श्यामतामाससाद चिरहनिःश्वासधूमैः । पुष्पधूलिधूसरैरदृष्टापि व्यचेष्टत मधुकरकुलैः ।

अथ गणरात्रापगमे निवर्तमानस्तेनैव वर्त्मना तं देशमागत्य तथैव निवा-रितपरिजनशृङ्गधारद्वितीयो विकुक्षिर्दुर्दौके । सरस्वती तु तं दूरादेव संमुख-मागच्छन्तं प्रीत्या ससंभ्रममुत्थाय वनमृगीवोद्धीवा विलोकयन्ती मार्गपरि-श्रान्तमस्रपयदिव धवलितदशदिशा दशा । कृतासनपरिग्रहं तु तं प्रीत्या सावित्री पप्रच्छ—‘आर्य, कच्चिकुशली कुमारः’ इति । सोऽब्रवीत्—

१ ‘येषामसावविषयः’ अ-क. २ ‘अताव्यत मकरकेतुना प्रतिबुद्धाया मदन’ अ-क. ३ ‘०वृन्तजात’ अ-क. ४ ‘मिथुनाभिरनूढा’ अ-क.

दीर्घायुपमेनम् । अनेहसावर्धत तत्रैवायमानन्दितज्ञातिवर्गो बालस्तारकाराज
 इव राजीवलोचनो राजगृहे । भर्तृभवनमागच्छन्त्यामपि दुहितरि नासेच-
 नकदर्शनमिमममुञ्चन्मातामहो मनोविनोदनं नसारम् । अशिक्षतायं तत्रै
 सर्वा विद्याः सकलाश्च कलाः । कालेन चोपारूढयौवनमिममालोक्याहमिवा-
 सावप्यनुभवतु मुलकमलावलोकनानन्दमस्येति मातामहः कथंकथमप्येनं
 पितुरन्तिकमधुना व्यसर्जयत् । मामपि तस्य देवस्य सुगृहीतनाम्नः शर्यात-
 स्याज्ञाकारिणं विकृक्षिणामानं भृत्यपरमाणुमवधारयतु भवती । पितुः पाद-
 मूलमायान्तं मया साभिसारमकरोत्स्वामी । तद्धि नः कुलक्रमागतं राजकु-
 लम् । उत्तमानां च चिरन्तनता जनयत्यनुजीविष्यपि जने कियन्मात्रमपि
 मन्दाक्षम् । अक्षीणः खलु दाक्षिण्यकोशो महताम् । इतश्च गव्यूतिमात्र-
 मिव पारेशोणं तस्य भगवतश्चयवनस्य स्वनाम्ना निर्मितव्यपदेशं च्यावनं
 नाम चैत्ररथकल्पं काननं निवासः । तदवधिश्रेयं नौ यात्रा । यदि च गृहीत-
 क्षणं दाक्षिण्यमनवहेलं वा हृदयमस्माकमुपरि भूमिर्वा प्रसादानामयं जनः
 श्रवणार्हो वा, ततो न विमाननीयोऽयं नः प्रथमः प्रणयः कुतूहलस्य ।
 वयमपि शुश्रूषवो वृत्तान्तमायुष्मत्योः । नेयमाकृतिर्दिव्यतां व्यभिचरति ।
 गोत्रनामनी तु श्रोतुमभिलपति नौ हृदयम् । तत्कथय कतमो वंशः
 स्पृहणीयतां जन्मना नीतः । का चेयमत्रभवती भवत्याः समीपे सम-
 वाय इव विरोधिनां पदार्थानाम् । तथा हि । सन्निहितबालान्धकारा
 भास्वन्मूर्तिश्च, पुण्डरीकमुखी हरिणलोचना च, बालातपप्रभाधरा कुमु-
 दहासिनी च, कलहंसस्वना समुन्नतपयोधरा च, कमलकोमलकरा हिम-
 गिरिशिलापृथुनितम्बा च, करभोरुर्विलम्बितगमना च, अमुक्तकुमारभावा
 स्निग्धतारका च' इति । सा त्ववादीत्—'आर्य, श्रोष्यसि कालेन । भूयसो
 दिवसानत्र स्थातुमभिलपति नौ हृदयम् । अल्पीयांश्चायमध्वा । परिचय
 एव प्रकटीकरिष्यति । आर्येण न विस्मरणीयोऽयमनुपपन्नदृष्टो जनः' इत्यभि-
 धाय तूष्णीमभूत् । दधीचस्तु नवाम्भोभरगम्भीराम्भोधरध्वाननिभया
 भारत्या नतयन्वनलताभवनभाजो भुजगभुजः सुधीरमुवाच—'आर्य, करि-
 ष्यति प्रसादमार्याराध्यमाना । पश्यामस्तावत्तातम् । उत्तिष्ठ । व्रजामः'
 इति । तथेति च तेनाभ्यनुज्ञातः शनकैरुत्थाय कृतनमस्कृतिरुच्चाल ।
 तुरगारूढं च तं प्रयान्तं सरस्वती सुचिरमुत्तम्भितपक्ष्मणा निश्चलतारकेण
 लिखितेनेव चक्षुषा व्यलोकयत् । उत्तीर्य शोणमचिरेणैव कालेन दधीचः
 पितुराश्रमपदं जगाम । गते च तस्मिन्सा तामेव दिशमालोकयन्ती
 सुचिरमतिष्ठत् । कृच्छ्रादिव च सज्जहार दशम् ।

अथ मुहूर्तेमिव स्थित्वा स्मृत्वा च तां तस्य रूपसम्पदं पुनः पुनर्व्यस-
 यतासा हृदयम् । भूयोऽपि चक्षुराचकाहू तदर्शनम् । अवशेव केनाप्य-

नीयत तामेव दिशं दृष्टिः । अग्रहितमपि मनस्तेनैव सार्धमगात् । अजायत
च नवपल्लव इव बालवनलतायाः कुतोऽप्यस्या अनुरागश्चेतसि । ततः
प्रभृति सालस्येव शून्येव सनिद्रेव दिवसमनयत् । अस्ममुपयाति च प्रत्य-
क्पर्यस्तमण्डले लाङ्गलिकास्रवकताम्रविपि कमलिनीकामुके कठोरसारस-
शिरःशोणशोचिपि सावित्रे त्रयीमये तेजसि, तरुणतरतमालश्यामले च
मलिनयति व्योम व्योमव्यापिनि तिमिरसञ्चये, सञ्चरत्सिद्धसुन्दरीनूपुरर-
वानुसारिणि च मन्दं मन्दं मन्दाकिनीहंस इव समुत्सर्पति शशिनि गगन-
तलम्, कृतसंध्याप्रणामा निशांमुख एव निपत्य विमुक्ताङ्गी पल्लवशयने
तस्थौ । सावित्र्यपि कृत्वा यथाक्रियमाणं सायन्तनं क्रियाकलापमुचिते शय-
नकाले किसलयशयनमभजत । जातनिद्रा च सुप्वाप ।

इतरा तु मुहुर्मुहुर्हृदयलनैर्विलुलितकिसलयशयनतला निमीलितलोच-
नापि नाभजत निद्राम् । अचिन्तयच्च—‘मर्त्यलोकः खलु सर्वलोकानामुपरि,
यस्मिन्नेवंविधानि सम्भवन्ति त्रिभुवनभूषणानि सकलगुणग्रामगुरुणि रत्नानि ।
तथा हि । तस्य मुखलावण्यप्रवाहस्य निप्यन्दविन्दुरिन्दुः । तस्य च चक्षुषो
विशेषा विकचकुमुदकुवलयकमलाकराः । तस्य चाधरमणेर्दीधितयो विक-
सितवन्धूकवनराजयः । तस्य चाङ्गस्य परभागोपकरणमनङ्गः । पुण्यभाञ्जि-
तानि चक्षूषि चेतांसि यौवनानि वा स्त्रैणानि, येषामसौ विषयो दर्शनस्य ।
क्षणं नु दर्शयता च तमन्यजन्मजनितेनेव मे फलितमधर्मेण । का प्रतिप-
त्तिरिदानीम्’ इति चिन्तयन्त्येव कथंकथमप्युपजातनिद्रा चिरात्क्षणमशेत ।
सुप्ता च तं दीर्घलोचनं स्वप्ने दृदशं । स्वप्नासादितद्वितीयदर्शना चाकर्णाकु-
ष्टकामुकेण मनसि निर्दयैमताह्वयत प्रतिबुद्धा मकरकेतुना । मदनशरताडि-
तायाश्च तस्या वार्तामिवोपलब्धुमरतिराजगाम । तथा हि । ततः प्रभृति
कुसुमधूलिधवलाभिर्धनलताभिरताडितापि वेदनामधत्त । मन्दमन्दमारुत-
विधुतैः कुसुमरजोभिरदूषितलोचनाप्यश्रुजलं मुमोच । हंसपक्षतालघृन्तैवा-
न्तचातव्रिततैः शोणशीकरैरसिक्ताप्यार्द्रतामगात् । प्रेङ्खत्कादम्बमिथुनैरनूढा-
प्यघूर्णत वनकमलिनीकल्लोलदोलाभिः । पिघटमानचक्रवाकयुगलविसृष्टैर-
स्पृष्टापि श्यामतामाससाद् विरहनिःश्वासधूमैः । पुष्पधूलिधूसरैरदृष्टापि
व्यचेष्टत मधुकरकुलैः ।

अथ गणरात्रापगमे निवर्तमानस्तेनैव वर्त्मना तं देशमागत्य तथैव निवा-
रितपरिजनश्छत्रधारद्वितीयो त्रिकुक्षिर्दुर्दौके । सरस्वती तु तं दूरादेव संमुख-
मागच्छन्तं प्रीत्या ससंभ्रममुत्थाय वनमृगीवोद्गीचा विलोकयन्ती मार्गपरि-
श्रान्तमस्त्रपयदिव धवलितदशदिशा दृशा । कृतासनपरिग्रहं तु तं प्रीत्या
सावित्री, पप्रच्छ—‘आर्य, कच्चित्कुशली कुमारः’ इति । सोऽब्रवीत्—

१ ‘येषामसावविषयः’ घ. २ ‘अताह्वयत मकरकेतुना प्रतिबुद्धाया मदन०’ अ-क.

३ ‘०घृन्तव्रात’ अ-क. ४ ‘मिथुनाभिरनूढा’ अ-घ.

‘आयुष्मति, कुशली । स्मरति च भवत्योः । केवलममीषु दिवसेषु तनीय-
सीमिव तनुं विभर्ति । अविज्ञायमानां चानिमित्तां शून्यतामिवाधत्ते । अपि
च । अन्वेक्षमागमिष्यत्येव मालतीति नाज्ञा वाणिनी धार्ता वो विज्ञातुम् ।
उच्छ्वसितं सा कुमारस्य’ इति । तच्छ्रुत्वा पुनरपि सावित्री समभाषत—
‘अतिमहानुभावः सलु कुमारो यदेवमविज्ञायमाने क्षणदृष्टेऽपि जने परि-
चितिमनुब्रूयाति । तस्य हि गच्छतो यदृच्छया कथमप्यंशुकमिव मार्गलतासु
मानसमस्मासु मुहूर्तमासक्तमासीत् । अशून्यं हि सौजन्यमाभिजात्येन वः
स्वामिसूनोः । अलसः सलु लोको यदेवं सुलभसौहार्दानि येनकेनचित्
क्रीणाति महतां मनांसि । सोऽयमौदार्यातिशयः कोऽपि महात्मनामितरज-
नदुर्लभो येनोपकरणीकुर्वन्ति त्रिभुवनम्’ इति । विकृक्षिरच्चावचैरालापैः
सुचिरमिव स्थित्वा यथाभिलषितं देशमयासीत् ।

अपरेद्युरुचति भगवति सुमणायुद्धामद्युतावभिद्रुततारके तिरस्कृततमसि
तामरसव्यासव्यसनिनि सहस्ररश्मौ शोणमुत्तीर्यायान्ती, सरलदेहप्रभाविता-
नच्छलेनात्यच्छं सकलं शोणसलिलमिवानयन्ती, स्फुटितातिमुक्तककुसुमस्त-
यकसमरिवपि सटाले महति मृगपताविव गौरी तुरङ्गमे स्थिता, सलीलमु-
रोवैध्वारोपितस्य तिर्यगुत्कर्णतुरगाकर्ण्यमाननूपुरपटुरणितस्यातिबहलेन पि-
ण्डालक्तकेन पल्लवितस्य कुङ्कुमपिञ्जरितपृष्ठस्य चरणयुगलस्य प्रसरद्भिरतिलो-
हितैः प्रभाप्रवाहैरुभयतस्ताडनदोहदलोभागतानि किसलयितानि रक्ताशो-
कवनानीवाकर्षयन्ती, सकलजीवलोकहृदयहठहरणाघोषणयेव रशनया शि-
ञ्जानजघनस्थला, धौतधवलनेत्रनिर्मितेन निर्मोक्लधुतरेणाप्रपदीनेन कञ्चु-
केन तिरोहिततनुलता, छातकञ्चुकान्तरदयमानैराशयानचन्दनधवलैरवयवैः
स्वच्छसलिलाभ्यन्तरविभाव्यमानमृणालकाण्डेव सरसी, कुसुम्भरागपाटलं
पुलकबन्धचित्रं चण्डातकमन्तःस्फुटं स्फटिकभूमिरिव रत्ननिधानमादधाना,
‘हरेणामलकीफलनिस्तलमुक्ताफलेन स्फुरितस्थूलग्रहगणशारा शारदीय श्वेत-
विरलजलधरपटलावृता द्यौः, कुचपूर्णकलशयोरुपरि रत्नप्रालम्बमालिकाम-
रुणहरितकिरणकिसलयिनीं कस्यापि पुष्पवतो हृदयप्रवेशवर्णमालिकामिव
बद्धां धारयन्ती, प्रकोष्ठनिविष्टस्यैकैकस्य हाटककटकस्य मरकतमकरवेदिकास-
नाथस्य हरितीकृतदिग्गन्ताभिर्मयूखसन्ततिभिः स्थलकमलिनीभिरिव लक्ष्मी-
शङ्खयानुगम्यमाना, बहलताम्बूलकृष्णिकान्धकारितेनाधरसम्पुटेन मुसलशशि-
पीतं ससंध्यारागं तिमिरमिव वमन्ती, विकचनयनकुवलयकुतूहलालीनया-
लिकुलसंहत्या नीलांशुकजालिकयेव निरुद्धार्धवदना, नीलीरागनिहितनीलि-
ज्ञा शिर्षिगलशित्तिना वामश्रवणाश्रयिणा दन्तपत्रेण कालमेघपल्लवेन विद्यु-

१ ‘अन्वेक्षमागमिष्यत्येव’ क. २ ‘तामरसव्याकोश’ क. ३ ‘उरोबन्धा-
रोपित’ ब. ४ ‘अन्तःस्फुरस्फटिक’ ब. ५ ‘निस्तुल’ अ. ६ ‘वन्दनमालिका’
ब. ७ ‘प्रवाल’ ब. ८ ‘शित्ति’ अ-क.

दिव द्योतमाना, बकुलफलानुकारिणीभिस्त्रिभिर्मुक्ताभिः कल्पितेन बालि-
कायुगलेनाधोमुखेनालोकजलवर्षिणा सिञ्चन्तीवातिकोमले भुजलते, दक्षि-
णकर्णावतंसितया केतकीगर्भपलाशलेखया रजनिकरजिह्वालतयेव लावण्य-
लोभेन लिङ्गमानकपोलतला, तमालश्यामलेन मृगमदामोदनिष्यन्दिना
तिलकविन्दुना मुद्रितमिव मनोभवसर्वस्वं वदनमुद्गहन्ती, ललाटलासकस्य
सीमन्तचुम्बिनश्चटुलतिलकमणेरुदञ्चता चटुलेनांशुजालेन रक्तांशुकेनेव
कृतशिरोवगुण्ठना, पृष्ठप्रेङ्खदनादरसंयमनशिथिलजूटिकाग्रन्था नीलचामरा-
वचूलिनीव चूडामणिमकरिकासनाथा मकरकेतुकेतुपताका, कुलदेवतेव
चन्द्रमसः, पुनःसञ्जीवनौषधिरिव पुष्पधनुषः, वेलेव रागसागरस्य, ज्यो-
त्स्नेव यौवनचन्द्रोदयस्य, महानदीव रतिरसामृतस्य, कुसुमोद्गतिरिव सुर-
ततरोः, बालविद्येव वैदग्ध्यस्य, कौमुदीव कान्तेः, धृतिरिव धैर्यस्य, गुरुशा-
लेव गौरवस्य, वीजभूमिरिव विनयस्य, गोष्ठीय गुणानाम्, मनस्वितेव
महानुभावतायाः, वृत्तिरिव तारुण्यस्य, कुवलयदलदामंदीर्घलोचनया पाट-
लाधरया कुन्दकुञ्जलस्फुटदशनया शिरीषमालासुकुमारभुजयुगलया कमल-
कोमलकरया वकुलसुरभिनिःश्वसितया चम्पकावदातया कुसुममय्येव
ताम्बूलकरङ्कवाहिन्या महाप्रमाणाश्वतरारूढयानुगम्यमाना, कतिपयपरि-
चारकपरिकरा मालती समदृश्यत । दूरादेव च दधीचप्रेम्णा सरस्वत्या
लुण्ठितेव मनोरथैः, आकृष्टेव कुतूहलेन, प्रत्युद्गतेवोत्कलिकाभिः, आलिङ्गि-
तेवोत्कण्ठया, अन्तःप्रवेशितेव हृदयेन, स्रपितेयानन्दाश्रुभिः, विलुप्तेव सिते-
न, वीजितेवोच्छ्वसितैः, आच्छादितेव चक्षुषा, अभ्यर्चितेव वदनपुण्डरीकेण,
सखीकृतेवाशया सविधमुपययौ । अवतीर्थ च तुरगादूरादेवावनतेन मूर्ध्ना
प्रणाममकरोत् । आलिङ्गिता च ताभ्यां सविनयमुपाविशत् । सप्रश्रयं ताभ्यां
सम्भाषिता च पुण्यभाजमात्मानममन्यत । अकथयच्च दधीचसन्दिष्टं शिरसि
विनिहितेनाञ्जलिना नमस्कारम् । अगृह्णाच्चाकारतः प्रभृत्यग्राम्यतया तैस्तै-
रपि पेशलैरालापैः सावित्रीसरस्वत्योर्मनसी ।

क्रमेण चातीते मध्यन्दिनसमये शोणमवतीर्णायां सावित्र्यां ज्ञातुमुत्सा-
रितपरिजना साकृता मालती कुसुमप्रस्तरशायिनीं समुपसृत्य सरस्वतीमाव-
भाषे—‘देवि, विशुष्यं नः किञ्चिदस्ति रहसि । अतो मुहूर्तमवधानदानेन
प्रसादं कियमाणमिच्छामि’ इति । सरस्वती तु दधीचसन्देशाशङ्किनी किं
वक्ष्यतीति स्तनविनिहितवामकरनखकिरणदन्तुरितमुज्जिघ्रमानकुतूहलाङ्कुरनि-
करमिव हृदयमुत्तरीयदुक्कलवल्कलैकदेशेन सञ्छादयन्ती, गलतावतंसपल्लवेन
श्रोतुं श्रवणेनेव धावमानेनानवरतश्वाससन्दोहदोलायितां जीविताशामिव
समासञ्चलतामवलम्ब्यमाना, समुत्फुल्लस्य मुखशशिनो लावण्यप्रवाहेण शृङ्गा-
रसेनेव झाययन्ती जीवलोकम्, शायनकुसुमपरिमललम्पैर्मधुकरकदम्बकैर्म-

‘आयुष्मति, कुशली । स्मरति च भवत्योः । केवलममीषु दिवसेषु तनीय-
सीमिव तनुं विभर्ति । अविज्ञायमानां चानिमित्तां शून्यतामिवाधत्ते । अपि
च । अन्वेक्षमागमिष्यत्येव मालतीति नाम्ना घाणिनीं चार्तां घो विज्ञातुम् ।
उच्छ्वसितं सा कुमारस्य’ इति । तच्छ्रुत्वा पुनरपि सावित्री समभाषत—
‘अतिमहानुभावः खलु कुमारो यदेवमविज्ञायमाने क्षणदृष्टेऽपि जने परि-
चितिमनुब्रूयाति । तस्य हि गच्छतो यदृच्छया कथमप्यंशुकमिव मार्गलतासु
मानसमस्त्रासु मुहूर्तमासक्तमासीत् । अशून्यं हि सौजन्यमभिजात्येन वः
स्वामिसूनोः । अलसः खलु लोको यदेवं सुलभसौहार्दानि येनकेनचित्
क्रीणाति महतां मनांसि । सोऽयमौदार्यातिशयः कोऽपि महात्मनामितरज-
नदुर्लभो येनोपकरणीकुर्वन्ति त्रिभुवनम्’ इति । विदुक्षिरुचावचैरालापैः
सुचिरमिव स्वित्वा यथाभिलषितं देशमयासीत् ।

अपरेद्युरयति भगवति घुमणाबुद्धामद्युतावभिद्रुततारके तिरस्कृततमसि
तामरसव्यासव्यसनिनि सहस्ररश्मौ शोणमुत्तीर्यायान्ती, तरलदेहप्रभाविता-
नच्छलेनात्यच्छं सकलं शोणसलिलमिवानयन्ती, स्फुटितातिमुक्कककुसुमस्त-
वकसमविवि सटाले महति भृगपताविव गौरी तुरङ्गमे स्थिता, सलीलमु-
रोवैभ्रारोपितस्य तिर्यगुत्कर्णतुरगाकर्ण्यमाननूपुरपटुरणितस्यातिबहलेन पि-
ण्डालक्तकेन पलवितस्य कुङ्कुमपिञ्जरितपृष्ठस्य चरणयुगलस्य प्रसरद्भिरतिलो-
हितैः प्रभाप्रवाहैरुभयतस्ताडनदोहदलोभागतानि किसलयिताति रक्ताशो-
कवनानीवाकर्षयन्ती, सकलजीवलोक्हृदयहृदहरणाघोषणयेव रशनया शि-
ञ्जानजघनस्थला, धौतधवलनेत्रनिर्मितेन निर्मोकलघुतरेणाप्रपदीनेन कञ्जु-
केन तिरोहिततनुलता, छातकञ्जुरान्तरदृश्यमानैराश्यानचन्दनधवलैरवयवैः
स्वच्छसलिलाभ्यन्तरविभाव्यमानमृणालकाण्डेव सरसी, कुसुम्भरागपाटलं
पुलकबन्धचित्रं चण्डातकमन्तःस्फुटं स्फटिकभूमिरिव रत्ननिधानमादधाना,
‘हरिणामलकीफलनिस्तूलमुक्ताफलेन स्फुरितस्थूलग्रहगणशारा शारदीव श्वेत-
विरलजलधरपटलावृता घौः, कुचपूर्णकलशयोरुपरि रत्नप्राग्भ्रममालिकाम-
रुणहरिताकिरणकिसलयिनी कस्यापि पुण्यवतो हृदयप्रवेशवर्णमालिकामिव
यद्वां धारयन्ती, प्रकोष्ठनिविष्टस्यैकैकस्य हाटककटकस्य मरकतमकरवेदिकास-
नाथस्य हरितीकृतदिगन्ताभिर्मयूखसन्ततिभिः स्थलकमलिनीभिरिव लक्ष्मी-
शङ्कयानुगम्यमाना, बहलताम्बूलकृष्णिकान्धकारितेनाधरसम्पुटेन मुखशशि-
पीतं ससंध्यारागं तिमिरमिव वमन्ती, विकचनयनकुचलयकुतूहलालीनया
लिकुलसंहत्या नीलांशुकजालिकयेव निरुद्धार्धवदना, नीलीरागनिहितनीलि-
झा शिखिगलशितिना वामध्रुवणाश्रयिणा दन्तपत्रेण कालमेघपल्लवेन विह,

१ ‘अन्वेक्षमागमिष्यत्येव’ क. २ ‘तामरसव्याकोश’ क. ३ ‘उरोवन्-
रोपित’ व. ४ ‘अन्तःस्फुरस्फटिक’ व. ५ ‘निस्तूल’ अ. ६ ‘वन्दनमालिका’
व. ७ ‘प्रवाल’ व. ८ ‘शिति’ अ-क.

सरस्वती शुचिनि चीनांशुकसुकुमारे तरङ्गिणि दुकूलकोमले शयन इव शोण-
सैकते समुपविष्टा स्वमकृतप्रार्थनापादपतनलगां दधीचचरणनखचन्द्रिकामिव
ललाटिकां दधाना, गण्डस्थलादृशप्रतिबिम्बितेन 'चारुहासिनि, अयमसा-
चाहतो हृदयदयितो जनः' इति श्रवणसमीपवर्तिना निवेद्यमानमदनसन्दे-
शेवेन्दुना, विकीर्यमाणनखकिरणचक्रवालेन बालव्यजनीकृतचन्द्रकलाकला-
मेनेव करेण बीजयन्ती स्वेदिनं स्पष्टकपोलपट्टम्, 'अत्र दधीचादृते न केनचित्प्र-
वेष्टव्यम्' इति तिरश्चीनं चित्तभुवा पातितं विलासवेत्तलतामिव बालमृणा-
लिकामधिस्रनं स्तनयन्ती कथमपि हृदयेन वहन्ती प्रतिपालयामास ।
आसीच्चास्या मनसि—'अहमपि नाम सरस्वती यन्नामुना मनोजन्मना
जघन्येव परवशीकृता । तत का गणनेतरासु तपस्विनीष्वतितरलासु
तरुणीषु' इति ।

आजगाम च मधुमास इव सुरमिगन्धवहः, हंस इव कृतमृणालधृतिः,
शिखण्डीव घनप्रीत्युन्मुखः, मलयानिल इवाहितसरसचन्दनधवलतनुलतो-
त्कम्पः, कृप्यमाण इव कृतकरकचग्रहेण ग्रहपतिना, प्रेर्यमाण इव कन्द-
र्पोद्दीपनदक्षेण दक्षिणानिलेन, उद्यमान इवोत्कलिकाबहलेन रतिरसेन, परि-
मलसम्पातिना मधुपपटलेन पटेनेव नीलेनाच्छादिताङ्गयष्टिः, अन्तःस्फुरत्
मत्तमदनकरिकर्णशङ्खायमानेन प्रतिमेन्दुना प्रथमसमागमविलासविलक्षि-
तेनेव धवलीक्रियमाणैककपोलोदरो मालतीद्वितीयो दधीचः । आगत्य च
हृदयगतदयितानूपुररवमिश्रयेव हंसगद्गदया गिरा कृतसम्भाषणो यथा
मन्मथः समाज्ञापयति, यथा यौवनमुपदिशति, यथानुरागः शिक्षयति, यथा
विदग्धताध्यापयति, तथा तामभिरामां रामाभरमयत् । उपजातविस्त्रम्भा
चात्मानमकथयदस्य सरस्वती । तेन तु सार्धमेकं दिवसमिवानयत्संवत्स-
रमधिकम् ।

अथ दैवयोगात्सरस्वती यभार गर्भम् । असूत चानेहसा सर्वलक्षणाभि-
रामं तनयम् । तस्मै च जातमात्रायैव 'सम्यक्सरहस्याः सर्वे वेदाः सर्वाणि
च शास्त्राणि सकलाश्च कलाः मत्प्रसादात्स्वयमाविर्भवन्ति' इति वरम-
दात् । सङ्गर्वश्लाघया दर्शयितुमिव हृदयेनादाय दधीचं पितामहादेशात्समं
सावित्र्या ब्रह्मलोकमास्त्रोह । गतायां च तस्यां दधीचोऽपि हृदये हादिन्येवा-
भिहतो भार्गववंशसम्भूतस्य भ्रातृव्राह्मणस्य जायामक्षमालाभिधानां मुनिकन्य-
कामात्मसूनोः संवर्धनाय नियुज्य विरहातुरस्तपसे वनमगात् । यस्मिन्नेवावसरे
सरस्वत्यसूत तनयं तस्मिन्नेवाक्षमालापि सुतं प्रसूतवती । तौ तु सा निर्विशेषं
सामान्यस्तन्या शनैः शनैः शिशू समवर्धयत् । एकस्तयोः सारस्वताख्य

१ 'कृतचन्द्रकरेणैव करेण' य. २ 'स्तनयन्तीन्' क; 'स्तनन्ती' ब. ३ 'जान-
त्येव' य. ४ 'धृतिः' य. ५ 'तया' अ-क.

दनानलदाहश्यामलैर्मनोरथैरिव निर्गत्य मूर्तेरक्षिप्यमाणा, कुसुमशयनी
 यात्सरसारसंजरिणी मन्दं मन्दमुदगात् । 'उपांशु कथय' इति कपोलतल
 प्रतिनिमित्तां लज्जयेव कर्णमूलं मालतीं प्रवेशयन्ती मधुरया गिरा सुधीरमु-
 वाच—'सखि मालति किमर्थमेवमभिदधासि । काहमवधानदानस्य शरीरस्य
 प्राणानां वा । सधैर्योपार्थितोऽपि प्रभवत्येवातिबेलं चक्षुष्यो जनः । सा न
 काचिद्या न भवसि मे स्वसा सखी प्रणयिनी प्राणसमा च । नियुज्यतां यावत्.
 कार्यस्य क्षमं क्षोदीयसो गरीयसो वा शरीरकमिदम् । अनवस्करमाश्रयं मे
 त्वयि हृदयम् । प्रीत्या प्रतिसरा विधेयासि ते । व्यावृणु वरवर्णिनि विवक्षितम्'
 इति । सा रजवादीत्—'देवि, जानास्येव माधुर्यं विषयाणाम्, लोलुपतां चे-
 न्द्रियग्रामस्य, उन्मादितां च नययौवनस्य, पारिप्लवतां च मनसः । प्रख्यातैव
 मन्मथस्य दुर्निवारता । अतो न मामुपालम्भेनोपस्थातुमर्हसि । न च दालि-
 शता चपलता चारणता वा वाचालतायाः कारणम् । न किञ्चित् कारयत्य-
 साधारणा स्वामिभक्तिः । सा त्वं देवि यदैव दृष्टासि देवेन तत एवारम्यास्य
 कामो गुरः, चन्द्रमा जीवितेशः, मलयमरुदुच्छ्वासहेतुः, आधयोऽन्तरङ्गस्था-
 नेषु, सन्तापः परमसुहृत्, प्रजागर आप्तः, मनोरथाः सधैर्यताः, निःश्वासा
 निमग्नहृत्प्रेतराः, मृत्युः पार्श्ववर्ती, रणरणकः सञ्चारकः, सङ्कल्पा बुद्ध्युपदेश-
 वृद्धाः । किं वा विज्ञापयामि । अनुरूपो देव्या इत्यात्मसम्भावना, शीलवा-
 निति प्रक्रमविरुद्धम्, धीर इत्यवस्थाविपरीतम्, सुभग इति त्वदायत्तम्,
 स्थिरप्रीतिरिति निपुणोपक्षेपः, जानाति सेवितुमित्यस्वामिभावोचितम्,
 इच्छति दासभावमामरणात्कर्तुमिति धूर्तालापः, भवनस्वामिनी भवसीत्यु-
 पप्रलोभनम्, पुण्यभागिनी भजति भर्तारं तादृशमिति स्वामिपक्षपातः, त्वं
 तस्य मृत्युरित्यप्रियम्, अगुणज्ञासीत्यविक्षेपः, स्वप्नेऽस्य बहुशः कृतप्रसादा-
 सीत्यसाक्षिकम्, प्राणरक्षार्थमर्थयत इति कातरता, तत्रागम्यतामित्याज्ञा,
 वारितोऽपि बलादागच्छतीति परिभवः । तदेवमगोचरे गिरामसीति श्रुत्वा
 देवी प्रमाणम्' इत्यभिधाय तूष्णीमभूत् ।

अथ सरस्वती प्रीतिविरक्तारित्येव चक्षुषा प्रत्यवादीत्—'असि, न शक्नोमि
 बहु भाषितुम् । एषासि ते स्मितवादिनि वचसि स्थिता । गृह्यन्ताममी
 प्राणाः' इति । मालती तु 'यदाज्ञाप्यस्मतिप्रसादः' इति व्याहृत्य प्रहर्षपर-
 वशा प्रणम्य प्रजविना तुरगेण ततार शोणम् । अगाच्च दधीचमानेतुं च्यव-
 नाश्रमपदम् । इतरा तु सखीस्नेहेन सापिश्रीमपि विदितवृत्तान्तामकरोत् ।
 उत्कण्ठाभारभृता च ताम्यता चेतसा कल्पयितं कथंकथमपि दिवसशेषम-
 जैपीत् । अस्तमुपगतवति भगवति गभस्तिमति, स्तिमिततरमवतरति तमसि,
 प्रहसितामिव सितां दिशं पौरन्दरीं दरीमिव केसरिणि मुञ्चति चन्द्रमसि,

सरस्वती शुचिनि चीनांशुकसुकुमारे तरङ्गिणि दुकूलकौमले शयन इव शोण-
सैकते समुपविष्टा स्वमकृतप्रार्थनापादपतनलम्नां दधीचचरणनखचन्द्रिकामिव
ललाटिकां दधाना, गण्डस्थलादर्शप्रतिविम्बितेन 'चारुहासिनि, अयमसा-
चाहृतो हृदयदयितो जनः' इति श्रवणसमीपवर्तिना निवेद्यमानमदनसन्दे-
शेयेन्दुना, विकीर्यमाणनखकिरणचक्रवालेन बालव्यजनीकृतचन्द्रकलाकला-
मेनेव करेण बीजयन्ती स्वेदिनं स्पष्टरूपोलपटम्, 'अत्र दधीचाहते न केनचित्प्र-
वेष्टव्यम्' इति तिरश्चीनं चित्तमुवा पातितां विलासवेत्तलतामिव बालमृणा-
लिकामधिस्तनं स्तनयन्ती कथमपि हृदयेन वहन्ती प्रतिपालयामास ।
आसीचास्या मनसि—'अहमपि नाम सरस्वती यत्रामुना मनोजन्मना
जयैत्येव परवशीकृता । तस्य का गणनेतरासु तपस्विनीप्वतितरलासु
तरणीषु' इति ।

आजगाम च मधुमास इव सुरभिगन्धवहः, हंस इव कृतमृणालधैर्यः,
शिखण्डीव घनप्रीत्युन्मुग्धः, मलयानिल इवाहितसरसचन्दनधवलतनुलतो-
त्कम्पः, कृप्यमाण इव कृतकरकचग्रहेण ग्रहपतिना, प्रेर्यमाण इव कन्द-
पौद्दीपनदक्षेण दक्षिणानिलेन, उद्यमान इवोत्कलिकाबहलेन रतिरसेन, परि-
मलसम्पातिना मधुपपटलेन पटेनेव नीलेनाच्छादिताङ्गयष्टिः, अन्तःस्फुरत
मत्तमदनंकरिकर्णशङ्खायमानेन प्रतिमेन्दुना प्रथमसमागमविलासविलक्ष्मि-
तेनेव धवलीक्रियमाणैककपोलोदरो मालतीद्वितीयो दधीचः । आगत्य च
हृदयगतदयितानूपुररवमिश्रयेव हंसगद्गदया गिरा कृतसम्भाषणो यथा
मन्मथः समाज्ञापयति, यथा यौवनमुपदिशति, यथानुरागः शिक्षयति, यथा
विदग्धताध्यापयति, तथा तामभिरामां रामाभरमयत् । उपजातविक्षम्भा
चात्मानमकथयदस्य सरस्वती । तेनैव तु सार्धमेकं दिवसमिवानयत्संवत्स-
रमधिकम् ।

अथ दैवयोगात्सरस्वती यभार गर्भम् । असूत चानेहसा सधलक्षणाभि-
रामं तनयम् । तस्मै च जातमाग्रायैव 'सम्यक्सरहस्याः सर्वे वेदाः सर्वाणि
च शास्त्राणि सकलाश्च कलाः मत्प्रसादात्स्वयमाविर्भवन्ति' इति वरम-
दात् । सङ्कर्तृश्लाघया दर्शयितुमिव हृदयेनादाय दधीचं पितामहादेशात्समं
सावित्र्या ब्रह्मलोकमारोह । गतायां च तस्यां दधीचोऽपि हृदये हादिन्येवा-
भिहतो भार्गववंशसम्भूतस्य भ्रातृर्माक्षणस्य जायामक्षमालाभिधानां मुनिकन्य-
कामात्मसूनोः संवर्धनाय नियुज्य विरहातुरन्तपसे घनमगात् । यस्मिन्नेवाचसरे
सरस्वत्यसूत तनयं तस्मिन्नेवाक्षमालापि सुतं प्रसूतवती । तौ तु सा निर्विशेषं
सामान्यस्तन्या शनैः शनैः शिशू समवर्धयत् । एकन्नयोः सारस्वताख्य

१ 'कृतचन्द्रकरेणैव परेण' य. २ 'स्तनयन्ती' क; 'स्तनन्ती' य. ३ 'जान-
त्तेव' य. ४ 'इतिः' य. ५ 'तया' अ-क.

चित्रभानुं व्यक्षमहिदत्तं विश्वरूपं चेत्येकादशं रुद्रानिव सोमामृतरसशी-
करचक्षुरितमुखान्पवित्रान्पुत्रान् । अलभत च चित्रभानुस्तेषां मध्ये रा-
जदेव्यमिधानायां ब्राह्मण्यां बाणमात्मजम् । स बाल एव विधेर्बल-
यतो वशादुपसम्पन्नया व्ययुज्यत जनन्या । जातस्नेहस्तु नितरां पितैवास्व
मावृतामकरोत् । अवर्धत च तेनाधिकतरमेधीयमानधृतिर्धाञ्चि निजे ।

कृतोपनयनादिक्रियाकलापस्य समावृत्तस्य चतुर्दशवर्षदेशीयस्य पितापि
श्रुतिस्मृतिविहितं कृत्वा द्विजजनोचितं निखिलं पुण्यजातं कालेनादशमीस्थ
पुवास्तमगात् । संस्थिते च पितरि महता शोकेनाभीलमनुप्राप्तो दिवानिशं
दह्यमानहृदयः कथंकथमपि कतिपयान्दिवसानात्मगृहं पुवानैपीत् । गते च
विरलतां शोके शनैः शनैरविनयनिदानतया स्वातन्त्र्यस्य, कुतूहलबलतया च
बालभावस्य, धैर्यप्रतिपक्षतया च यौवनारम्भस्य, शैशवोचितान्यनेकानि
चापलान्याचरन्नित्वरो बभूव । अभवंश्चास्य धैर्यसा समानाः सुहृदः सहा-
याश्च । तथा च । भ्रातरौ पारशवौ चन्द्रसेनमानुषेणौ, भार्पाकविरीशानः
परं मित्रम्, प्रणयिनौ रुद्रनारायणौ, विद्वांसौ चारबाणवासवाणौ, वर्णकवि-
र्वेणीभारतः, प्राकृतकृत्कुलपुत्रो वायुविकारः, चन्दिनावनङ्गवाणसूचीबाणौ,
कात्यायनिका चक्रवाकिका, जाङ्गलिको मयूरकः, ताम्बूलदायकश्चण्डकः,
मिषवपुत्रो मन्दारकः, पुस्तकवाचकः सुदृष्टिः, कलादश्चामीकरः, हैरिकः
सिन्धुपेणैः, लेखको गोविन्दकः, चित्रकृद्दीरवर्मा, पुस्तककुमारदत्तः, मार्द-
ङ्गिको जीमूतः, गायनौ सोमिलग्रहादित्यौ, सैरन्ध्री कुरङ्गिका, वांशिकौ मधु-
करपारावतौ, गान्धर्वोपाध्यायो दर्दुरकः, संवाहिका केरलिका, लासकयुवा
तार्ण्डविकः, आक्षिक आखण्डलः, कितवो भीमकः, शैलालियुवा शिखण्डकः,
नर्तकी हरिणिका, पाराशरी सुमतिः, क्षपणको वीरदेवः, कथको जयसेनः,
शैवो वक्रघोणः, मध्रसाधकः करालः, असुरविवरव्यसनी लोहिताक्षः, धातु-
वादविद्विहङ्गमः, दर्दुरिको दामोदरः, ऐन्द्रजालिकश्चकोराक्षः, मस्करी ताम्र-
चूडः । स एतैश्चान्यैश्चानुगम्यमानो बालतया निम्नतामुपगतो देशान्तरालो-
कनकौतुकाक्षिसहृदयः सत्स्वपि पितृपितामहोपात्तेषु ब्राह्मणजनोचितेषु विभ-
वेषु सति चाविच्छिन्ने विद्याप्रसङ्गे गृहाभिरगात् । अगाध निरवग्रहो ग्रहवा-
निव नर्वयौघनेन स्वैरिणा मनसा महतामुपहास्यताम् ।

अथ शनैः शनैरत्युदारव्यवहृतिर्मनोहन्ति बृहन्ति राजकुलानि वीक्ष-
माणः, निरवग्रहविद्याविद्योतितानि च गुरुकुलानि सेवमानः, महार्हालापग-
म्भीरगुणवद्गोष्ठींश्चोपतिष्ठमानः, स्वभावगम्भीरधीधनानि विदग्धमण्ड-

१ 'व्यक्षं महिदत्तम्' य. २ 'आधीयमानः' य. ३ 'सवयसः समानाः' य.
४ 'कविरीशानः' य. ५ 'वासधारी य. ६ 'मयूरकः' य. ७ 'सिद्धसेनः' य.
८ 'शार्दङ्गिकः' य. ९ 'यौवनैस्वैरिणा' य. १० 'अधीयमानानि' य-अ.

पुत्राभवत्, द्वितीयोऽपि वत्सनामाभवत् । आसीच्च तयोः सोदर्ययोरिव स्पृहणीया प्रीतिः ।

अथ सारस्वतो मातुर्महिम्ना यौवनारम्भ एवाविर्भूताशेषत्रिद्यासम्भार-
स्त्रास्त्रिन्सवयसि भ्रातरि प्रेयसि प्राणसमे सुहृदि वत्से वाङ्मयं सम-
स्तमेव सञ्चारयामास । चकार च कृतदारपरिमहस्यास्य तस्मिन्नेव प्रदेशे
प्रीत्या प्रीतिकूटनामानं निवासम् । आत्मनाप्यापाढी, कृष्णाजिनी,
चल्कली, अक्षवलयी, मेखली, जटी च भूत्वा तपस्यतो जनयितुरेव
जगामान्तिकम् ।

अथ तस्मात्प्रवर्धमानादिपुरुषजनितात्मचरणोन्नतिनिर्गतप्रघोषः, परमेश्व-
रशिरोधृतः, सकलकलागमगम्भीरः, महामुनिमान्यः, विपक्षक्षोभक्षमः,
क्षितितललब्धायतिः, अस्वलितप्रवृत्तो भागीरथीप्रवाह इव पावनः प्राव-
त्तत विपुलो वंशः । यस्मादजायन्त वात्स्यायना नाम गृहमुनयः, आ-
श्रितश्रीता अप्यनालम्बितालीकयककाकवः, कृतकुकुटवृत्ता अप्यबैडालवृ-
त्तयः, विवर्जितजनपङ्क्तयः, परिहृतकपटकीरकुचीकूर्चकूताः, अगृहीतगह्वराः,
न्यकृतनिकृतयः, प्रसन्नप्रकृतयः, विगतविकृतयः, परपरिवादपराचीनचेतसः,
वर्णत्रयव्याघृत्तिविशुद्धान्धसः, धीरधिपर्णवधूताध्यैषणाः, असङ्कसुकस्व-
भावाः, प्रणतप्रणयिनः, शमितसमस्तशाखान्तरसंशीतयः, उद्वादितसमग्रम-
न्थार्थग्रन्थयः, कवयः, वाग्मिनः, विमत्सराः, सरसैर्भाषितव्यसनिनः, विद-
ग्धपरिहासवेदिनः, परिचयपेशलाः, नृत्यगीतवादित्रैष्ववाह्याः, ऐतिह्यस्यावि-
मृष्टाः, सानुक्रोशाः, सत्यशुचयः, साधुसंमताः, सर्वसत्त्वसौहार्दद्वार्द्र-
हृदयाः, तथा सर्वगुणोपेता राजसेनानभिभूताः, क्षमाभाज आश्रितनन्दनाः,
अनिर्दिष्टा विद्याधराः, अजडाः कलाचन्तः, अदोषान्तरकाः, अपरोपता-
पिनो भास्वन्तः, अनुष्माणो हुतभुजः, अकुसृतयोऽभोगिनः, अस्तम्भाः
गुण्यालयाः, अलुप्तक्रतुक्रिया दक्षाः, अव्यालाः कामजितः, असाधारणा
द्विजातयः ।

तेषु चैवमुत्पद्यमानेषु, संसरति संसारे, यासु युगेषु, अवतीर्णं कलौ,
चहत्सु वत्सरेषु, व्रजत्सु वासरेषु, अतिक्रामति च काले, प्रसवपरम्पराभिरन-
वरतमापतति विकाशिनि वात्स्यायनकुले, क्रमेण कुबेरनामा वैनतेय इव
गुरुपक्षपाती द्विजो जन्म लेभे । तस्याभवन्नच्युत ईशानो हरः पाशुपत-
श्चेति चत्वारो युगारम्भा इव ब्रह्मतेजोजन्यमानप्रजाविस्तारा नारायणबाहु-
दण्डा इव सच्चक्रनन्दकास्त्रनयाः । तत्र पाशुपतस्यैव एवाभवद्भार इवा-
चलकुलस्थितिश्चतुरदधिगम्भीरोऽर्थपतिरिति नाम्ना समग्राग्रजन्मचक्रचूडाम-
णिर्महारमा सूनुः । सोऽजनयद्गुणं हंसं शुचिं कविं महीदत्तं धर्मं जातवेदसं

१ 'वत्साव' व. २ 'विमलः' व. ३ 'कीर' क; 'कीर' व. ४ '०धिषणा विधूता-
व्येषणा' व. ५ 'परमुभाषित०' व.

चित्रभानुं व्यक्षमहिदत्तं विश्वरूपं चेत्येकादश रुद्रानिव सोमामृतरसशी-
करच्छुरितमुखान्पवित्रान्पुत्रान् । अलभत च चित्रभानुस्तेषां मध्ये रा-
जदेव्यभिधानायां ब्राह्मण्यां बाणमात्मजम् । स बाल एव विधेर्वल-
यतो वशादुपसम्पन्नया व्ययुज्यत जनन्या । जातस्नेहस्तु नितरां पितृवास्य
मातृतामकरोत् । अवर्धत च तेनाधिकतरमेधीयमानधृतिर्धाञ्जि निजे ।

कृतोपनयनादिक्रियाकलापस्य समावृत्तस्य चतुर्दशवर्षदेशीयस्य पितापि
श्रुतिस्मृतिविहितं कृत्वा द्विजजनोचितं निखिलं पुण्यजातं कालेनादशमीस्थ
एवास्तमगात् । संस्थिते च पितरि महता शोकेनाभीलमनुप्राप्तो दिवानिशं
दृष्टमानहृदयः कथंकथमपि कतिपयान्दिवसानात्मगृह एवानैपीत् । गते च
विरलतां शोके शनैः शनैरविनयनिदानतया स्वातन्त्र्यस्य, कुतूहलबहलतया च
बालभावस्य, धैर्यप्रतिपक्षतया च यौवनारम्भस्य, शैशवोचितान्यनेकानि
चापलान्याचरन्निवरो यभूय । अभवंश्चास्य ध्येसा समानाः सुहृदः सहा-
याश्च । तथा च । भ्रातरौ पारशवौ चन्द्रसेनमातृपेणौ, भार्यकविरीशानः
परं मित्रम्, प्रणयिनौ रुद्रनारायणौ, विद्वांसौ चारबाणवासवाणौ, वर्णकवि-
र्वेणीभारतः, प्राकृतकृत्कुलपुत्रो वायुविकारः, धन्दिनावनङ्गवाणसूचीवाणौ,
कात्यायनिका चक्रवाकिका, जाङ्गलिको मयूरकः, ताम्बूलदायकश्चण्डकः,
मिषकपुत्रो मन्दारकः, पुस्तकवाचकः सुदृष्टिः, कलादशामीकरः, हैरिकः
सिन्धुपेणः, लेखको गोविन्दकः, चित्रकूटरीवर्मा, पुस्तककुमारदत्तः, मार्द-
ङ्गिको जीमूतः, गायनौ सोमिलप्रह्लादित्यौ, सैरन्ध्री कुरङ्गिका, वांशिकौ मधु-
करपारावतौ, गान्धर्वोपाध्यायो दर्दुरकः, संवाहिका केरलिका, लासकयुवा
ताण्डविकः, आक्षिक आखण्डलः, कितवो भीमकः, शैलालियुवा शिखण्डकः,
नर्तकी हरिणिका, पाराशरी सुमतिः, क्षपणको वीरदेवः, कथको जयसेनः,
शैवो वक्रधोणः, मन्त्रसाधकः करालः, असुरविवरव्यसनी लोहिताक्षः, धातु-
वादविद्विहङ्गमः, दर्दुरिको दामोदरः, ऐन्द्रजालिकश्चकोराक्षः, मस्करी ताम्र-
चूडः । स एतैश्चान्यैश्चानुगम्यमानो बालतया निम्नतामुपगतो देशान्तरालो-
कनकौतुकाक्षिसहृदयः सत्स्वपि पितृपितामहोपात्तेषु ब्राह्मणजनोचितेषु विभ-
वेषु सति चाविच्छिन्ने विद्याप्रसङ्गे गृहाक्षिरगात् । अगाद्य निरवग्रहो ग्रहवा-
निव नवैयौवनेन स्वरिणा मनसा महतामुपहास्यताम् ।

अथ शनैः शनैरत्युदारव्यवहृतिर्मेनोहन्ति बृहन्ति राजकुलानि वीक्ष-
माणः, निरवग्रहविद्याविद्योत्तितानि च गुरुकुलानि सेवमानः, महार्हालापग-
म्भीरगुणवद्गोष्ठीश्रोपतिष्ठमानः, स्वभावगम्भीरैर्धीधनानि विदग्धमण्ड-

- १ 'व्यक्षं महिदत्तम्' य. २ 'आधीयमान' य. ३ 'सवयसः समानाः' य.
४ 'कविरीशानः' य. ५ 'वासधारी' य. ६ 'मायूरकः' य. ७ 'सिद्धसेनः' य.
८ 'शार्दूरिकः' य. ९ 'यौवनस्वरिणा' य. १० 'धीधनानि' य-अ.

लानि च गाहमानः, पुनरपि तामेव वैपश्चितीमात्मवंशोचितां प्रकृतिम-
 भजत् । महतश्च कालात्तामेव भूयो वात्स्यायनवंशाश्रयामात्मनो जन्मभुवं
 ग्राह्यगाधिवासमगमत् । तत्र च चिरदर्शनादमिनः प्रभूतसहस्रद्वयैः ससंस्त-
 वप्रकटितज्ञातेयैरासैरत्सवदिवस इवामिनन्दितामिगमनो बालमित्रमण्डलस्य
 मध्यगतो मोक्षसुखमिवान्वभवदिति ।

इति श्रीवाणभट्टैकैतौ हर्षचरिते वात्स्यायनवंशवर्णनं नाम प्रथम उच्छ्वासः ।



द्वितीय उच्छ्वासः ।

अतिगम्भीरे भूपे कूप इव जनस्य निरवतारस्य ।

दधति समीहितसिद्धिं गुणवन्तः पार्थिवा घटकाः ॥ १ ॥

रागिणि नलिने लक्ष्मीं दिवसो निदधाति दिनकरप्रभवाम् ।

अनपेक्षितगुणदोषः परोपकारः सतां व्यसनम् ॥ २ ॥

अथ तत्रानवरताध्ययनध्वनिमुखराणि, भस्मपुण्ड्रकपाण्डुरललाटैः कपिल-
शिखाजालजटिलैः कृशानुभिरेव क्रतुलोभागतैर्बटुभिरध्यास्यमानानि, सेक-
सुबुमारसोमकेदारिकाहरितायमानप्रघनानि, कृष्णाजिनविकीर्णशुष्यत्पुरोडा-
शीयश्यामाकतण्डुलानि, बालिकाविकीर्यमाणनीवारवलीनि, शुचिशिष्यशता-
नीयमानहरितकुशपूलीपलाशसमिन्धि, इन्धनगोमयपिण्डकूटसङ्कटानि, आ-
मिक्षीयक्षीरक्षारिणीनाममिहोत्रधेनूनां खुरवल्यैर्विलिखिताजिरवितर्दिकानि,
कर्मण्डलव्यमृत्पिण्डमर्दनव्यग्रयतिजनानि, वैतानवेदीशङ्खव्यानामौदुम्बरीणां
शाखानां राशिभिः पवित्रितपर्यन्तानि, वैश्वदेवपिण्डपङ्क्तिपाण्डुरितप्रदेशानि,
हविर्धूमधूसरिताङ्गनविटपिकिसलयानि, वैत्सीयघातसपालकलालितललत्तरल-
तर्णकानि, क्रीडत्कृष्णशारच्छागशावकप्रकटितपशुवन्धप्रबन्धानि, शुकसारि-
कारब्धाध्ययनदीयमानोपाध्यायविश्रान्तिसुप्तानि, साक्षाघ्रयीतपोवनानीव
चिरदृष्टानां बान्धवानां प्रीयमाणो भ्रमन्भवनानि सुखमतिष्ठत् ।

तत्रस्थस्य चास्य कदाचित्कुसुमसमययुगमुपसंहरन्नृम्भत श्रीपद्माभिधानः
सम्फुल्लमल्लिकाधवलाट्टहासो महाकालः । प्रत्यग्रनिर्जितस्यास्तमुपगतवतो
वसन्तसामन्तस्य बालापत्येविव पयःपायिषु नवोद्यानेषु दर्शितस्नेहो मृदुर-
भूत् । अमिनवोदितश्च सर्वस्यां पृथिव्यां सकलकुसुममन्धनमोक्षमकरोत्प्रतप-
श्रुण्णसमयः । स्वयमनुराजस्याभिषेकाद्वाश्चामरकलापा इवागृह्यन्त कामिनीनां
चिकुरचयाः कुसुमायुधेन । हिमदग्धसकलकमलिनीकोपेनेव हिमालयामि-
मुर्त्तीं यात्रामदादंशुमाली ।

अथ ललाटन्तपे तपति तपने लिखितललाटिकापुण्ड्रकैरलर्कचीरचीर-
संवीतैः स्वेदोदप्रिन्दुमुक्ताक्षवलयवाहिमिर्दिनकराराधननियमा इवागृह्यन्त
ललनाललाटेन्दुमि । चन्दनधूसराभिरसूर्यम्पश्यामिः कुमुदिनीभिरिव दि-
वसमसुप्यत सुन्दरीभिः । निद्रालसा रत्नालोचमपि नासहन्त दशः, क्रि-
मुत जरडमातपम् । अशिशिरसमयेन चक्रवाकमिधुनाभिनन्दिताः सरित इव

१ 'वामण्डलव्य' अ-क. २ 'पिण्डपाण्डुरित' य. ३ 'वत्सीयवाल्मला-
लिन' अ-क. ४ 'राजस्यानुराज्याभिषेका' य. ५ 'चन्दननिर्जित' य.
६ 'अलवचीवर' य. ७ 'ललाटेन्दुमुतिभिः' य.

तन्निमानमानीयन्त सोडुपाः शर्धयैः । अभिनवपटुपाटलामोदसुरभिपरिमलं
न केवलं जलम्, जनस्य पवनमपि पातुमभूद्भिलापो दिवसकरसन्तापात् ।

क्रमेण च खरखगमयूरे, खण्डितशैशवे, शुष्यत्सरसि, सीदत्सोतसि,
मन्दनिक्षेरे, क्षिप्रकाक्षाङ्कारिणि, कातरकपोतकृजितानुबन्धवधिरितविश्वे,
विश्वसत्पतत्रिणि, करीपङ्कपमरुति, विरलवीरुधि, रुधिरकुतूहलिकेसरिक्किशो-
रकलिह्यमानकठोरधातकीस्तघके, ताम्यरस्तम्भेरमयूथवमधुतिम्यन्महामहीध-
रनितम्भे, दिनेकरदूयमानद्विरददीनवदनाश्यानदानश्यामिकालीनमूकमधु-
लिहि, लोहितायमानमन्दारसिन्दूरितसीम्नि, सलिलस्यन्दसन्दोहसन्देहमुल्ल-
न्महामहिषविपाणकोटिविलिरयमानस्फुटत्स्फाटिकइपदि, धर्मगर्भेरितगर्भुति,
तत्सर्पांशुकुलविकरणकातरविकिरे, विवरशरणश्चाविधे, तटाञ्जनकुररकूजाज्वै-
रविवर्तमानोत्तानशफरशारपङ्कशेषपल्वलाम्भसि, दावजनितजगन्नीराजने,
रजनीराजयक्ष्मणि, कठोरीभवति निदाघकाले, प्रतिदिशमाटीकमाना इवो-
परिपु प्रपावार्दकुटीपटलप्रकटलुण्ठकाः, प्रपङ्ककपिकच्छूगुच्छच्छटाच्छौटनचाप-
लैरकाण्डकण्डूला इव कर्पन्तः शर्करिलाः कर्करस्थलीः, स्थूलदपचूर्णमुचः,
मुचुकुन्दकन्दलदलनदन्तुराः, समन्ततः पतन्मुखरचीरीगणमुखशीकरशीक्य-
मानतनवः, तरुणतरतरणितापतरले तरन्त इव तरङ्गिणि सृगतृष्णिकातरङ्गि-
णीनामलीकवारिणि, शुष्यच्छमीमर्मरमारवमार्गलङ्घनलाघवजवजङ्गालाः
रैणवावर्तमण्डलीरेचकरासरसरभसारब्धनर्तनारम्भारभटीनटाः, दावदग्धस्थ
लीमपीमलनमलिनाः, शिक्षितक्षपणकवृत्तय इव वनमयूरपिच्छचयानुच्चि-
न्वन्तः, सप्रयाणगुञ्जा इव शिक्षानजरत्करञ्जमञ्जरीवीजजालकैः, सप्ररोहा
इवातपातुरवनमहिषनासानिकुञ्जस्थूलनिःश्वासैः, सापत्या इवोड्डीयमानजव-
नवातहरिणपरिपाटीपेटकैः, सभ्रुकृतय इव दह्यमानसलधानबुसकूटकुटिलधू-
मकोटिभिः, साध्वीचिध्वीचय इव महोष्ममुक्तिभिः, लोमशा इव शीर्यमाणशा-
ल्मलिफलतूलतन्तुभिः, दद्रुणो इव शुष्कपल्लप्रकराकृष्टिभिः, सिराला इव
तृणवेणीविकरणैः, उच्छ्रव इव धूयमाननवयवशूकशकलशङ्कुभिः, दंष्ट्राला
इव चलितशललसूचीशतैः, जिह्वाला इव वैश्वानरशिखाभिः, उत्सर्पत्सर्पकञ्जु-
कचूडालाः, ब्रह्मस्तम्भरसाभ्यवहरणाय कवलग्रहमिवोष्णैः कमलमधुभिरभ्य-
स्यन्तः, सकलसलिलोच्छ्रोपणधर्मघोषणापट्टहैरिव शुष्कवेणुवनास्फोटनपटुर-
वैस्त्रिभुवनभीषिकामुद्गावयन्तः, च्युतचलचापपक्षश्रेणीशारितसृतयः, त्विपि-
मन्मयूखलतालातलोपकल्मापवपुष इव स्फुटितगुञ्जाफलस्फुलिङ्गाङ्गाराङ्कि-

१ '०मयूखखण्डित०' घ. २ 'श्वसत्पत०' घ. ३ 'दिनकर'-इत्येतन्नास्ति अ-
क-पुस्तकयोः. ४ 'दीनदानाश्यानश्यामिका०' अ-क. ५ 'सन्दोहमुल्ल०' घ.
६ '०कुलूकातर०' अ-क. ७ 'कूटाञ्जर०' क; 'कूटज्वरनिवर्त०' अ. ८ 'प्रपा-
कट०' घ. ९ 'सन्तततपनतापमुखर०' घ. १० 'दद्रुला' क. ११ '०विकिरणैः'
अ-क. १२ '०कश्चुकचूडाला इव' घ. १३ 'घोषणाघोरपटलरिव' घ.

ताङ्गाः, गिरिगुहागम्भीरझाङ्कारभीषणध्वान्तयः, भुवनभस्मीकरणाभिचारच-
रुपचनचतुरा रुधिराहुतिभिरिव पारिभद्रदुमस्तत्रकवृष्टिभिस्तर्पयन्तस्तारवान्व-
नविभावसून्, अशिशिरसिकतातारकितरंहसः, तप्तशैलविलीयमानशिलाजतु-
रसलवलिसदिशः, दाघदहनपच्यमानचटकाण्डखण्डखचिततस्कोटरकीटपटल-
पुटपाकगन्धकटवः, प्रावर्तन्तोन्मत्ता मातरिस्थानः ।

सर्वतश्च भूरिभस्मासहस्रसन्धुक्षणक्षुमिता इव जरठाजगरगम्भीरगलगु-
हावाहिर्वायुभिः, कचिरस्वच्छन्दनृणचारिणो हरिणाः, कचित्तस्तलविवरविव-
र्तिनो बभ्रवः, कचिज्जटावलम्बिनः कपिलाः, कचिच्छकुनिकुलकुलायपातिनः
इयेनाः, कचिद्विलीनलाक्षारसलोहितच्छवयोऽधराः, कचिदासादितशकुनिप-
क्षकृतपटुगतयो विशिखाः, कचिद्गन्धनिःशेषजन्महेतवो निर्वाणाः, कचित्कुसु-
मवासिताम्बरसुरभयो रागिणः. कचित्सधूमोद्गारा मन्दरुचयः, कचित्सकल-
जगद्धासघसराः सभस्मकाः, कचिद्वेणुशिखरैलग्रमूर्तयोऽत्यन्तवृद्धाः, कचिद-
धलोपयुक्तशिलाजतवः क्षयिणः, कचित्तर्वरसभुजः पीवानः, कचिद्गन्धगुग्गु-
लवो रौद्राः, कचिज्ज्वलितनेतदहनदग्धसकुसुमशरमदनाः कृतस्थाणुस्थितयः,
चटुलशिखानतनारम्भारभटीनटाः, शुष्ककासारैस्तृप्तिभिः स्फुटकीरसनीवार-
धीजलाजवर्षिभिर्ज्वालाञ्जलिभिरर्चयन्त इव धर्मधृणिम्, अघृणा इव हठहूय-
मानकठोरस्थलकमठवसाविस्त्रगन्धगृध्रवः, स्वमपि धूममग्भोदसमुद्भूतिभि-
र्येव भक्षयन्तः, सतिलाहुतय इव स्फुटद्वहलवालकीटपटलाः कक्षेपु, श्वित्तिण
इव श्लोपविचटद्वल्लकलधर्वलशम्बूकशुक्तयः शुष्केषु सरःसु, स्वेदिन इव
विलीयमानमधुपटलगोलगलितमधूच्छिष्टवृष्टयः काननेषु, खलतय इव
परिशीर्यमाणशिखासंहतयो महोपरेषु, गृहीतशिलाकचला इव ज्वलितसूर्यम-
णिसकलेषु शिलोच्चयेषु, प्रत्यदश्यन्त दारुणा दावान्नयः ।

तथाभूते च तस्मिन्नत्युग्रे ग्रीष्मसमये कदाचिदस्य स्वगृहावस्थितस्य
भुक्तवतोऽपराहसमये भ्राता पारशवश्चन्द्रसेननाम्ना प्रविदयाकथयत्—‘एष
खलु देवस्य चतुःसमुद्राधिपतेः सकलराजचक्रचूडामणिश्रेणीशाणकोणकपण-
निर्मलीकृतचरणनखमणेः सर्वचक्रवर्तिनां धौरेयस्य महाराजाधिराजपरमेश्व-
रश्रीहर्षदेवस्य भ्राता कृष्णनाम्ना भवतामन्तिकं प्रज्ञाततमो दीर्घाध्वगः
प्रहितो द्वारमध्यास्ते’ इति । सोऽब्रवीत्—‘आयुष्मन्, अविलम्बितं प्रवेशयै-
नम्’ इति ।

अथ तेनानीयमानम्, अतिदूरागमनगुरुजडजङ्घम्, कार्दमिकचेलची-
रिकानियमितोच्चण्डचण्डातकम्, पृष्टमेङ्गपटच्चरकर्पटघटितगलितग्रन्थिम्,
अतिनिविडसूत्रबन्धनिम्नितान्तरालकृतव्यवच्छेदया लेखमालिकया परिकलि-

१ ‘वायवः’ अ-क. २ ‘जटावल्लकलवल्बिनः’ घ. ३ ‘कचिदवलम्बितवेत्रयट-
योऽत्यन्त०’ घ. ४ ‘स्तृप्ति’ घ. ५ ‘कक्षेपु’ अ-क. ६ ‘शवल’ घ. ७ ‘पर्यन्तशी-
र्यमाण०’ घ. ८ ‘गलग्रन्थिम्’ घ. ९ ‘निमित्त’ घ.

तमूर्धानम्, प्रविशन्तं लेखहारकमद्राक्षीत् । अप्राक्षीच्च दूरादेव—‘भद्र
भद्रमशेषभुवननिष्कारणबन्धोस्तत्रभवतः कृष्णस्य’ इति । सः ‘भद्रम्’ इत्यु
क्त्वा प्रणम्य नातिदूरे समुपाविशत् । विश्रान्तश्चात्रवीत्—‘एष सह
स्वामिनो माननीयस्य लेखः प्रहितः’ इति विमुच्य चार्पयत् । अथ बाण
सादरं गृहीत्वा स्वयमेवावाचयत्—‘मेखलकात्सन्दिष्टमवधार्य फलप्रतिबन्धं
धीमद्भिरपहरणीयः कालातिपात इत्येतावदत्रार्थजातम् । इतरद्वार्तासंवाद्-
नमात्रकम्’ । अवधृतलेखार्थश्च समुत्सारितपरिजनः सन्देशं पृष्ठवान् ।
मेखलकस्त्ववादीत्—‘एवमाह मेधाविनं स्वामी—जानात्येव मान्यो यथैक-
गोत्रता वा, समानजातिता वा, समं संवर्धनं वा, एकदेशनिवासो वा,
दर्शनाभ्यासो वा, परस्परानुरागश्रवणं वा, परोक्षोपकारकरणं वा, समान-
शीलता वा, स्नेहस्य हेतवः । त्वयि तु विना कारणेनादृष्टेऽपि प्रत्यासन्ने
बन्धाविव बद्धपक्षपातं किमपि स्त्रियति मे हृदयं दूरस्थेऽपीन्दोरिव कुमुदा-
करे । भवन्तमन्तरेणान्यथा चान्यथा चायं चक्रवर्ती दुर्जनैर्प्राहित आसीत् ।
न च तत्तथा । न सन्त्येव ते येषां सतामपि सतां न विद्यन्ते मिलोदासी-
नशत्रवः । शिशुचापलपराचीनचेतोवृत्तितया च भवतः केनचिदसहिष्णुना
यत्किञ्चिदसदृशमुदीरितमितरो लोकस्तथैव तद्गृह्णाति वक्ति च । सलिलानीव
सल्लु गतानुगतिकानि लोलानि भवन्त्यविवेकिनां मनांसि । बहुमुखश्रवणनिश्च
लीकृतनिश्चयः किं करोतु पृथिवीपतिः । तत्त्वान्वेषिभिश्चास्माभिर्दूरस्थितोऽपि
प्रत्यक्षीकृतोऽसि । विश्वश्चक्रवर्ती त्वदर्थं यथा—प्रायेण प्रथमे वयसि सूर्य-
स्यैव चापलैः दौशवमपराधीति । तथेति च प्रतिपन्नं स्वामिना । अतो भवता
राजकुलमकृतकालक्षेपमागन्तव्यम् । अवर्ज्योशीवादृष्टपरमेश्वरो बन्धुमध्यमधि-
वसन्नासि मे बहुमतः । न च सेवायैपग्यविपादिना वा परमेश्वरोपसर्पणभी-
रणा वा भवता भवितव्यम् । यतो यद्यपि—

स्वेच्छोपजातविषयोऽपि न याति वक्तुं

देहीति मार्गणशतैश्च ददाति दुःखम् ।

मोहात्समाक्षिपति जीवनमप्यकाण्डे

कष्टं मनोभव इवेश्वरदुर्विदग्धः ॥ ३ ॥

तथाप्यन्ये ते भूपतयः, अन्य एवायं न्यवृत्तनृगनलनिपधनहुषाम्बरीपद्म-
रथदिलीपनाभागभरतभगीरथययातिरमृतमयः स्वामी । नास्याहङ्कारकाल-
कूटविषदिग्धदुष्टा दृष्टयः, न गर्भगुरगरगलग्रहगदगद्गदा गिरः, नातिस्त्रयो-
न्मापस्मारविस्मृतस्थैर्याणि स्थानकानि, नोहामदर्पदाहज्वरवेगप्रिकृया
विकाराः, नाभिमानमहामंलिपातनिर्मिताद्भुतानि गतानि, न मदार्दितय-
क्रीकृतौघनिष्टतनिष्ठुराक्षराणि जल्पितानि । तथा च, अस्य विमलेषु साधुषु
रघुविदिः, न शिलाशकलेषु । मुक्ताधयलेषु प्रसाधनघ्नीः, नाभरणभारेषु ।

दानवत्सु कर्मसु साधनधन्वा, न करिकीटेषु । सर्वांगेसरे यशसि महाप्रीतिः,
न जीवितजरत्तुणे । गृहीतकरास्वाशासु प्रसाधनेताभियोगः, न निजकलत्रचै-
र्मपुत्रिकासु । गुणवति धनुषि सहायबुद्धिः, न पिण्डोपजीविनि सेवकजने ।
अपि च । अस्य मित्रोपकरणमात्मा, भृत्योपकरणं प्रभुत्वम्, पण्डितोपकरणं
वैदग्ध्यम्, बान्धवोपकरणं लक्ष्मीः, कृपणोपकरणमैश्वर्यम्, द्विजोपकरणं
सर्वस्वम्, सुकृतसंस्करणोपकरणं हृदयम्, धर्मोपकरणमायुः, साहसोपकरणं
शरीरम्, असिलतोपकरणं पृथिवी, विनोदोपकरणं राजकम्, प्रतापोपकरणं
प्रतिपक्षः । नास्याल्पपुण्यैरवाप्येत सर्वातिशायिसुखरसप्रसूतिः पादपल्लव-
च्छाया' इति । श्रुत्वा च तमेव चन्द्रसेनं समादिशत्—'कृतकशिपुं विधा-
न्तसुखिनमेनं कारय' इति ।

अथ गते च तस्मिन्, पर्यंते च वासरे, सङ्घट्टमानरक्तपङ्कजसम्पुटपीय-
मान इव क्षयिणि क्षामतां व्रजति बालवायसास्यारुणेऽपराह्णतपे, शिथिलि-
तनिजवाजिजवे जपापीडपाटैलेऽस्ताचलशिखरस्खलिते खल्लतीव कमलिनीक-
ण्टकक्षतपादपल्लवे पतङ्गे, पुरः परापतति प्रेङ्खदन्धकारलेशैलम्बालके दाशि-
विरहशोकश्याम इव श्यामामुखे, कृतसंध्योपासनः शयनीयमगात् । अचि-
न्तयच्चैकाकी—'किं करोमि । अन्यथा सम्भावितोऽस्मि राज्ञा । निर्निमित्त-
बन्धुना च सन्दिष्टमेवं कृष्णेन । कष्टा च सेवा । विषमं च भृत्यत्वम् । अति-
गम्भीरं महद्राजकुलम् । न च तत्र मे पूर्वजप्रवर्तिता प्रीतिः, न कुलक्र-
मागता गतिः, नोपकारस्सरणानुरोधः, न बालसेवास्नेहः, न गोश्रगौरवम्,
न पूर्वदर्शनदाक्षिण्यम्, न प्रज्ञासंविभागोपप्रलोभनम्, न विद्यातिशयकुतू-
हलम्, नाकारसौन्दर्योदरः, न सेवाकाकुलकौशलम्, न विद्वद्वोष्ठीबन्धवैदग्ध्यम्,
न वित्तव्ययवशीकरणम्, न राजवल्लभपरिचयः । अवश्यं गन्तव्यम् । सर्वथा
भगवान्पुररारातिर्भुवनगुरुर्गतस्य मे' सर्वं सांप्रतमाचरिष्यति' इत्यवधार्य
गमनाय मतिमकरोत् ।

अथान्यस्मिन्नहन्युत्थाय, प्रातरेव स्नात्वा, धृतधौतधवलदुकूलवासाः, गृ-
हीताक्षमालः, प्रास्थानिकानि सूक्तानि मद्यपदानि च बहुशः समावर्त्य, देव-
देवस्य विरूपाक्षस्य क्षीररत्नपनपुरःसरां सुरमिकुसुमधूपगन्धध्वजवलिबिले-
पनप्रदीपकबहुलां विधाय पूजां परमया भक्त्या, प्रथमहुततरलतिलत्वग्बिघ-
टनेचटुलमुखरशिखाशेखरं प्राज्याज्याहुतिप्रवर्धितदक्षिणार्चिपं भगवन्तमा-
शुशुक्षणिं हुत्वा, दत्त्वा धुन्नं यथाविद्यमानं द्विजेभ्यः, प्रदक्षिणीकृत्य प्राशुर्खीं
नैचिकीम्, शुक्लाङ्गरागः, शुक्लमात्यः, शुक्लवासाः, रोचनाचित्रदूर्वाग्रपल्लव-
अधितगिरिकर्णिकाकुसुमकृतकर्णपूरः, शिखासक्तसिद्धार्थकः, पितुः कनीयस्या

१ 'सर्वांशांगेसरे' य. २ 'दिष्टु प्रसाधनाभियोगः' य. ३ 'धर्म' य. ४ 'संवदमान'
य. ५ 'पाटलित्रि' य. ६ 'लेखा' य. ७ 'तश्रगौरवम्' य. ८ 'भवानीपतिर्भुवनपतिः'
य. ९ 'मे शरणं सर्व' य. १० 'विचटन' अ-क.

स्वस्वा मात्रेव श्रेहार्द्रहृदयया श्वेतवाससा साक्षादिव भगवत्या महाश्वेतया
मालत्याएयया कृतसकलगमनमङ्गलः, दत्ताशीर्वादो बान्धववृद्धामिः, अ-
मिनन्दिताः परिजनजरन्तीभिः, वन्दितचरणैरभ्यनुज्ञातो गुरुभिः, अमि-
यादितैराघ्रातः शिरसि कुलवृद्धैः, वर्धितगमनोत्साहः शकुनैः, मौहूर्तिकम-
तेन कृतनक्षत्रदोहदः, शोभने मुहूर्ते हरितगोमयोपलिप्ताजिरस्थण्डिल-
स्थापितमसितेतरकुसुममालापरिक्षिप्तकण्ठं पिष्टपञ्चाङ्गुलपाण्डुरं मुखनिहित-
नवचूतपल्लवं पूर्णकलशमुदीक्षमाणः, प्रणम्य कुलदेवताभ्यः, कुसुमफल-
पाणिभिरप्रतिरथं जपद्भिर्निजद्विजैरनुगम्यमानः, प्रथमचलितदक्षिणचरणः,
प्रीतिकृटाञ्जिरगात् ।

प्रथमेऽहनि घर्मकालकष्टं निरुदकं निष्पन्नपादपविपमं पथिकजननमस्कि-
यमाणप्रवेशपादपोत्कीर्णकाल्पायनीप्रतियातनं शुष्कमपि पल्वितमिव तृपित-
श्चापदकुललम्बितलोलजिह्वालतासहस्रैः पुलकितमिवाच्छभैर्हगोलाङ्गुललिङ्ग-
मानमधुगोलचलितसरघासङ्घातै रोमाञ्जितमिव दग्धस्थलीरूढस्थूलाभीरु-
कन्दलशतैः शनैश्चण्डिकाकौननमतिक्रम्य महकूटनामानं ग्राममगात् । तत्र
च हृदयनिर्विशेषेण भ्रात्रा सुहृदा च जगत्पतिनाम्ना सम्पादितसपर्यः सुख-
मवसत् । अथापरेशुरुत्तीर्य भगवतीं भागीरथीं यष्टिग्रहेकनाम्नि वनग्रामके
निशामनयत् । अन्यस्मिन्दिवसे स्कन्धावारमुपमणितौरमन्वजिरवति कृतसं-
निवेशमाससाद । अतिष्ठच्च नातिदूरे राजभवनस्य ।

निर्घर्तितस्नानाशनव्यतिकरो विधान्तश्च मेखलकेन सह याममाघ्राव-
शेषे दिवसे भुक्तवति भूभुजि प्रख्यातानां क्षितिभुजां बहून्निशविरसं-
तिवेशान्वीक्षमाणः शनैः शनैः पट्टवन्धार्थमुपस्थापितैश्च ढिण्डिमाधिरोह-
णायाहृतैश्चाभिनवबद्धैश्च विक्षेपोपार्जितैश्च कौशालिकागतैश्च नागवीथीपा-
लप्रेषितैश्च प्रथमदर्शनकुतूहलोपनीतैश्च दूतसंप्रेषणप्रेषितैश्च पल्लीपरिवृढ-
ढौकितैश्च स्वेच्छायुद्धकीडाकौतुकाकारितैश्च दीयमानैश्चाच्छिद्यमानैश्च सु-
च्यमानैश्च यामस्थापितैश्च सर्वद्वीपविजिगीषया निरिभिरिव सागरसेतुबन्धा-
र्थमेकीकृतैर्ध्वजपटपटुपटहशङ्खचामराङ्गरागरमणीयैः पुण्याभिषेकदिवसैरिव
कल्पितैर्वारणेन्द्रैः श्यामायमानम्, अनवरतचलितखुरपुटप्रहतमृदङ्गैर्नर्तय-
द्भिरिव राजलक्ष्मीमुपहसद्भिरिव रुक्मिणपुटप्रसृतफेनाट्टहासेन जवजडजङ्घां
हरिणजातिमाकारयद्भिरिव सङ्घट्टहेतोर्हर्षहेपितैर्नोच्चैःश्रवसमुत्पतद्भिरिव दि-
वसकररथतुरगरूपा पक्षायमाणमण्डनचामरमालैर्गगनतलं तुरङ्गैस्तरङ्गाय-
मानम्, अन्यत्र प्रेषितैश्च प्रेष्यमाणैश्च प्रेषितप्रतिनिवृत्तैश्च बहुयोजनग-

१ 'दत्तपिष्ट०' घ. २ 'शुष्कगलगो०' घ. ३ 'चण्डिकायतनकानन०' घ.
४ 'यष्टिगृहक०' घ. ५ 'मणिपुरमन्व०' घ. ६ 'यामावस्थितैश्च' घ. ७ 'हेपितैर्नोच्चै-
श्चैःश्रवस०' घ. ८ 'प्रतीपनिवृत्तै०' अ-क.

मनगणनसंख्याक्षरावलीमिरिव चराटिकावलीभिर्घटितमुखमण्डनकैस्तारकितै-
रिव संध्यातपच्छेदैररुणचामरिकारचितकर्णपूरैः सरक्तोत्पलैरिव रक्तशालि-
शालेयैरनवरतझणझणायमानचारुचामीकरधुरधुरकमालिकैर्जरत्करञ्जनैरिव
रणितशुष्कव्रीजकोशीशतैः श्रवणोपान्तप्रेङ्खत्यप्यञ्जरागवर्णोर्णाचित्रसूत्रजूटज-
टालैः कपिकपोलकपिलैः क्रमेलककुलैः कपिलायमानम्, अन्यत्र शरज्जल-
धरैरिव सद्यःसुतपयःपटलधवलतनुमिः कल्पपादपैरिव मुक्ताफलजाल-
कजायमानालोकलुसच्छायामण्डलैर्नारायणनाभिपुण्डरीकैरिवाश्लिष्टगरुडपक्षैः
क्षीरोदोद्देशैरिव द्योतमानविकटविद्रुमदण्डैः शेषफणाफलकैरिचोपरिस्फुरत्स्फी-
तमाणिक्यखण्डैः श्वेतगङ्गापुलिनैरिव राजहंसोपसेवितैरभिभवद्भिरिव निदा-
घसमयमुपहसद्भिरिव विवस्वतः प्रतापमापिवद्भिरिवातपं चन्द्रलोकमयमिव
जीवलीकं जनयद्भिः कुमुदमयमिव कालं कुर्वद्भिर्ज्योत्स्नामयमिव वासरं
विरचयद्भिः केनमयीमिव दिवं दर्शयद्भिरफालकौमुदीसहस्राणीव सृजद्भिरु-
पहसद्भिरिव शातक्रतवीं ध्रियं श्वेतायमानैरातपत्रखण्डैः श्वेतायमानम्, क्षण-
दृष्टनष्टादृष्ट्युखं च मुष्णद्भिरिव भुवनमाक्षेपोऽक्षेपदोलायितं दिनं गतागता-
नीव कारयद्भिरिव कुनृपतिसम्पर्ककलङ्ककालीं कालेयीं स्थितिं विकचविश-
दकाशवनपाण्डुरदिशं शरत्समयमिवोपपादयद्भिविसतन्तुमयमिवान्तरिक्षमा-
विर्भावयद्भिः शशिकरशुचीनां चलतां चामराणां सहस्रैर्दोलायमानम्, अपि
च हंसयूथायमानं करिकर्णशङ्खैः, कल्पलतावनायमानं कदलिकामिः, माणि-
क्यवृक्षकवनायमानं मायूरातपत्रैः, मन्दाकिनीप्रवाहायमानमंशुकैः, क्षीरो-
दायमानं क्षौमैः, कदलीवनायमानं मरकतमयूखैः, अन्यमानान्यदिवसमिव
पञ्चरागवालातपैः, उत्पद्यमानापराम्बरमिवेन्द्रनीलप्रभापटलैः, आरभ्यमा-
णापूर्वनिशमिव महानीलमयूखान्धकारैः, खन्दमानानेककालिन्दीसहस्रमिव
गरुडमणिप्रभाप्रतानैः, अद्भारकितमिव पुष्परागरश्मिभिः, कैश्चित्प्रवेशमल-
भमानैरधोमुखैश्चरणनखपतितवदनप्रतिविम्बनिभेन लज्जया स्वाङ्गानीव वि-
शद्भिः कैश्चिदद्भुलिलिखितायाः क्षितेर्विकीर्यमाणकरनखकिरणकदम्बकव्याजेन
सेवाचामराणीवार्पयद्भिः कैश्चिदुरःस्थलदोलायमानेन्द्रनीलतरलप्रभापट्टैः स्वा-
मिप्रकोपप्रशमनाय कण्ठबद्धकृपाणपट्टैरिव कैश्चिदुच्छ्वाससौरभभ्राम्यद्भ्रमर-
पटलान्धकारितमुखैरपहतलक्ष्मीशोकधृतलम्बश्मश्रुमिरिवान्यैः शेखरोद्गीय-
मानमधुपमण्डलैः प्रणामविडम्बनाभयपलायमानमौलिमिरिव निर्जितैरपि
संमानितैरिवानन्यशरणैरन्तरान्तरा निष्पततां प्रविशतां चान्तरप्रतीहाराणा-
मनुमार्गप्रधावितानेकार्थिजनसहस्राणामनुयायिनः पुरुषानध्रान्तैः पुनः पुनः
पृच्छद्भिः 'भद्र, अद्य भविष्यति भुक्तौस्थानं दास्यति दर्शनं परमेश्वरः,
निष्पतिष्यति वा वाद्यां कक्ष्याम्' इति दर्शनाशया दिवसं नयद्भिर्भुजनि-
र्जितैः शत्रुमहासामन्तैः समन्तादासेष्यमानम्, अन्यैश्च प्रतापानुरागागतै-

नानादेशजैर्महीपालैः प्रतिपालयद्भिर्नरपतिदर्शनकालमध्यास्यमानम्, एका-
न्तोपविष्टैश्च जनैराहूतैः पाशुपतैः पाराशरिभिर्वर्णिमिश्च सर्वदेशजन्ममिश्च
जनपदैः सर्वांम्भोधिबेलावनवलयवासिमिश्च म्लेच्छजातिभिः सर्वद्वीपान्तरा-
गतैश्च द्रुतमण्डलैरपास्यमानम्, सर्वप्रजानिर्माणभूमिमिव प्रजापतीनां लोक-
स्यसारोच्चयरचितं चतुर्थमिव लोकम्, महाभारतशतैरप्यकथनीयसमृद्धि-
सम्भारम्, वृत्तयुगसहस्रैरिव कल्पितसंनिवेशम्, स्वर्गार्थुदैरिव विहितराम-
णीयकम्, राजलक्ष्मीकोटिमिरिव कृतपरिग्रहं राजद्वारमगमत् ।

अभवचास्य जातविस्मयस्य मनसि—‘कथमिवेदमियत्प्रमाणं प्राणिजातं
जनयतां प्रजासृजां नासीत्परिश्रमो महाभूतानां वा परिक्षयः, परमाणूनां वा
परिच्छेदः, कालस्य घान्तः, आयुषो वा व्युपरमः, आकृतीनां वा परिस-
माप्तिः’ इति । मेखलकस्तु दूरादेव द्वारपाललोकेन प्रत्यभिज्ञायमानः
‘तिष्ठतु तावत्क्षणमात्रमत्रैव पुण्यभागी’ इति तमभिधायाप्रतिहतः पुरः
प्राविशत् ।

अथ स मुहूर्तादिव प्रांशुना, कर्णिकारगौरेण, वीधककञ्जुकच्छन्नवपुषा,
समुन्मिपन्माणिक्यपदकयन्धवन्धुरशस्तैबन्धकृशावलम्बेन, हिमशैलशिलावि-
शालवक्षसा, हरवृषककुदकूटविकटांसतटेन, उरसा चपलहृषीकहरिणकुल-
संयमनपाशमिव हारं विभ्रता, ‘कथयतं यदि सोमवंशसम्भवः सूर्यवंशस-
म्भवो वा भूपतिरभूदेवंविधः’ इति प्रष्टुमानीताभ्यां सोमसूर्याभ्यामिव ध्रुव-
जगताभ्यां मणिकुण्डलाभ्यां समुज्जासमानेन, चहर्द्धदनलावण्यविसरवेणि
काक्षिप्यमाणैरधिकारगौरवादीयमानमार्गेणेव दिनकृतः किरणैः, प्रसादल-
ब्धया विकचपुण्डरीकमुण्डमालिकयेव दीर्घया दृष्टया दूरादेवानन्दयता
नेष्टुर्याधिष्ठानेऽपि प्रतिष्ठितेन पदे प्रश्रयमिवावनग्रेण मौलिना पाण्डुरमुष्णी
पमुद्वहता, वामेन स्थूलमुक्ताफलच्छुरणदन्तुरत्सरं करकिसलयेन कलयत्
कृपाणम्, इतरेणापनीततरलतां ताडितीमिव लतां शातकौर्भीं चेत्रयष्टि
मुन्मृष्टां धारयता पुरुषेणानुगम्यमानो निर्गत्यावोचत्—‘एष खलु महाप्रती
हाराणामनन्तरश्चक्षुष्यो देवस्य पारियात्रनामा दौवारिकः । समनुगृह्णात्वे
नमनुरूपया प्रतिपत्त्या कल्याणामिनिवेशी’ इति । दौवारिकः समुपसृत्य
कृतप्रणामो मधुरया गिरा सन्निनयमभाषत्—‘आगच्छत । प्रविशत दर्श-
नाय । कृतप्रसादो देवः’ इति । वाणस्तु ‘धन्योऽसि, यदेवमनुप्राप्तं मां
देवो मन्यते’ इत्युक्त्वा तेनोपदिश्यमानमार्गं प्राविशदभ्यन्तरम् ।

अथ वनायुजैः, आरट्टजैः, काम्योजैः, भारद्वाजैः, सिन्धुदेशजैः, पारसी-
कैश्च, शोणैश्च, श्यामैश्च, श्वेतैश्च, पिञ्जरैश्च, हरिन्द्रिश्च, तित्तिरिकल्माषैश्च,
पद्मभद्रैश्च, मल्लिकाक्षैश्च, कृस्तिकापिञ्जरैश्च, आयतनिर्मासमुखैः, अनुत्कटक-

१ ‘नासीन्महाभूतानां’ अ-क. २ ‘विच्छेदः’ व. ३ ‘वस्तवन्धुत्ताव०’ व.

४ ‘वृद्धदन०’ अ.

पङ्कोशैः, सुवृत्तशृङ्गसुघटितघण्टिकाधनैः, यूपानुपूर्वावक्रायतोदग्रग्रीवैः,
उपचयश्चयत्स्कन्धसन्धिभिः, निर्भुग्नोरःस्थलैः, अस्थूलप्रगुणप्रसृतैर्लोहपीठक-
ठिनखुरमण्डलैः, अतिजववृटनभयादनिर्मितान्त्राणीवोदराणि वृत्तानि धार-
यद्भिः, उद्यद्गोणीविभज्यमानपृथुजघनैः, जगतीदोलायमानधालपल्लवैः, कथ-
मप्युभयतो निष्ठातद्वदभूरिपाशसंयमननियन्त्रितैः, आयतैरपि पश्चात्पाशय-
न्धप्रसारितैकाङ्गिभिरायततरैरिवोपलक्ष्यमाणैः, बहुगुणसूत्रप्रयितग्रीवागण्ड-
कैरामीलितलोचनैः, दूर्यारसदयामलफेनलवशवलान्दशनगृहीतमुक्तान्फर-
फरितत्वचः कण्डूजुपः प्रतीकान्प्रचालयद्भिः, सालसवलितवालधिभिः, एक-
शफविश्रान्तिस्रस्तशिथिलितजघनाधैः, निद्रया प्रध्यायद्भिश्च, स्खलितहुङ्कार-
रमन्दमन्दशब्दायमानैश्च ताडितखुरधरणीरणितमुखरशिखरखुरलिखितक्षमा-
तलैर्धासममिलपद्भिश्च, प्रकीर्यमाणयवसप्रासरसमत्सरोद्भूतक्षोभैश्च, प्रकु-
पितचण्डचण्डालहुङ्कारकातरतरतरलतारकैश्च, कुङ्कुमप्रमृष्टिपिञ्जराङ्गतया स-
त्ततसंनिहितनीराजनैर्नलैरिव लक्ष्यमाणैरुपरिचिततवित्तानैः, पुरः पूजिता-
मिमतदैवतैः, भूपालबलभैस्तुरङ्गैरारचितां मन्दुरां विलोकयन्, कुतूहला-
क्षितहृदयः किञ्चिदन्तरमतिक्रान्तो हस्तवामेनात्युच्यतया निरवकाशमिवाकाशं
कुर्वाणम्, महता कदलीवनेन परिवृतपर्यन्तं सर्वतो मधुकरमयीमिर्मदलु-
तिभिर्नदीमिरिवापतन्तीभिरापूर्यमाणम्, आशामुखविसर्पिणा वकुलवनाना-
मिव विकसतामामोदेन लिम्पन्तं घ्राणेन्द्रियं दूरादव्यक्तमिभधिर्ण्यागारम-
पश्यत् । अपृच्छच—‘अस देवः किं करोति’ इति । असावकथयत्—‘एष
खलु देवस्यौपवाहो घाहं हृदयं जाल्यन्तरित आत्मा वहिश्चराः प्राणा विक्र-
मक्रीडासुहृदपशात इति यथार्थनामा वारणपतिः । तस्यावस्थानमण्डपोऽयं
महान्दृश्यते’ इति । स तमवादीत्—‘भद्र, श्रूयते दर्पशातः । यद्येवमदोपो
वा पश्यामि तावद्धारणेन्द्रमेव । अतोऽर्हसि मामस्य प्रापयितुम् । अतिपर-
वानसि कुतूहलेन’ इति । सोऽभाषत—‘भवत्वेवम् । आगच्छतु भवान् ।
को दोषः । पश्यतु तावद्धारणेन्द्रम्’ इति ।

गत्वा च तं प्रदेशं दूरादेव गम्भीरगलगर्जितैर्विद्यति चातककदम्बकैर्भुवि
च भयननीलकण्ठकुलैः फलकेकाकलकलमुखरमुखैः क्रियमाणकलकोलाहलम्,
विकचकदम्बसंवादिमदसुरासौरभभरितभुवनम्, कायवन्तमिवाकालमेघका-
लम्, अविरलमधुविन्दुपिङ्गलपद्मजालकितां सरसीमिवान्यवगाढां दशां
चतुर्थीमुत्सृजन्तम्, अनवरतमवतंसशङ्खैरामन्द्रकर्णतालदुन्दुमिध्वनिभिः प-
ञ्चमीप्रवेशमङ्गलारम्भमिव गार्यन्तम्, अविरतचलनचित्रत्रिपदीललितलास-

- १ ‘भूमिपाश’ य. २ ‘प्रदेशान्’ य. ३ ‘निरक्षयमाणैरिवो०’ अ-क.
४ ‘०दव्यक्तमिव पिण्याकार०’ य; ‘धृण्या०’ अ. ५ ‘गर्जितोर्जितैः’ अ-क.
६ ‘क्रियमाणाकाल०’ य. ७ ‘कायवन्तमिव काल०’ य. ८ ‘सूचयन्तम्’ य.

लघैर्दंलायमानदीर्घदेहाभोगर्तया मेदिनीविदलनभयेन भारमिव लघयन्तं
 दिग्भित्तिटटेषु कायमिव कण्डूयमानम्, आहवायोदस्तहन्तया दिग्धारणानि-
 चाह्वयमानम्, प्रह्वाम्भमिव स्थूलनिशितदन्तेन करपत्रेण पाटयन्तम्, अ-
 मान्तं भुवनाभ्यन्तरे वहिरिव निर्गन्तुमीहमानम्, सर्वतः सरसकिशलयल-
 तालासिमिलैश्चैश्चिरपरिचयोपचितैर्घनैरिव विक्षिप्तसशैवलविसविसरशबल-
 सलिलैः सरोभिरिव चाधोरणैराधीयमाननिदाघसमयसमुचितोपचारानन्दम्,
 अपि च प्रतिगजदानपचनादानदूरोत्क्षिप्तेनानेकसमरविजयगणनालेखाभिरिव
 वलिवलयराजिमिस्रनीयसीमिसारङ्गितोदरेणातिस्थवीयसा हस्तार्गलदण्डेना-
 र्गलयन्तमिव सकलं सकुलशैलसमुद्रद्वीपकाननं ककुभां चक्रवालम्, एकं
 करान्तरार्पितेनोत्पलाशेन कदलीदण्डेनान्तर्गतशीकरसिच्यमानमूलं मुक्तपल-
 वमिवापरं लीलावलम्बिना मृणालजालकेन समररसोच्चरोमाञ्चरुण्टकितमिव
 दन्तकाण्डं वहन्तम्, विसर्पन्त्या च दन्तकाण्डयुगलकस्य कान्त्या सरःक्रीडा-
 स्वादितानीव कुमुदवनानि बहुधा घमन्तं निजयशोराशिमिव दिशामर्पयन्तं
 कुकरिकीटपाटनदुर्ललितान्सिंहानिवोपहसन्तं कल्पद्रुमदुकूलमुखपटमिव चा-
 त्मनः कैल्पयन्तम्, हृन्काण्डदण्डोद्धरणलीलासु च लक्ष्यमाणेन रक्तांशुक-
 सुकुमारतलेन तालुना कवलितानि रक्तपद्मवनानीव वर्पन्तमभिनवकिसल-
 यराशिमिवोद्गिरन्तम्, कमलकवलपीतं मधुरसमिव स्वभायपिङ्गलेन वैमन्तं
 चक्षुषा, चूतचम्पकलवलीलवन्नकक्षोलवन्त्येलालतामिश्रितानि ससहकाराणि
 कर्पूरपूरपूरितानि पारिजातरुवनानीवोपभुक्तानि पुनः पुनः करटाभ्यां बह-
 लमदामोदव्याजेन विसृजन्तम्, अहर्निशं विभ्रमकृतहस्तस्थितिभिरर्धखण्डि-
 तपुण्ड्रेक्षुकाण्डकण्डूयनलिसितैरलिकुलवाचालितैर्दानपट्टकैर्विलभमानमिव स-
 र्वकाननानि करिपतीनाम्, अविरलोदयिन्दुस्यन्दिना हिमशिलाशकलमयेन
 विभ्रमनक्षत्रमालागुणेन शिशिरीक्रियमाणम्, सकलवारणेन्द्राधिपत्यपट्टव-
 न्धबन्धुरमिवोच्चैन्तरां शिरो दधानम्, सुहुर्मुहुः स्थगितापावृतदिशुखाभ्यां
 कर्णतालवृन्ताभ्यां वीजयन्तमिव भर्तृभक्त्या दन्तपर्यङ्किकास्थितां राजल-
 क्ष्मीम्, आयतवंशक्रमागतेन गजाधिपत्यचिह्नेन चामरेणेव चलता घालधिना
 विराजमानम्, स्वच्छशिशिरशीकरच्छलेन दिग्विजयपीताः सरित इव पुनः
 पुनर्मुखेन मुञ्चन्तम्, क्षणमवधानदाननिस्पन्दीकृतसकलावयवानामन्यद्विरद-
 डिण्डिमाकर्णनाङ्गवलनानामन्ते दीर्घफूत्कारैः परिभवहुःखमिवावेदयन्तम्,
 अलब्धयुद्धमिवारमानमनुशोचन्तम्, आरोहाधिरुडिपरिभवेन लज्जमानामि-
 वाङ्गुलीलिखितमहीतलं मदं मुञ्चन्तम्, अवज्ञागृहीतमुक्तकवलकुपितारोहा-
 रदनानुरोधेन मदतन्द्नीनिमीलितनेत्रत्रिभागं कथं कथमपि मन्दमन्दमनाद-
 रादाददानं कवलान्, अवजग्धतमालपल्लवस्रुतस्यामलरसेन प्रभूततया मद-

१ '०भोगवत्तया' व. २ '०चितैर्घनैः' अ-क. ३ 'कल्पयन्तम्' अ-क.
 ४ '०सुकुमारतरेण' व. ५ 'गलन्तम्' व. ६ '०भुक्तानि पुरः करटाभ्याम्' अ-क.

प्रवाहमिव मुखेनाप्युत्सृजन्तम्, दलन्तमिव दर्पेण, श्वसन्तमिव शौर्येण,
मूर्च्छन्तमिव मदेन, वृष्यन्तमिव तारुण्येन, द्रवन्तमिव दानेन, चलन्तमिव
बलेन, माद्यन्तमिव मानेन, उद्यन्तमिवोत्साहेन, ताम्यन्तमिव तेजसा, लिम्प-
न्तमिव लावण्येन, सिञ्चन्तमिव सौभाग्येन, स्निग्धं नखेषु, परुषं रोमविषये,
गुरुं मुखे, सच्छिष्यं विनये, मृदुं शिरसि, दृढं परिचयेषु, हस्यं स्कन्धबन्धे,
दीर्घमायुषि, दरिद्रमुदरे, सततप्रवृत्तं दाने, चलभद्रं मदलीलासु, कुलकल-
त्रमायत्ततासु, जिनं क्षमासु, वह्निवर्षं क्रोधमोक्षेषु, गरुडं नागोद्धृतिषु,
नारदं कलहकुतूहलेषु, शुष्काशनिपातमवस्कन्देषु, भकरं बाहिनीक्षोभेषु,
आशीविषं दशनकर्मसु, वरुणं हस्तपाशाकृष्टिषु, यमबागुरामरातिसंवेष्ट-
नेषु, कालं परिणतिषु, राहुं तीक्ष्णरुद्रग्रहणेषु, लोहिताङ्गं वक्रचारेषु,
अलातचक्रं मण्डलभ्रान्तिविज्ञानेषु, मनोरथसम्पादकं चिन्तामणिपर्वतं
विक्रमस्य, दन्तमुक्ताशैलसम्भनिवासप्रासादमभिमानस्य, घण्टाचामर-
मण्डनमनोहरमिच्छासञ्चरणविमानं मनस्वितायाः, मदधारादुर्दिनाभ्यकारं
गन्धोदकधारागृहं क्रोधस्य, सकाञ्चनप्रतिमं महानिकेतनमहङ्कारस्य,
सगण्डशैलप्रस्रवणं क्रीडापर्वतमवल्लेपस्य, सदन्ततोरणं वज्रमन्दिरं दर्पस्य,
उच्चकुम्भकूटाट्टालकविकटं सञ्चारि गिरिदुर्गं राज्यस्य, कृतानेकबाणविवरस-
हस्रं लोहप्राकारं पृथिव्याः, शिलीमुखशतझाङ्कारितं पारिजातपादपं भूनन्द-
नस्य, तथा च सङ्गीतगृहं कर्णतालताण्डवानाम्, आपानमण्डपं मधुपमण्ड-
लानाम्, अन्तःपुरं शृङ्गाराभरणानाम्, मदनोत्सवं मदलीलालास्यानाम्,
अक्षुण्णप्रदोषं नक्षत्रमालामण्डलानाम्, अकौलप्रावृट्कालं मदमहानदीपूर-
लवानाम्, अलीकशरत्समयं सप्तच्छदवनपरिमलानाम्, अपूर्वहिमागमं शी-
करनीहाराणाम्, मिथ्याजलधरं गर्जिताडम्बराणाम्, दर्पशतमपश्यत् ।

आसीद्यास्य चेतसि—‘नूनमस्य निर्माणे गिरयो ग्राहिताः परमाणुताम् ।
कुतोऽन्यथा गौरवमिदम् । आश्चर्यमेतत् । विन्ध्यस्य दन्तावादिबराहस्य करः’
इति विस्मयमार्गमेव तं दौवारिकोऽब्रवीत्—‘पश्य ।

मिथ्यैवालिल्लितां मनोरथशतैर्निःशेषनष्टां ध्रियं

चिन्तासाधनकल्पनाकुलधियां भूयो वने विद्विषाम् ।

आयातः कथमप्ययं स्मृतिपथं शून्यीभवचेतसां

नागेन्द्रः सहते न मानसगतानाशागजेन्द्रानपि ॥ ४ ॥

तदेहि । पुनरप्येनं द्रक्ष्यसि । पश्य तावदेवम्’ इत्यभिधीयमानश्च तेन मद-
जलपैङ्गलकपोलपट्टपतितां मत्तामिव मदपरिमलेन मुकुलितां कथमपि
तस्मादृष्टिमाकृष्य तेनैव दौवारिकेणोपदिश्यमानवर्मा समतिक्रम्य भूपाल-
सहस्रसङ्कुलानि घ्रीणि कक्ष्यान्तराणि चतुर्थे भुक्तास्थानमण्डपस्य पुरस्तादजिरे

१ ‘चलन्तमिव’ अ. २ ‘गृहकं’ घ. ३ ‘अकाण्ड’ घ. ४ ‘मानमेतं’ अ-क.

५ ‘जलकजलकालकपोल’ घ.

स्थितम्, दूरादूर्ध्वस्थितेन प्रांशुना कर्णिकारगौरेण व्यायामव्यायतवपुषा शशिणा मौलेन शरीरपरिचारकलोकेन पङ्क्तिस्थितेन कार्तस्वरस्तम्भमण्डलेनेव परिवृतम्, आसन्नोपविष्टविशिष्टेष्टलोकम्, हरिचन्दनरसप्रक्षालिते तु-
 पारशीकरशीतलतले दन्तपाण्डुरपादे शशिमय इव मुक्ताशैलशिलापट्टशयने समुपविष्टम्, शयनीयपर्यन्तविन्यस्ते समर्पितसकलविग्रहभारं भुजे, दिङ्मुख-
 विसर्पिणि देहप्रभाविताने विततमणिमयूखे घर्मसमयसुभगे सरसीव मृदु-
 मृणालजालजटिलजले सराजकं रममाणम्, तेजसः परमाणुभिरिव केवलै-
 र्निर्मितम्, अनिच्छन्तमपि बलादारोपयितुमिव सिंहासनं सर्वावयवेषु सर्व-
 लक्षणैर्गृहीतम्, गृहीतव्रह्मचर्यमालिङ्गितं राजलक्ष्म्या, प्रतिपन्नासिधाराधार-
 णव्रतमविसंवादिनं राजर्षिम्, विपमराजमार्गविनिहितपदस्खलनभियेव सु-
 लभं धर्मे, सकलभूपालपरित्यक्तेन भीतेनेव लब्धवाचा सर्वात्मना सत्येन
 सेव्यमानम्, आसन्नवारविलासिनीप्रतियातनाभिश्चरणनखपातिनीभिर्दिग्भि-
 रिव दशैभिः प्रणम्यमानम्, दीर्घेर्दिगन्तपातिभिर्दृष्टिपातैर्लोकपालानां कृता-
 कृतमिव प्रत्यवेक्षमाणम्, मणिपादपीठपृष्ठप्रतिष्ठितकरेणोपरिगमनाभ्यनुज्ञां
 मृग्यमाणमिव दिवसकरेण, भूपणप्रभासमुत्सारणवद्धपर्यन्तमण्डलेन प्रदक्षि-
 णीक्रियमाणमिव दिवसेन, अप्रणमद्भिर्गिरिभिरेपि दूयमानं शौर्योष्मणा,
 फेनायमानमिव चन्दनधवलं लावण्यजलधिमुद्गहन्तम्, एकराज्योर्जित्वेन
 निजप्रतिविम्बान्यपि नृपचक्रचूडामणिधृतान्यसहमानमिव, दर्पदुःखासिकया
 चामरानिलनिभेन बहुधेव श्वसन्ती राजलक्ष्मीं दधानम्, सकलमिव चतुःसमु-
 द्रलावण्यमादायोत्थितया श्रिया समुपश्लिष्टम्, आभरणप्रभाजालजायमाना-
 नीन्द्रधनुःसहस्राणीन्द्रप्राभृतप्रहितानि विलभमानमिव राज्ञाम्, सम्भाषणेषु
 परित्यक्तमपि मधु वर्षन्तम्, काव्यकथास्वपीतमप्यमृतमुद्रमन्तम्, विसम्भ-
 भापितेष्वनाकृष्टमपि हृदयं दर्शयन्तम्, प्रसादेषु निश्चलामपि श्रियं स्थाने
 स्थाने स्थापयन्तम्, वीरगोष्ठीषु पुलकितेन कपोलस्थलेनानुरागसन्देशमिवो-
 पांशु रणश्रियः शृण्वन्तम्, अतिक्रान्तसुभटकलहालापेषु स्नेहपृष्ठमिव दृष्टि-
 मिष्टे कृपाणे पातयन्तम्, परिहासस्मितेषु गुरप्रतापभीतस्य राजकस्य स्वच्छ-
 माशयमिव दशनांशुभिः कथयन्तम्, सकललोकहृदयस्थितमपि न्याये तिष्ठ-
 न्तम्, अगोचरे गुणानामभूमौ सौभाग्यानामविषये वरप्रदानानामशक्य
 आशिषाममार्गे मनोरथानामतिदूरे दैवस्यादिश्युपमानानामसाध्ये धर्मस्वा-
 दृष्टपूर्वं लक्ष्म्या महत्त्वे स्थितम्, अरुणपादपङ्कजेन सुगतमन्यरोरणा वज्रा-
 युधनिष्ठुरप्रकोष्ठपृष्ठेन वृषस्कन्धेन भास्वद्विम्याधरेण प्रसन्नावलोकितेन चन्द्र-
 मुखेन कृष्णकेशेन यपुषा सर्वदेवतावतारमिवैकल दर्शयन्तम्, अपि च मांस-

१ '०विष्टेष्टविशिष्टलोकम्' य. २ 'अनिच्छन्त बला०' अ-क. ३ असात्परं
 'विग्रहावजिताभिः' इत्यधिकं य-पुस्तके. ४ असात्परं 'गलितोष्मणा' इत्यधिकं
 य-पुस्तके. ५ 'गिरिभिरपि भूशृङ्गिः' य. ६ '०राज्योर्जितेन' य.

लमयूखमालामलिनीतमहीतले महति महाहं माणिक्यमालामण्डितमेखले
महानीलमये पादपीठे कलिकालशिरसीव सलीलं विन्यस्तवामचरणमाक्रा-
न्तकालियफणाचक्रवालं बालमिव पुण्डरीकाक्षम्, क्षौमपाण्डुरेण चरणनख-
दीधितिप्रदानेन प्रसरता महीं महादेवीपट्टबन्धेनेव महिमानमारोपयन्तम्,
अप्रणतलोकपालकोपेनेवातिलोहितौ सकलनृपतिमौलिमालास्वतिपीतं पद्म-
रागरत्नातपमिव धमन्तौ सर्वतेजस्विमण्डलास्तमयसंध्यामिव धारयन्तावशो-
पराजकदोखरकुसुममधुरसद्योतांसीव स्रवन्तौ समस्तसामन्तसीमन्तोत्तंस्र-
वसौरभभ्रान्तैर्भ्रमरमण्डलैरमित्रोत्तमाङ्गैरिव सुहूर्तमप्यविरहितौ संवाहन-
त्तपरायाः श्रियो विकचरत्तपङ्कजवनवासभवनानीय कल्पयन्तौ जलजशङ्ख-
मीनमकरसनाथतलतया कथितचतुरम्भोधिभोगचिह्नाविव चरणौ दधानम्,
दिङ्मनागदन्तमुसलाभ्यामिव विकटमकरमुखप्रतिबन्धबन्धुराभ्यामुद्वेलला-
व्यपयोनिधिप्रवाहाभ्यामिव केनाहितशोभाभ्यां चन्दनद्रुमाभ्यामिव भोगि-
मण्डलशिरोरत्नरश्मिरज्यमानमूलाभ्यां हृदयारोपितभूभारधारणमाणिक्यस्त-
म्भाभ्यामूरुदण्डाभ्यां विराजमानम्, अमृतकेनपिण्डपाण्डुना मेखलामणि-
मयूखस्वचितेन नितम्बविम्व्यासङ्किना विमलपयोधौतेन नेत्रसूत्रनिवेशशो-
भिनाधरवाससा वासुकिनिर्मोकैणेव मन्दरं द्योतमानम्, अधनेन सताराग-
णेनोपरिकृतेन द्वितीयाभ्यरेण भुवनाभोगमिव भासमानम्, इभपतिदशानमु-
सलसहस्रोलेखकठिनमसृणेनापर्याप्ताम्बरप्रधिम्ना विविधवाहिनीसंक्षोभकलक-
लसमर्दसहिष्णुना कैलासमिव महता स्फटिकतटेनोरुणोरःकषाटेन राजमा-
नम्, श्रीसरस्वत्योरुवदनोपभोगविभागसूत्रेणेव पातितेन शेषेणेव च तद्गु-
जस्तम्भविन्यस्तसमस्तभूभारलब्धविश्रान्तिसुरप्रसुप्तेन हारदण्डेन परिवेष्टित-
कन्धरम्, जीवितायधिगृहीतसर्वस्वमहादानदीक्षाचरिणेव हारमुक्ताफलानां
किरणनिकरेण प्राशृतवक्षःस्थलम्, अजजिगीषया बालैर्भुजैरिवापरैः प्ररोहद्भि-
र्याहूपधानशायिन्याः श्रियः कर्णोत्पलमधुरसधारासन्तानैरिव गलद्भिर्भुजज-
न्मनः प्रतापस्य निर्गमनमार्गैरिवाविर्भवद्भिररुणैः केयूररत्नकिरणदण्डैरुभयतः
प्रसारितमणिमयपक्षवितानमिव माणिक्यमहीधरम्, सकललोकालोकमार्गो-
गलेन चतुरदधिपरिक्षेपद्वैतशिलाप्राकारेण सर्वराजहंसवन्धवज्रपञ्जरेण भुव-
नलक्ष्मीप्रवेशमङ्गलमहामणितोरणेनातिदीर्घदोर्दण्डयुगलेन दिक्षां दिवरा-
लानां च युगपदायतिमपहरन्तम्, सोदर्यलक्ष्मीचुम्बनलोभेन कौस्तुभमणे-
रिव मुखावयवतां गतस्याधरस्य गलता रागेण पारिजातपक्षपरसेनेय सिद्ध्य-
न्तं दिष्टुत्तानि, अन्तरान्तरा सुहृत्परिहासस्मितैः प्रकीर्यमाणविमलदशन-
शिराप्रतानैः प्रकृतिमूढाया राजधियाः प्रज्ञालोकमिव दर्शयन्तम्, मुखजनि-
तेन्दुसन्देहागतानि कुमुदिनीवनानीय प्रेषयन्तम्, स्फुटस्फटिकधवलदशन-

पङ्क्तिरुतकुमुदवनशङ्काप्रविष्टां शरज्ज्योत्स्नामिव विसर्जयन्तम्, मदिरामृतपा-
 रिजातगन्धगर्भेण भरितसकलककुभा मुखामोदेनामृतमथनदिवसमिव सृज-
 न्तम्, विकचमुखकमलकर्णिकाकोशेनानजरतमापीयमानश्वाससौरभमिवाधो-
 मुखेन नासावंशेन, चक्षुषः क्षीरस्निग्धस्य धवलिष्ठा दिङ्मुखान्यपूर्ववदन-
 चन्द्रोदयोद्वेलक्षीरोदप्लावितानीव कुर्वाणम्, विमलकपोलफलकप्रतिविम्बितां
 चामरग्राहिणीं विग्रहिणीमिव मुखनिवासिनी सरस्वतीं दधानम्, अरुणेन
 चूडामणिशोचिषा सरस्वतीर्ण्याकुपितलक्ष्मीप्रसादनलम्बेन चरणालक्तकेनेव
 लोहितायितललाटतटम्, आपाटलांशुतैन्त्रीसन्तानवलयिनीं कुण्डलमणि-
 कुटिलकोटिबालवीणामनवरतचलितचरणानां वादयतामुपवीणयतामिव स्वर-
 व्याकरणविवेकविशारदं श्रवणावतंसमधुकरकुलानां कलकणितमाकर्णयन्तम्,
 उत्फुल्लमालतीमयेन राजलक्ष्म्याः कचग्रहलीलालम्बेन नखज्योत्स्नावलयेनेव
 मुखशशिपरिवेशमण्डलेन मुण्डमालागुणेन परिकलितकेशान्तम्, शिखण्डा-
 भरणभुवा मुक्ताफलालोकेन मरकतमणिकिरणकलापेन चान्योन्यसंवलनवृ-
 जिनेन प्रयागप्रवाहवेणिकावारिणेवागत्य स्वयमभिपिच्यमानम्, श्रमजल-
 विलीनब्रह्मकृष्णागुरूपङ्गतिलककलङ्ककल्पितेन कालिष्ठा प्रार्थनाचाटुचनुर-
 चरणपतनशतश्यामिकाफिणेनेव नीलायमानललाटेन्दुलेखाभिः क्षुभितमा-
 नसोद्वैतैरुत्कलिकाकलापैरिव हरैरुल्लसन्निरवष्टम्ब्यमानाभिर्विलासवल्लनचटुलै-
 भ्रूलताकल्पैरीर्ष्यया श्रियमिव तर्जयन्तीभिरायामिभिः श्यसितैरविरलपरिम-
 लैर्मलयमारतमयैः पादैरिवाकर्षन्तीभिर्विषट्बकुलावलीदराटकवेष्टितमुखैर्वृ-
 हद्भिः स्ननकलशैः स्वदारसन्तोपरसमिवाशेषमुद्धरन्तीभिः कुचोत्कम्पिकावि-
 कारप्रेक्षितानां हारतरलमणीनां रश्मिभिराकृष्य हृदयमिव हठाग्रवेशय-
 न्तीभिः प्रभामुचामाभरणमणीनां मयूखैः प्रसारितैर्वहुभिरिव बाहुभिरालि-
 ङ्गन्तीभिर्जृम्भानुबन्धवन्धुरवदनारविन्दावरणीकृतैरत्तनैः करकिसलयैः सर-
 भसप्रधावितानि मानसानीव निरन्धतीभिर्मदनान्धमधुकरकुलकीर्यमाणकृष्ण-
 कुसुमरजकणकूणितकोणानि कुसुमशरशरनिकरप्रहारमूर्च्छामुकुलितानीव
 लोचनानि चतुरं सञ्चारयन्तीभिरन्योन्यमस्तरादाविर्भवद्भुरभुवुदिविभ्रम-
 क्षिप्तैः कटाक्षैः कर्णेन्दीवराणीव ताडयन्तीभिरनिमेषदर्शनसुषरसराशिं
 मन्यरितपद्मणा चक्षुषा पीतमिव कोमलकपोलपालीप्रतिविम्बितं वहन्ती-
 भिरमिलापलीलानिर्निमित्तस्मितैश्चन्द्रोदयानिव मदनसाहायकाय सम्पादय-
 न्तीभिरङ्गभङ्गवलनान्योन्यवदितोत्तानकरवेणिकाभिः स्फुटनमुखराङ्गुलीकाण्ड-
 कुण्डलीक्रियमाणनखदीधितिनिवहनिभेनाकिञ्चित्करकामकामुंकाणीव रया भ-
 जतीभिर्वारविलामिनीभिर्विलुप्यमानसौभाग्यमिव सयंतः, स्पर्शस्विन्नवेपमा-
 नकरकिसलयगलितचरणारविन्दां चरणग्राहिणीं त्रिहस्य कोणेन लीलात्संशि-
 रासि ताडयन्तम्, अनवरतकरकलितकोणतया चारमनः प्रियां वीणामिव ध्रिय-

मपि शिक्षयन्तम्, निःश्रेह इति धनैरनाश्रयणीय इति दोषैर्निग्रहरुचिरितीन्द्र-
पैर्दुर्गुपसर्प इति कलिना नीरस इति व्यसनैर्भीरुरित्ययत्तसा दुर्ग्रहचित्तवृत्ति-
रिति चित्तभुवा स्त्रीपर इति सरस्वत्या पण्ड इति परकलत्रैः काष्ठा मुनिरिति
यतिभिर्धृतं इति वेद्याभिर्नेय इति सुहृद्भिः कर्मकर इति विप्रैः सुसहाय
इति शस्त्रयोधैरेकमप्यनेकधा गृह्यमाणम्, शन्तनोर्महाबाहिनीपतिम्, भीष्मा-
जितकाशिनम्, द्रोणाच्चापलालसम्, गुरुपुत्रादमोघमार्गणम्, कर्णान्मित्रप्रि-
यम्, युधिष्ठिराद्दुक्षमम्, भीमादनेकनागायुतबलम्, धनञ्जयान्महाभारत-
रणयोग्यम्, कारणमिव कृतयुगस्य, बीजमिव विबुधसर्गस्य, उत्पत्तिद्वीपमिव
दर्पस्य, एकागारमिव करुणायाः, प्रातिवेशिकमिव पुरुषोत्तमस्य, खनिपर्वत-
मिव पराक्रमस्य, सर्वविद्यासङ्गीतकगृहमिव सरस्वत्याः, द्वितीयामृतमधनदि-
वसमिव लक्ष्मीसमुत्थानस्य, बलदर्शनमिव वैदग्ध्यस्य, एकस्थानमिव स्थिती-
नाम्, सर्वस्वकथनमिव कान्तेः, अपवर्गमिव रूपपरमाणुसर्गस्य, सकलदुश्च-
रितप्रायश्चित्तमिव राज्यस्य, सर्वबलसन्दोहावस्कन्दमिव कन्दर्पस्य, उपाय-
मिव पुरन्दरदर्शनस्य, आवर्तनमिव धर्मस्य, कन्यान्तःपुरमिव कलानाम्,
परमप्रमाणमिव सौभाग्यस्य, राजसर्गसमाप्त्यवभृथस्नानदिवसमिव सर्वप्रजा-
पतीनाम्, गम्भीरं च प्रसन्नं च हासजननं च रमणीयं च कौतुकजननं च
पुण्यं च चक्रवर्तिनं हर्षमद्राक्षीत् ।

दृष्ट्वा खानुगृहीत इव निगृहीत इव साभिलाष इव तृप्त इव रोमाञ्जमुचा
मुखेन मुञ्चन्नानन्दवाष्पचारिविन्दून्दूरादेव विस्मयस्रोतः समचिन्तयत्—‘सो-
ऽयं सुजन्मा सुगृहीतनामा तेजसां राशिः चतुरदधिकेदारकुटुम्बी भोक्ता
ब्रह्मसम्भक्तस्य सकलादिराजचरितजयज्येष्ठमहो देवः परमेश्वरो हर्षः ।
एतेन च खलु राजन्वती पृथ्वी, नास्य हरेरिव वृषविरोधीनि घालचरितानि, न
पशुपतेरिव दक्षोद्वेगकारीण्यैश्वर्यविलसितानि, न शतक्रतोरिव गोमविनाशपि-
शुन्याः प्रवादाः, न यमस्यैवातिबलमानि दण्डग्रहणानि, न चरुणस्येव निस्त्रिंश-
ग्राहसहस्ररक्षिता रत्नालयाः, न धनदस्येव निष्फलाः सन्निधिलाभाः, न जि-
नस्येवार्थवाद्दशान्यानि दर्शनानि, न चन्द्रमस इव बहुलदोषोपहताः श्रियः ।
चित्रमिदमत्यमरं राजत्वम् । अपि चास्य त्यागस्थार्थिनः, प्रज्ञायाः शास्त्राणि,
कवित्वस्य वाचः, सत्त्वस्य साहसस्थानानि, उताहस्य व्यापाराः, कीर्तित्ति-
शुखानि, अनुरागस्य लोकहृदयानि, गुणगणस्य संख्या, कौशलस्य कला, न
पर्याप्तो विषयः । अस्मिंश्च राजनि यतीनां योगपट्टकाः, पुस्तकर्मणां पार्थिववि-
ग्रहाः, पदपदानां दानग्रहणकलहाः, वृत्तानां पादच्छेदाः, अष्टापदानां चतुर-
ङ्गकल्पना, पञ्चगानां द्विजगुरुद्वेषाः, वाक्यविदामधिकरणविचाराः’ इति ।
समुपसृत्य चोपवीती स्वस्तिशब्दमकरोत् ।

अथोत्तरेण नातिदूरे राजधिष्यस्य गजपरिचारको मधुरमपरवक्रमुच्चै-
रगायत्—

‘करिकलभ विमुञ्च लोलतां चर विनयव्रतमानताननः ।

गृगपतिनखकोटिभङ्गुरो गुरुरपरि क्षमते न तेऽङ्कुशः’ ॥ ५ ॥

राजा तु तच्छ्रुत्वा दृष्ट्वा च तं गिरिगुहागतसिंहवृंहितगम्भीरेण स्वरेण पूर-
यन्निध नभोभागमपृच्छत्—‘एष स बाणः’ इति । ‘यथाज्ञापयानि देवः ।
सोऽयम्’ इति विज्ञापितो दौवारिकेण । ‘न तावदेनमकृतप्रसादः पश्यामि’
इति तिर्यङ्गनीलधयलांशुकशारां तिरस्करिणीमिव भ्रमयन्नपाङ्गनीयमानतर-
लतारकस्यायामिनीं चक्षुषः प्रभां परिवृत्य प्रेष्टस्य पृष्टतो निषण्णस्य मालव-
राजसूनोरकथयत्—‘महानयं भुजङ्गः’ इति । तूष्णीम्भावेन त्वगमितनरेन्द्र-
वचसि तस्मिन्मूके च राजलोके मुहूर्तमिव तूष्णीं स्थित्वा बाणो व्यज्ञाप-
यत्—‘देव अविज्ञाततरव इव, अध्रद्धान इव, नेय इव, अविदितलोकवृ-
त्तान्त इव च कस्मादेवमाज्ञापयसि । स्वैरिणो विचित्राश्च लोकस्य स्वभावाः
प्रवादाश्च । महद्भिस्तु यथार्थदर्शिभिर्भवितव्यम् । नाहंसि मामन्यथा सम्भाव-
यितुमविशिष्टमिव । ब्राह्मणोऽस्मि जातः सोमपायिनां वंशे वात्स्यायनानाम् ।
यथाकालमुपनयनादयः कृताः संस्काराः । सम्यक्पठितः साङ्गो वेदः । श्रु-
तानि यथाशक्ति शास्त्राणि । दारपरिग्रहादभ्यगारिकोऽस्मि । कामे भुजङ्गता ।
लोकद्वयाविरोधिभिस्तु चापलैः शैशवमशून्यमासीत् । अत्रानपलापोऽस्मि ।
अनेनैव च गृहीतविप्रतीसारमिव मे हृदयम् । इदानीं तु सुगत इव शान्तम-
नमि मनाविव कर्तारि वर्णाश्रमव्यवस्थानां समवर्तिनीव च साक्षाद्दण्डभृति
देवे शासति ससाम्बुराशिरशनामशेषद्वीपमालिनीं महीं क इवाविशङ्कः सर्व-
व्यसनबन्धोरविनयस्य मनसाप्यभिनयं कल्पयिष्यति । आसतां तावन्मानुष्य-
कोपेताः । त्वत्प्रभावादलयोऽपि भीता इव मधु पिबन्ति, रथाङ्गनामानोऽपि
लज्जन्त इवाभ्यनुवृत्तिव्यसनैः प्रियाणाम्, कपयोपि चकिता इव चपला-
यन्ते, शरारवोऽपि सानुक्रोशा इव श्वापदगणाः पिशितानि भुञ्जते । सर्वथा
कालेन मां ज्ञास्यति स्वामी स्वयमेव । अनपाचीनचित्तवृत्तिग्राहिण्यो हि
भवन्ति प्रज्ञावतां प्रकृतयः’ इत्यभिधाय तूष्णीमभूत् ।

भूपतिरपि ‘एवमस्माभिः श्रुतम्’ इत्यभिधाय तूष्णीमेवाभवत् । सम्भा-
षणासनदानादिना तु प्रसादेन नैनमन्वग्रहीत् । केवलममृतवृष्टिभिः स्नपयन्नि-
व स्नेहगर्भेण दृष्टिपातमात्रेणान्तर्गतां प्रीतिमकथयत् । अस्तामिलापिणि च
लम्बमाने सवितरि विसर्जितराजलोकोऽभ्यन्तरं प्राविशत् । बाणोपि निर्गत्य
धौतारकूटकोमलातपस्विपि निर्वाति वासरे, अस्ताचलकूटकिरीटे निचुलमङ्ग-
रीभांसि तेजांसि मुञ्चति वियन्मुचि मरीचिर्मति, रोमन्धमन्धरकुरङ्गकुटुम्बका-
ध्यास्यमानम्रदिष्टगौष्टीनपृष्ठास्वरण्यस्थलीषु, शोकाकुलकोककामिनीकूजितक-

‘अथोत्तरे’ अ. २ ‘०प्रसादं’ व. ३ ‘मरीचिमालिनि, अतिरोमन्ध०’ अ.

णासु तरङ्गिणीतटीषु, यासविटपोपविष्टवाचाटचटंकचक्रशालेप्वालवालावर्जि-
 सेकजलकुटेषु निष्कूटेषु, दिवसविहृतिप्रत्यागतं प्रसृतभूतनं स्नानन्धये धयति
 नुवर्गमुद्रतक्षीरं क्षुधिततर्णकवाते, क्रमेण चाधूराधरधानुधुनीपूरहावित स्
 व लोहितायमानमहसि मज्जति संध्यासिन्धुयानपात्रे पातङ्गे मण्डले, कमण्ड-
 ५ जलशुचिशयचरणेषु चैत्यप्रणनिपरेषु पाराशरिषु, यज्ञपात्रपवित्रपात्रौ प्रकी-
 र्णहिंष्युत्तेजसि जातवेदसि हवींषि वपदकुर्वति यायजूकजने, निद्राविद्रा-
 द्रोणकुलकलिलकुलायेषु कापेयविकलकपिकुलेष्वारामतरुषु, निर्जिगमिपति
 रत्तरुकोटरकुटीकुटुम्बिनि कौशिककुले, मुनिकरसहस्रप्रकीर्णसंध्यावन्दनोदवि-
 दुनिकर इव दन्तुरयति तारापथस्थलीं स्थवीयसि तारकानिकुरग्ने, अम्बराश्र-
 येणि शर्वरीशवरीशिखण्डे, खण्डपरशुकण्ठकाले कवलयति घाले ज्योतिःशेषं
 शंध्यमश्वकारावतारे, निमिरतर्जननिर्गतमासु दहनप्रविष्टदिनकरकरशाखास्विव
 १० फुरन्तीषु दीपलेखासु, अररसम्पुटसंकीडनकथितावृत्तिष्विव गोपुरेषु, शय-
 नोपजोपजुपि जरतीकथितकथे शिशयिपमाणे शिशुजने, जरन्महिपमपीमली-
 रसतमसि जनितापुण्यजनप्रजागरे विजृम्भमाणे भीषणतमे तमीमुखे, मुख-
 रेतविततज्यधनुषि धरति शरानिकरमनवरतमदोषसंसारशेषेषुभीषुपि मकर-
 ध्वजे, रताकल्पारम्भशोभिनि शम्भलीभाषितभाजि भजति भूषां भुजिष्या-
 जने, सैरन्ध्रीयध्यमानरशनाजालजलपाकजवनासु जनीषु, वशिकविशिखावि-
 हारिणीष्वनन्यजानुल्लासु प्रचलितास्वभिसारिकासु, विरलीभवति वरदानां
 चेशन्तशायिनीनां मञ्जुनि मञ्जीरशिक्षितजडे जल्पिते, निद्राविद्राणद्रापीयसि
 द्रावयतीव च विरहिहृदयानि सारसरसिते, भाविवासरधीजाङ्गुरनिकर इव च
 विकीर्यमाणे जगति प्रदीपप्रकरे निवासस्थानमगात् । अकरोच्च चेतसि-
 १५ 'अतिदक्षिणः सलु देवो हर्षो यदेवमनेकवालचरितचापलोचितकौलीनकोपि-
 तोऽपि मनसा स्निह्यत्येव मयि । यद्यहमक्षिगतः स्याम्, न मे दर्शनेन
 प्रसादं कुर्यात् । इच्छति तु मां गुणवन्तम् । उपदिशन्ति हि विनयमनुरूप-
 प्रतिपत्त्युपपादनेन चाद्या विद्यापि भर्तव्यानां श्यामिनः । अपि च विद्यां
 स्वदोषान्धमानसमनादरपीडितमेवमतिगुणवति राजन्यन्यथा चान्यथा च
 चिन्तयन्तम् । सर्वथा करोमि तथा, यथा यथावस्थितं जानाति मामयं
 कालेन' इत्येवमवधार्य चापरेद्युर्निष्क्रम्य कटकासुहृदां बान्धवानां च भव-
 नेषु तावदतिष्ठत्, यावदस्य स्वयमेव गृहीतस्वभायः पृथिवीपतिः प्रसादवा-
 नभूत् । अविशच्च पुनरपि नरपतिभवनम् । स्वल्पैरेव चाहोमिः परमप्रीतेन
 प्रसादजन्मनो मानस्य प्रेम्णो विलम्भस्य द्रविणस्य नर्मणः प्रभावस्य च परां
 कोटिमातीयत् नरेन्द्रेणेति ।

इति श्रीवैष्णवभट्टकृतं हर्षचरिते राजदर्शनं नाम द्वितीय उच्छ्वासः ।

१ '०जलकुटेषु निष्कूटेषु' व. २ 'पानपात्रे' अ-क. ३ 'शम्भलीषुभाषित०' व.
 ४ 'चापलोपचित०' व. ५ 'इति श्रीमहाकविचक्रचूडामणिश्रीवैष्णवभट्टविरचिते हर्ष-
 चरिते महाकाव्ये राजदर्शनं नाम द्वितीय उच्छ्वासः सम्पूर्णः' व.

तृतीय उच्छ्वासः ।

निजवर्षाहितस्नेहा बहुभक्तजनान्विताः ।

सुकाला इव जायन्ते प्रजापुण्येन भूभुजः ॥ १ ॥

साधूनामुपकृतं लक्ष्मीं द्रष्टुं विहायसा गन्तुम् ।

न कुतूहलि कस्य मनश्चरितं च महात्मनां श्रोतुम् ॥ २ ॥

अथ कदाचिद्विरलितबलाहके, चातकातङ्ककारिणि, कणतकादग्ने, दुर्दुर-
द्विपि, मयूरमदमुपि, हंसपथिकसार्धसर्वातिथौ, धौतासिनिभनभसि, भास्व-
रभास्वति, शुचिशशिनि, तरुणतारागणे, गलत्सुनासीरशरासने, सीदत्सौदा-
मनीदाम्नि, दामोदरनिद्राद्रुहि, द्रुतवैदूर्यधर्माणसि, घूर्णमानमिहिकालघुमेघ-
मोघमघवति, निमीलनीपे, निष्कुसुमकुटजे, निर्मुकुलकन्दले, कोमलकमले,
मधुस्यन्दीन्दीवरे, कङ्काराङ्गादिनि, शेफालिकाशीतलीकृतनिशि, यूथिकामो-
दिनि, मोदमानकुमुदावदातदशदिशि, सप्तच्छदधूलिधूसरसमीरे, स्तवकितव-
न्धुरबन्धूकावध्यमानाकाण्डसंध्ये, नीराजितवाजिनि, उदामदन्तिनि, दर्पक्षी-
वौक्षके, क्षीयमाणपङ्कचक्रवाले, बालपुलिनपल्लवितसिन्धुरोधसि, परिणामा-
श्यानश्यामाके, जनितप्रियङ्गुमञ्जरीरजसि, कठोरत्रपुसत्वचि, कुसुमसरोरशरे,
शरत्समयारम्भे राज्ञः समीपाद्वाणो बन्धून्द्रष्टुं पुनरपि तं ब्राह्मणाधिवा-
समगात् ।

समुपलब्धभूपालसंमानातिशयपरितुष्टास्तस्य ज्ञातयः श्लाघमाना निर्ययुः ।
क्रमेण च कांश्चिदभिवादयमानः, कैश्चिदभिवाद्यमानः, कैश्चिच्छिरसि चुम्ब्य-
मानः, कांश्चिन्मूर्ध्नि समाजिघ्रन्, कैश्चिदालिङ्गयमानः, कांश्चिदालिङ्गन्,
अन्यैराशिपानुगृह्यमाणः, पराननुगृह्यन्, बहुबन्धुमध्यवर्ती परं मुमुदे ।
संभ्रान्तपरिजनोपनीतं चासनमासीनेषु गुरुषु भेजे । भजमानश्चार्चादिसत्कारं
नितरां ननन्द । प्रीयमाणेन च मनसा सर्वांस्तान्पर्यपृच्छत्—‘कचिदेतावतो
दिवसान्सुखिनो यूयम् । अप्रत्यूहा वा सम्यक्करणपरितोषितद्विजचक्रा-
क्रातवी त्रियते क्रिया । यथावदविकलमघ्नभाञ्जि भुञ्जते वा हवींषि हुत-
भुजः । यथाकालमधीयते वा वटवः । प्रतिदिनमप्रिच्छिन्नो वा वेदाभ्यासः ।
कश्चित्स एव चिरन्तनो यज्ञविद्याकर्मण्यभियोगः, तान्येव व्याकरणे परस्पर-
स्पर्धानुयन्धावन्ध्यदिवसदर्शितादराणि व्याख्यानमण्डलानि, सैव वा पुरा-
तनी परित्यक्तान्यकर्तव्या प्रमाणगोष्ठी, स एव वा मन्दीवृत्तेतरशास्त्रसो-
मीमांसायामतिरसः । कश्चित्त एव धामिनवमुभाषितमुधावर्षिणः काव्या-
लापाः’ इति ।

अथ ते तमूचुः—‘तात, सन्तोषजुषां सततसन्निहितविधाविनोदानां वैतानवह्निमात्रसहायानां कियन्मात्रं नः कृत्यं सुखितया सकलभुवनभुजि भुज-
ङ्गराजदेहदीर्घे रक्षति क्षितिं क्षितिभुजो भुजे । सर्वथा सुखिन एव वयम्,
विशेषेण तु त्वयि विमुक्तकौसीये परमेश्वरपार्श्ववर्तिनि वेद्यासनमधितिष्ठति ।
सर्वे च यथाशक्ति यथाविभवं यथाकालं च सम्पाद्यन्ते विप्रजनोचिताः
‘क्रियाकलापाः’ इति । एवमादिमिरालापैः स्कन्धावारवार्ताभिश्च शैशवाति-
क्रान्तक्रीडानुस्मरणैः पूर्वजकथाभिश्च विनोदितमनास्तैः सह सुचिरमतिष्ठत् ।
उत्थाय च मध्यन्दिने यथाक्रियमाणाः स्थितीरकरोत् । भुक्तवन्तं च तं सर्वे
ज्ञातयः पर्यवारयन् ।

अत्रान्तरे दुकूलपट्टप्रभवे शिखण्ड्यपाङ्गपाण्डुनी पौण्ड्रे वाससी वसानः,
स्नानावसानसमये वन्दितया तीर्थमृदा गोरोचनया च रचिततिलकः, तैला-
मलकमसृणितमौलिः, अनुचचूडाचुम्बिना निविडेन कुसुमापीडकेन समुज्जो-
समानः, सैकदुपयुक्तताम्बूलविमलाधरकान्तिः, एकशलाकाञ्जनजनितलो-
चनरुचिः, अचिरभुक्तः, विनीतमायं च वेपं दधानः, पुस्तकवाचकः सुदृष्टि-
राजगाम । नातिदूरवर्तिन्यां चासन्ध्यां निपसाद । स्थित्वा च मुहूर्तमिव
तत्कालापनीतसूत्रवेष्टनमपि नखकिरणैर्मृदुमृणालसूत्रैरिव वेष्टितं पुस्तकं पुरो-
निहितशरशलाकायत्रके निधाय, पृष्ठतः सनीडसन्निविष्टाभ्यां मधुकरपाराव-
ताभ्यां दत्ते स्थानके, प्राभातिकप्रपाठकच्छेदचिह्नीकृतमन्तरैपत्रमुक्षिप्य,
गृहीत्वा च कतिपयपत्रलघ्वीं कर्पाटिकाम्, क्षालयन्निव मपीमलिनान्यक्ष-
राणि दन्तकान्तिभिः, अर्घयन्निव सितकुसुममुक्तिभिर्ग्रन्थम्, मुखसन्निहित-
सरस्वतीनूपुररचैरिव गमकैर्मधुरैराक्षिपन्मनांसि श्रोत्राणां गीत्या पवमानप्रोक्तं
पुराणं पपाठ ।

तस्मिंश्च तथा श्रुतिसुभगगीतिगर्भं पठति सुदृष्टौ नातिदूरवर्ती वन्दी
सूचीबाणस्तारमधुरेण गीतिध्वनिमनुवर्तमानः स्वरैरेन्दुमार्यायुगलमपरैर्—

‘तदपि मुनिगीतमतिपृथु तदपि जगद्व्यापि पावनं तदपि ।

हर्षचरितादभिज्ञं प्रतिभाति हि मे पुराणमिदम् ॥ ३ ॥

वंशानुगमविवादि स्फुटकरणं भरतमार्गभजनगुरु ।

श्रीकण्ठविनिर्यातं गीतमिदं हर्षराज्यमिव ॥ ४ ॥’

तच्छ्रुत्वा घाणस्य चत्वारः पितामहमुखपद्मा इव वेदाभ्यासपवित्रितमूर्तयः,
उपाया इव सामप्रयोगललितमुखाः, गणपतिरधिपतिस्तारापतिः श्यामल
इति पितृव्यपुत्रा भ्रातरः, प्रसन्नवृत्तयो गृहीतवाक्याः कृतगुरुपदन्यासा
न्यायवेदिनः सुकृतसंग्रहाभ्यासगुरवो लब्धसाधुशब्दा लोक इव व्याकरणे-

१ ‘क्षितिपो भुजे’ व. २ ‘सर्वदा’ व. ३ ‘असकृदुप०’ अ-क. ४ अस्मात्परं
‘वाशिकाभ्याम्’ इत्यधिकं व-पुस्तके. ५ ‘अन्तरं पत्रं’ व. ६ ‘कापालिकाम्’ व.
७ ‘अगायत्’ व. ८ ‘न्यायवादिनः’ अ-क.

ऽपि, सकलपुराणराजर्षिचरितामिज्ञाः, महाभारतभावितात्मानः, विदितस-
कलेतिहासाः, महाविद्वांसः, महाकवयः, महापुरुषवृत्तान्तकुतूहलिनः, सुभा-
षितश्रवणरसरसार्थनावितृष्णाः, वयसि वचसि यशसि तपसि महसि वपुषि
यज्ञुषि च प्रथमाः, पूर्वमेव कृतसङ्गराः, विवक्षवः स्मितसुधाधवलितकपो-
लोदराः, परस्परस्य मुखानि व्यलोकयन् ।

अथ तेषां कनीयान्कमलदलदीर्घलोचनः श्यामलो नाम बाणस्य प्रेयान्प्रा-
णानामपि वशयिता दत्तसंज्ञस्तैः सप्रणयं दशनज्योत्स्नास्रपितककुभा मुखे-
न्दुना वभाषे—‘तात बाण, द्विजानां राजा गुरुदारप्रहणमकार्षीत् । पुरुरवा
ब्राह्मणधनवृणया दयितेनायुषा व्ययुज्यत । नहुषः परकलत्रामिलापी महा-
भुजङ्ग आसीत् । ययातिराहितब्राह्मणोपाणिग्रहणः पपात । सुद्युम्नः स्त्रीमय
एवाभवत् । सोमकस्य प्रत्याता जन्तुवधनिर्घृणता । मान्धाता मार्गणव्यस-
नेन सपुत्रपौत्रो रसातलमगात् । पुरुकुत्सः कुत्सितं कर्म तपस्यन्नपि मेकल-
कन्यकायामकरोत् । कुवल्याश्वो भुजङ्गलोकपरिग्रहादश्वतरकन्यामपि न
परिजहार । पृथुः प्रथमपुरुषकः परिभूतवानृथिवीम् । नृगस्य कृकलासभावे^१
वर्णसङ्करः समदृश्यत । सौदासेन नरक्षिता पर्याकुलीकृता क्षितिः । नलमव-
शाक्षहृदयं कलिरभिभूतवान् । संवरणो मित्रदुहितरि विल्ववतामगात् । दश-
रथ इष्टरामोन्मादेन मृत्युमवाप । कार्तवीर्यो गोब्राह्मणातिपीडनेन निधनम-
योसीत् । मरुत इष्टवहुसुवर्णकोऽपि देवद्विजबहुमतो न वभूव । शन्तनुरतिव्य-
सनादेकाकी वियुक्तो बाहिन्या विपिने विललाप । पाण्डुर्यनमध्यगतो मत्स्य
इव मदनरसाविष्टः प्राणान्मुमोच । युधिष्ठिरो गुरुभयविषण्णहृदयः समरक्षि-
रसि सत्यमुत्सृष्टवान् । इत्थं नास्ति राजत्वमपकलङ्कमृते देवदेवादमुतः सूर्य-
द्वीपभुजो हर्षात् । अस्य हि बहून्याश्वर्याणि श्रूयन्ते । तथा हि—अत्र बल-
जिता निश्चलीकृताश्चलन्तः कृतपक्षाः क्षिनिभृतः । अत्र प्रजापतिना शेषभो-
गिमण्डलस्योपरि क्षमा कृता । अत्र पुरुषोत्तमेन सिन्धुराजं प्रमथ्य लक्ष्मी-
रात्मीकृता । अत्र बलिना मोचितभूभृद्वेष्टनो मुक्तो महानागः । अत्र देवेना-
मिपिक्तः कुमारः । अत्र स्वामिनैकप्रहारपानितारातिना प्ररयापिता शक्तिः ।
अत्र नरसिंहेन स्वहस्तविशसितारातिना प्रकटीकृतो विक्रमः । अत्र परमेश्व-
रेण तुषारशैलभुवो दुर्गाया गृहीतः करः । अत्र लोकनाथेन दिशां मुखेषु
परिकल्पिता लोकपालाः सरलभुवनकोशश्चाग्रजन्मनां त्रिभक्त इति । पृथ-
मादयः प्रथमकृतयुगस्येव दृश्यन्ते महासमारम्भाः । अतोऽस्य सुगृहीतनाम्नः
पुण्यराशेः पूर्वपुरपवंशानुक्रमेणादितः प्रभृति चरितमिच्छामः श्रोतुम् ।
सुमहान्कालो नः शुद्धपमाणानाम् । अयस्कान्तमणय इव लोहानि नीरसनि-

१ ‘०रसायनाः, वितृष्णाः,’ अ. २ असात्परं ‘जगति’ इत्यधिकं य-पुस्तके.

३ ‘०भावेऽपि’ य. ४ असात्परं ‘रामो मनोभवभ्रान्तदृश्यो जनकनयामपि न
परिद्वन्द्वान्’ इत्यधिकं य-पुस्तके. ५ ‘आत्मीया इत्या’ य. ६ ‘यतो यस्य’ य.

पुराणि क्षुल्लकानामप्याकर्षन्ति मनांसि महतां गुणाः, किमुत स्वभावसरसम्-
दूनीतरेषाम् । कस्य न द्वितीयमहाभारते भवेदस्य चरिते कुतूहलम् । आचष्टां
भवान् । भवतु भार्गवोऽयं वंशः शुचिजानेन राजर्षिचरितश्रवणेन सुतरां
शुचितरः' इत्येवमभिधाय तूष्णीमभूत् ।

याणस्तु विहस्याव्रवीत्—‘आर्य, न युक्त्यनुरूपमभिहितम् । अद्यत्मानम-
नोरथमिव भवतां कुतूहलमवकल्पयामि । शक्याशक्यपरिसंख्यानशून्याः
प्रायेण स्वार्थतृपः । परगुणानुरागिणी प्रियजनकथाश्रवणरसरभसमोहिता च
मन्ये महतामपि मतिरपहरति प्रविचेकम् । पश्यत्वार्थः कः परमाणुपरिमाणं
बहुहृदयम्, कः समस्तब्रह्मस्तम्भव्यापि देवस्य चरितम्, कः परिमितवर्णवृत्तयः
कतिपये शब्दाः, कः संख्यातिगास्तद्गुणाः । सर्वज्ञस्याप्ययमविषयः, वाचस्पते-
रप्यगोचरः, सरस्वत्या अप्यतिभारः, किमुतास्मद्विधस्य । कः खलु पुरुषायुप-
शतेनापि शङ्क्यादविकलमस्य चरितं वर्णयितुम् । एकदेशे तु यदि कुतूहलं
वः, सज्जा वयम् । इयमधिगतकतिपयाक्षरलवलीयसी जिह्वा क्लोपयोगं
गमिष्यति । भवन्तः श्रोतारः । वर्ण्यते हर्षचरितम् । किमन्यत् । अद्य तु
परिणतप्रायो दिवसः । पश्चालम्बमानकपिलकिरणजटाभारभास्वरो भगवा-
न्भार्गवो राम इव समन्तपञ्चकरुधिरमहाहृदे निमज्जति संध्यारागपटले पूषा ।
‘श्वो निवेदयितास्मि’ इति । सर्वे च ते ‘तथा’ इति प्रत्यपद्यन्त । नातिचिरा-
दुत्थाय संध्यामुपासितुं शोणमयासीत् ।

अथ मधुमदपलवितमालवीकपोलकोमलातपे मुकुलितेऽहि कमलिनी-
मीलनादिव लोहिततमे तमोलिहि रवौ लम्बमाने, रविरथतुरगमार्गानुसारेण
यममहिष इव धावति नभसि तमसि, क्रमेण च गृहतापसकुटीरकपटलाव-
लम्बिषु रक्तातपच्छेदैः सह संहतेषु वल्कलेषु, कलिकल्मषमुपि पुष्पेति
गगनमग्निहोत्रधामधूमे, सनियमे यजमानजने मौनव्रतिनि, विहारवेलावि-
लोले पर्यटति पक्षीजने, विकीर्यमाणहरितश्यामाकशालिपूलिकासु दुग्धासु
होमकपिलासु, ह्रयमाने वैतानतनूनपाति, पूतविष्टरोपविष्टे कृष्णाजिनजटिले
जटिनि, जपति घटुजने, ब्रह्मासनाध्यासिनि ध्यायति योगिगणे, तालध्वनि-
धावमानानन्तान्तेवासिनि अलसवृद्धश्रोत्रियानुमतेन गलद्बन्धदण्डकोट्टारिणि
संध्यां समवधारयति चरुविटवटुसमाजे, समुन्मज्जति च ज्योतिषि तार-
काख्ये खे, प्राप्ते प्रदोषारम्भे भवनमागत्योपविष्टः स्निग्धैर्बन्धुमिश्र सार्धं
तथैव गोष्ठ्या तस्थौ । नीतप्रथमयामश्च गणपतेर्भवने परिकल्पितं शयनीयम-
सेवत । इतरेषां तु सर्वेषां निमीलितदशामप्यनुपजातनिद्राणां कमलवनाना-
मिव सूर्योदयं प्रतिपालयतां कुतूहलेन कथमपि सा क्षपा क्षयमगच्छन् ।

अथ यामिन्यास्तुर्यं यामे प्रतिबुद्धः स एव वन्दी श्लोकद्वयमगायत्—

‘पश्चादङ्घ्रिं प्रसार्य त्रिकनतिविततं द्राघयित्वाङ्गमुच्चै-
रासज्याभुग्नकण्ठो मुखमुरसि सटां धूलिधूस्रां विधूय ।
घासग्रासाभिलापादनवरतचलद्रोथतुण्डस्तुरङ्गो

मन्दं शब्दायमानो विलिखति शयनादुत्थितः क्षमां खुरेण ॥ ५ ॥
कुर्वन्नाभुग्नपृष्ठो मुखनिकटकटिः कन्धरामातिरश्नीं
लोलेनाहन्यमानं तुहिनकणमुचा चञ्चता केसरेण ।

निद्राकण्डूकपायं कपति निविडितश्रोत्रशुक्तिस्तुरङ्ग-
स्वङ्गत्पक्ष्माग्रलशप्रतनुबुसकणं कोणमक्षः खुरेण ॥ ६ ॥’

बाणस्तु तच्छ्रुत्वा समुत्सृज्य निद्रामुत्थाय प्रक्षाल्य वदनमुपास्य भगवतीं
संभ्यामुदिते भगवति सवितरि गृहीतताम्बूलस्तत्रैवातिष्ठत् । अग्नान्तरे सर्वे-
ऽस्य ज्ञातयः समाजग्मुः परिवार्य चासाञ्चक्रुः । असावपि पूर्वोद्धातेन विदिता-
मिप्रायस्तेषां पुरो हर्षचरितं कथयितुमारेभे—

श्रूयताम्—अस्ति पुण्यकृतामधिवासो वासवावास इव वसुधामवतीर्णः,
सततमसङ्कीर्णवर्णव्यवहारस्थितिः कृतयुगव्यवस्थः, स्थलकमलब्रह्मलतया
पोत्रोन्मूल्यमानमृणालैरुद्धीतमेदिनीसारगुणैरिव कृतमधुकरकोलाहलैर्हलैरु-
लिख्यमानक्षेत्रः, क्षीरोदपयःपायिपयोदसिक्तामिरिव पुण्ड्रेक्षुवाटसन्ततिमिनि-
रन्तरः, प्रनिदिशमपूर्वपर्वतकैरिव खलधानधामभिर्विभज्यमानैः सस्यकूटैः
सङ्कटसीमान्तः, समन्तादुद्धातघटीसिच्यमानैर्जोरकजूटैर्जटिलितभूमिः, उर्व-
रावरीयोमिः शैलेयैरलङ्कृतः, पाकविशरारुराजमापनिकरकिर्मीरितैश्च स्फुटि-
तमुद्रफलकोशीकपिशितैर्गोधूमधामभिः स्थलीपृष्ठैरधिष्ठितः, महिपपृष्ठप्रतिष्ठी-
तगायद्रोपालपालितैश्च कीटपटललम्पटचटकानुसृतैरघटुघटितघण्टाघटीरदितर-
मणीयैरदद्भिरदर्वीं हरवृषभपीतमामयाद्राक्ष्या यदुधा विभक्तं क्षीरोदमिव क्षीरं
क्षरन्निर्वाप्पच्छेद्यतृणतृप्तैर्गन्धनैर्धवलितविपिनः, विविधमखहोमधूमान्धशतम-
न्युमुक्तैर्लोचनैरिव सहस्रसंख्यैः कृष्णशरैः शारीकृतोद्देशः, धवलधूलीमुचां
केतकीवनानां रजोमिः पाण्डुरीकृतैः प्रमथनाथोद्भूतलभसाधूसरैः शिषपुरस्येव
प्रवेशैः प्रदेशैरुपशोमितः, शाककन्दलश्यामलितग्रामोपकण्ठकाश्यपीपृष्ठः,
पदे पदे करभपालीमिः पीलुपल्लवप्रस्फोटितैः करपुटपीडितमातुलुङ्गीदलर-
सोपलितैः स्वेच्छाविचितकुङ्कुमकेसरकृतपुष्पप्रकरैः प्रत्यग्रफलरसपानसुरसमुत्स-
पथिकैर्यनदेवतादीयमानामृतरसप्रपागृहैरिव द्राक्षामण्डपैः स्फुटैस्फलानां च
वीजलम्पशुकचक्षुरागाणामिव समारूढकपिकुलकपोलसन्दिग्धमानकुमुमानां
दाडिमीनां वनैर्विलोभनीयोपनिर्गमः, वनपालपीयमाननारिकेलरसासवैश्च
पथिकलोकलुप्यमानपिण्डसर्जुरैर्गोलाङ्गललिङ्गमानमधुरामोदपिण्डीरसैश्चकोर-
चक्षुजर्जरितारकैरुपवनैरमिरामः, तुङ्गाजुनपालीपरिवृतैश्च गोकुलायतारकलु-

पितकूलकीलालैरध्वगशतशरण्यैररण्यधराबन्धैरवन्धवन्धनरन्ध्रः, करभीयकु-
मारकपाल्यमानैरौष्ट्रकैरैरभ्रकैश्च कृतसम्बाधः, दिशि दिशि रविरधतुरगविलो-
भेनायेव विलोठनमृदितकुङ्कुमस्थलीरससमालब्धानामुद्योथपुटैरुन्मुखैरुदरशा-
यिकिशोरकजयजननाय प्रभञ्जनमिव चापिवन्तीनां वातहरिणीनामिव स्वच्छ-
न्दचारिणीनां वडवानां वृन्दैर्विचरद्भिराचितः, अनवरतक्रतुधूमान्धकारप्रवृत्तैर्ह-
सयूथैरिव दौर्णधवलितभुवनः, सङ्गीतगतमुरञ्जरवमत्तैर्मयूरैरिव विभवैर्मुख-
रितजीवलोकः, शशिफरावदातवृत्तैर्मुक्ताफलैरिव गुणिभिः प्रसाधितः, पथिक-
शतविलुप्यमानस्फीतफलैर्महातरुमिरिव सर्वातिथिमिरमिगमनीयः, मृगमद-
परिमलवाहिमृगरोमाच्छादितैर्हिमवत्पादैरिव महत्तरैः स्थिरीकृतः, प्रोद्दण्ड-
सहस्रपत्रोपविष्टद्विजोत्तमैर्नारायणनामिमण्डलैरिव तोयाशयैर्मण्डितः, मधि-
तपयःप्रवाहप्रक्षालितक्षितिभिः क्षीरोदमथनारम्भैरिव महाघोषैः पूरिताशः
श्रीकण्ठो नाम जनपदः ।

यस्य त्रेतामिधूमाश्रुपातजलक्षालिता इवाक्षीयन्त कुट्टपयः । पच्यमानचय-
नेष्टकादहनदग्धानीव नादयन्त दुरितानि । छिद्यमानयूपदारुपरश्रुपाटित
इव व्यदीर्यताधर्मः । मखशिखिधूमजलधरधाराधौत इव ननाश वर्णसङ्करः ।
दीयमानानेकगोसहस्रशृङ्गखण्ड्यमान इवापलायत कलिः । सुरालयशिला-
घट्टनटङ्कनिकरनिकृता इव व्यदीर्यन्त विपदः । महादानविधानकलकलामि-
द्रुता इव प्राद्वबन्धुपद्मवाः । दीप्यमानसन्नमहानससहस्रसन्तापिता इव
व्यलीयन्त व्याधयः । वृषविवाहप्रहृतपुण्यपटहपटुरवव्रासिता इव नोपासर्प-
न्नपमृत्यवः । सन्ततव्रह्मधोपव्रधिरीकृता इवापजग्मुरीतयः । धर्माधिकारपरि-
भूतमिव न प्राभवदुदैवम् ।

तस्यैवंविधे नानारामामिरामकुसुमगन्धपरिमलसुभगो यौवनारम्भ इव
भुवनस्य, कुङ्कुममलनपिञ्जरितबहुमहिषीसहस्रशोमितोऽन्तःपुरनिवेश इव
धर्मस्य, मरुदुद्धूयमानचमरीबालव्यज्जैशतधवलितप्रान्त एकदेश इव सुर-
राज्यस्य, ज्वलन्मखशिखिसहस्रदीप्यमानदशदिगन्तः शिविरसन्निवेश इव
कृतयुगस्य, पद्मासनस्थितव्रह्मर्षिध्यानाधीयमानसकलाकुशलप्रशमः प्रथमो-
ऽवतार इव ब्रह्मलोकस्य, कलकलमुखरमहावाहिनीशतसङ्कुलो विपैक्ष इवो-
त्तरकुरुणाम्, ईश्वरमार्गणसन्तापानमिज्जसकलजनो विजिगीषुरिव त्रिपुरस्य,
सुधारससिक्तधवलगृहपङ्क्तिपाण्डुरः प्रतिनिधिरिव चन्द्रलोकस्य, मधुमत्तम-
त्तकाशिनीभूषणरवभरितभुवनो नामामिहार इव कुबेरनगरस्य, स्थापवीश्व-
राख्यो जनपदविशेषः ।

यस्तपोवनमिति मुनिभिः, कामायतनमिति वेद्याभिः, सङ्गीतशालेति
लासकैः, यमनगरमिति शत्रुभिः, चिन्तामणिभूमिरित्यर्थिभिः, वीरक्षेत्रमिति

शङ्खोपजीविभिः, गुरुकुलमिति विद्यार्थिभिः, गन्धर्वनगरमिति गायनैः,
विश्वकर्ममन्दिरमिति विज्ञानिभिः, लाभभूमिरिति वैदेहकैः, द्यूतस्थानमिति
वन्दिभिः, साधुसमागम इति सद्भिः, वज्रपञ्जरमिति शरणागतैः, विटगो-
ष्टीति विदग्धैः, सुकृतपरिणाम इति पथिकैः, असुरविधरमिति वातिकैः,
शाक्याश्रम इति शमिभिः, अप्सरःपुरमिति कामिभिः, महोत्सवसमाज इति
चारणैः, वसुधारेति च विप्रैरगृह्यत ।

यत्तु च मातङ्गगामिन्यः शीलवत्यश्च, गौर्यो विभववताश्च, श्यामाः पद्म-
राणिष्यश्च, धवलद्विजशुचिवदना मदिरामोदिश्वसनाश्च, चन्द्रकान्तवपुषः
शिरीषकोमलाङ्ग्यश्च, अभुजङ्गगम्याः कञ्चुकिन्यश्च, पृथुकल्लश्रियो दरिद्र-
मध्यकलिताश्च, लावण्यवत्यो मधुरभाषिण्यश्च, अप्रमत्ताः प्रसन्नोज्ज्वलरागाश्च,
अकौतुकाः प्रौढाश्च प्रमदाः ।

यत्तु च प्रमदानां चक्षुरेव सहजं मुण्डमालामण्डनं भारः कुवलयदलदा-
मानि । अलकप्रतिविम्बान्येव कपोलतलगतान्यक्लिष्टाः श्रवणावतंसाः पुनरु-
क्तानि तमालकिसलयानि । प्रियकथा एव सुभगाः कर्णालङ्कारा आढम्बरः
कुण्डलानि । कपोला एव सततमालोककारका विभवो^१ निशासु मणिप्रदीपाः ।
निःश्वासाकृष्टमधुकरकुलान्येव रमणीयं मुखावरणं कुलस्त्रीजनाचारो जालिका ।
वाण्येव मधुरा धीणा बाह्यविज्ञानं तन्नीताडनम् । हासा एवातिशयसुरभयः
पटवासा निरर्थकाः कर्पूरपांसवः । अधरकान्तिविसर एवोज्ज्वलतरोऽङ्गरागो
निर्गुणो लावण्यकलङ्कः कुङ्कुमपङ्कः । बाहव एव कोमलतमाः परिहासप्रहार-
वेत्रलता निष्प्रयोजनानि मृणालानि । यौवनोष्मस्वेदविन्दव एव विदग्धाः
कुचालङ्कृतयो हारास्तु भाराः । श्रोण्य एव विशालस्फाटिकशिलातलचतुरस्रा
राणिणां विश्रमकारणमनिमित्तं भवनमणिवेदिकाः । कमललोभनिलीनान्य-
लिकुलान्येव मुखराणि पदाभरणकानि निष्फलानीन्द्रनीलनूपुराणि । नूपुरवै-
हृता भवनकलहंसा एव समुचिताः सञ्चरणसहाया ऐश्वर्यप्रपञ्चाः परिजनाः ।

तत्र च साक्षात्सहस्राक्ष इव सर्ववर्णधरं धनुर्दधानः, मेरुमय इव कल्या-
णप्रकृतिरथे, मन्दरमय इव लक्ष्मीसमाकर्पणे, जलनिधिमय इव मर्यादायाम्,
आकाशमय इव शब्दप्रादुर्भावे, शशिमय इव कलासंग्रहे, वेदमय इवाकृति-
मालापत्त्रे, धरणिमय इव लोकष्टतिकरणे, पवनमय इव सर्वपार्थिवरजोवि-
कारहरणे, गुरुर्वचसि, पृथुरसि, विशालो मनसि, जनकस्तपसि, सुयात्र-
स्तेजसि, सुमन्त्रो रहसि, बुधः सदसि, अर्जुनो यशसि, भीष्मो धनुषि,
निपथो वपुषि, शत्रुघ्नः समरे, शूरः शूरसेनान्नमणे, दक्षः प्रजाकर्मणि, सर्वा-
दिराजतेजःपुञ्जनिर्मित इव राजा पुष्पभूतिरिति नाम्ना यभूव ।

१ '०मुत्तरागाश्च' य. २ 'कुण्डलादिः' अ-क. ३ 'विभवो निशासमणि' य.
४ 'रयादना' य.

पृथुता गौरियं^१ कृतेति यः स्पर्धमान इव महीं महिषीं चकार । निसर्ग-
स्वरिणी स्वरुच्यनुरोधिनी च भवति हि महतां मतिः । यतस्तस्य केनचिद्-
नुपदिष्टा सहजैव शैशवादारभ्यान्यदेवताविमुखी भगवति भक्तिसुलभे भुव-
नभृति भूतभावेन भवच्छिदि भवे भूयसी भक्तिरभूत् । अकृतवृषभध्वज-
पूजाविधिर्न स्वमेऽप्याहारमकरोत् । अजम्, अजरम्, अमरगुरुम्, असुर-
पुररिपुम्, अपरिमितगणपतिम्, अवलदुहितृपतिम्, अखिलभुवनकृतचरण-
नतिम्, पशुपतिं प्रपन्नोऽन्यदेवताशून्यममन्यत त्रैलोक्यम् । भर्तृचित्तानुव-
र्तिन्यश्चानुजीविनां प्रकृतयः । तथा हि । गृहे गृहे भगवानपूज्यत खण्डपर-
शुः । वयुरस्य होमालवालविलीयमानबहलगुग्गुलुगन्धर्माः स्रपनक्षीरशीक-
रक्षोदक्षारिणो विल्वपल्वदामदलोद्वाहिनः पुण्यविषयेषु वायवः । शिवसप-
यांसमुचितैरुपायनैः प्राभृतैश्च पौराः पादोपजीविनः सचिवा भुजबलनिर्जि-
ताश्च करदीकृता महासामन्तास्तं सिपेविरे । तथा हि । कैलासकूटधवलैः
कनकपत्रलतालङ्कृतविषाणकोटिभिर्महाप्रमाणैः संध्याबलिवृषैः सौवर्णैश्च
स्रपनकलशैर्यभोजनैश्च धूपपात्रैश्च पुष्पपटैश्च मणियष्टिप्रदपैश्च ब्रह्मसूत्रैश्च
महार्हमाणिक्यखण्डखचितैश्च सुखकोपैः परितोपमस्य मनसि चक्रुः । अन्तः-
पुराण्यपि स्वयमारब्धवालेयतण्डुलकण्ठनानि देवगृहोपलेपनलोहिततरकर-
किसलयानि कुसुमग्रथनच्यग्रसमस्तपरिजनानि तस्यामिलपितमन्ववतेन्त ।
तथा च । परममाहेश्वरः स भूपालो लोकतः शुश्राव भुवि भगवन्तमपरमिव
साक्षादक्षमखमथनं दाक्षिणात्यं बहुविधविद्याप्रभावप्रख्यातैर्गुणैः शिष्यैरिवा-
नेकसहस्रसंख्यैर्व्याप्तमर्त्यलोकं भैरवाचार्यनामानं महाशैवम् । उपनयन्ति हि
हृदयमदृष्टमपि जनं शीतलसंवादाः । यतः स राजा श्रवणसमकालमेव
तस्मिन्भैरवाचार्ये भगवति द्वितीय इव कपर्दिनि दूरगतेऽपि गरीयसीं वयन्ध
भक्तिम् । आचकाङ्क्ष च मनोरथैरप्यस्य सर्वथा दर्शनम् ।

अथ कदाचित्पर्यस्तेऽस्ताचलचुम्बिनि वासरेऽन्तःपुरवर्तिनं राजानमुपसृत्य
प्रतीहारी विशापितवती—‘देव, द्वारि परिभांडास्ते कथयति च भैरवाचार्य-
वचनाद्देवमनुप्राप्तोऽस्मि’ इति । राजा तु तच्छ्रुत्वा सादरम्—‘कासौ आन-
यात्रैव । प्रवेशयन्म’ इति चाब्रवीत् । तथा चाकरोत्प्रतीहारी । न चिराच्च
प्रविशन्तं प्रांशुमाजानुभुजम्, भैक्षक्षाममपि स्थूलास्थिभिरवयवैः पीवरमि-
वोपलक्ष्यमाणम्, पृथूर्तमाङ्गमुत्तुङ्गबलिभङ्गस्थपुटललाटम्, निर्मासगण्डकूप-
कम्, मधुविन्दुपिङ्गलपरिमण्डलाक्षम्, ईषदावक्रघोणम्, अतिप्रलम्बैककर्ण-
पाशम्, अलावुबीजविकटोन्नतदन्तपङ्क्तिम्, तुरगानूकक्षथाधरलेखम्, लम्ब-
चिबुकायततरलपनम्, अंसावलम्बिना कापायेण योगपट्टकेन विरचितवैक-
क्षकम्, हृदयमध्यनिबद्धग्रन्थिना च रागेणेव खण्डशः कृतेन धातुरसारुणेन

१ ‘गौरिवेयं’ व. २ ‘अनन्यदेवता भगवति’ व. ३ ‘होमालवालानलविलीय०’ व.
४ ‘पुण्याविषयेषु’ व. ५ ‘खण्डनानि’ व. ६ ‘पृथुतमाङ्गम्’ व.

कर्पटेन कृतोत्तरासङ्गम्, पुनरुक्तवालप्रग्रहवेष्टननिश्चलमूलेन यद्धमृत्परिशोध-
नयंशत्वकित्तटना कौपीनसनाथशिखरेण सर्जूरपुटसमुद्रकगर्भोऽकृतमिक्षाक-
पालवेन दारवफलकप्रयत्रिकोणप्रियष्टिनिविष्टकमण्डलुना बहिरपपादितपादु-
कायम्यानेन स्थूलदशासूत्रनियमितपुस्तिकापूलिकेन वामकरधृतेन योगभार-
वेणाध्यासितस्फुटम्, इतरवरगृहीतरेयासनं मस्करिणमद्राक्षीत् । क्षिति-
पतिरप्युपगतमुचितेन धनमादरेणान्यग्रहीत् । आसीनं च पप्रच्छ—‘व
भैरवाचार्यः’ इति । सादरनरपतिचचनमुदितमनास्तु परित्राट तमुपनगरं सर-
स्वनीतटवनावलम्बिनि शून्यायतने स्थितमाचक्षे । भूयश्चायभावे—‘अर्च-
यति हि महाभागं भगवानाशीर्ष्यचसा’ इत्युक्त्वा घोपनिन्ये योगभारवादा-
कृष्य भैरवाचार्यप्रदितानि रत्नानि यहलालोकलिसान्तःपुराणि पञ्च राजतानि
पुण्डरीकाणि ।

नरपतिस्तु प्रियजनप्रणयभङ्गवातेरो दाक्षिण्यमनुरध्यमानो ग्रहणलाघवं
च लक्षयितुमसमर्थो दोलायमानेन मनसा स्थित्वा कथं कथमप्यतिसौजन्य-
निग्नस्तानि जग्राह । जगाद च—‘सर्वफलप्रसवहेतुः शिवभक्तिरियं नो मनो-
रथदुर्लभानि फलति फलानि । येनैवमस्मासु प्रीयते तत्रभगवान्भुवनगुरो-
र्भैरवाचार्यः । श्रो द्रष्टास्मि भगवन्तम्’ इत्युक्त्वा च मस्करिणं व्यसर्जयत् ।
अनया च वार्तया परां मुदमवाप । अपरेद्युश्च प्रातरेवोत्थाय वाजिनमधिरुह्य
समुच्छ्रितभेतातपत्रः समुद्भूयमानधवलचामरयुगलः कतिपर्यरेव राजपुत्रः
परिवृतो भैरवाचार्यं सवितारमिव दशो द्रष्टुं प्रतस्थे । गत्वा च किञ्चिदन्तरं
तदीयमेवामिमुखमापतन्तमन्यतमं शिष्यमद्राक्षीत् । अप्राक्षीच्च—‘क भग-
वानास्ते’ इति । सोऽकथयत्—‘अस्य जीर्णमातृगृहस्योत्तरेण विह्ववाटिका-
मध्यास्ते’ इति । गत्वा च तं प्रदेशमवततार तुरगात् । प्रविवेश च विह्व-
वाटिकाम् ।

अथ महतः कार्पटिकवृन्दस्य मध्ये प्रातरेव स्नातम्, दत्ताष्टपुष्पिकम्,
अनुष्ठिताशिकार्यम्, कृतभस्मरेखापरिहारपरिकरे हरितगोमयोपलिसक्षिति-
तलवितते व्याघ्रचर्मण्युपविष्टम्, कृष्णकम्बलप्रावरणनिभेनासुरविवरप्रवेशा-
शङ्कया पातालान्धकारावासमिवाभ्यस्यन्तम्, उन्मिपता विधुत्कपिलेनात्मते-
जसा महामांसविक्रयश्रीतेन मन शिलापङ्केनेव शिष्यलोकं लिम्पन्तम्, जटी-
कृतैकदेशलम्बमानरुद्राक्षशङ्खगुटिकेनोर्ध्वबद्धेन शिखापाशेन बध्नन्तमिव
विद्यावलेपदुर्बिदग्धानुपरि सञ्चरतः सिद्धान्, धवलकतिपयशिरोरुहेण
वयसा पञ्चपञ्चाशत् वर्षाण्यतिक्रामन्तम्, खालित्यक्षीयमाणशङ्खलोमलेपम्,
लोमशकर्णशङ्कुलीप्रदेशम्, पृथुललाटतटम्, तिरश्चा भस्मललाटिकया
बहुशः शिरोर्ध्वधृतदग्धगुगुलुसन्तापस्फुटितकपालास्थिपाण्डुरराजिशङ्कामिव
जनयन्तम्, सहजललाटवलिभङ्गसङ्कोचितकूर्चभागां बभ्रुभासं भ्रूसङ्गत्या

समर्पितश्रीफलोपायनश्च जहुकर्णसमुद्गीर्यमाणगङ्गाप्रवाहहादगम्भीरया गिरा
म्यमिश्रश्चन्द्रमकरोत् ।

नरपतिरपि प्रीतिप्रिन्नार्यमाणधवलघ्ना चक्षुषा प्रत्यर्पयन्निव बहुतराणि
पुण्डरीकवनानि ललाटपट्टपर्यन्नेन चोदंशुना शिखामणिना महेश्वरप्रसादमिव
नृसीपनयनोद्गमेन प्रकाशयन्नावर्जितकर्णपल्लवपलायमानमधुकरः शिवसेवा-
समुन्मूलिताशेषपापैलवमुच्यमान इव दूरावनतः प्रणाममभिनवं चकार ।
आचार्योऽपि—‘भागच्छ । अत्रोपविश’ इति शार्दूलचर्मार्तमीयमदर्शयत् । उप-
दर्शितप्रध्वस्तु राजा मत्तर्ककलगद्गदम्बरमुभगां मधुरसमर्थी महानदीमिव
प्रवर्तयन्वाचं व्याजहार—‘भगवन्, नार्हसि मामन्यनृपस्सलितैः सलीक-
तुम् । अशेषराजकोपेक्षिताया हतलक्ष्म्याः खल्वयं शीलापराधो द्रविणदौ-
शाम्यं वा यदेवमाचरति मयि गुरः । अभृमिरयमुपचाराणाम् । अलमति-
घ्नया । दूरस्थितोऽपि मनोरथशिष्योऽयं जनो भवताम् । माननीयं च गुरु-
वन्नोल्लङ्घनमर्हति गुरोरात्मनम् । आसतां च भवन्त एवाप्त’ इति व्याहृत्य
परिजनोपनीते वाससि निपसाद् । भैरवाचार्योऽपि प्रीत्यानतिक्रमणीयं नृपव-
चनमनुवर्तमानः पूर्ववत्तदेव व्याघ्राजिनमभजत ।

आसीने च सराजके परिजने शिष्यजने च समुचितमर्घ्यादिकं चक्रे ।
क्रमेण च नृपमाधुर्यहृतान्तःकरणः शशिकरनिकरविमला दशनदीधितिः
स्फुरन्तीः शिवभक्तीरिय साक्षाद्दर्शयन्नुवाच—‘तात, अतिनम्रतैव ते कथयति
गुणानां गौरवम् । सकलसम्पत्पातमसि । विभवानुरूपास्तु प्रतिपत्तयः ।
जन्मनः प्रभृत्यदत्तदृष्टिरसि स्वापतेयेषु । यतः सकलदोषकलापानलेन्धनैर्ध-
नैरविक्रीतं क्वचिच्छरीरकमसि । भैक्षरक्षिताः सन्ति प्राणाः । दुर्गृहीतानि
कतिचिद्विद्यन्ते विद्याक्षराणि । भगवच्छिष्यभट्टारकपादसेवया समुपार्जिता
क्रियत्यपि सन्निहिता पुण्यकणिका । स्वीक्रियतां यदत्रोपयोगार्हम् । प्रतनुगु-
णग्राह्याणि कुसुमानीव हि भवन्ति सतां मनांसि । अपि च । विद्वत्संमताः
ध्रूयमाणा अपि सुखयन्ति साधवः शब्दा इव, सुषीरेऽपि हि मनसि
यशांसि कुर्वन्ति विवरं, विशतः कुतूहलस्य फेनधवलैः स्रोतोभिरिवापह्रिय-
माणो गुणगणैरानीतोऽस्मि कल्याणिना’ इति ।

राजा तु तं प्रत्यवादीत्—‘भगवन्, अनुरक्तेष्वपि शरीरादिषु साधूनां
भ्यामिन एव प्रणयिनः । युष्मदृशानादुपार्जितमेव चापरिमितं कुशलजातम् ।
अनेनैवागमनेन स्पृहणीयं पदमारोपितोऽस्मि गुरणा ।’ इति विविधाभिश्च
कथाभिश्चिरं स्थित्वा गृहमगात् ।

अन्यस्मिन्दिवसे भैरवाचार्योऽपि राजानं द्रष्टुं ययौ । तस्मै च राजा
सान्तःपुरं सपरिजनं सकोपमात्मानं निवेदितवान् । स च विहस्योवाच—

१ ‘पापमल्लव०’ व. २ ‘समुपार्जिताः कियत्यपि सन्निहिताः पुण्यकणिकाः’ व.

३ ‘सुखयन्ति’ इति नास्ति अ-क-पुस्तकयोः. ४ ‘कृतमनेनैवानुगमनेन’ व.

‘तात, क विभवः, क च वयं वनवर्धिताः । धनोष्मणा म्लायत्यलं लतेव मनस्विता । खद्योतानामिवास्माकमियमपरोपतापिनी राजते तेजस्विता । भवादृशा एव भाजनं भूतेः’ इति स्थित्वा च कञ्चित्कालं जगाम ।

परिव्राट् तेनैव क्रमेण पञ्च पञ्च राजतानि पुण्डरीकाण्युपायनीचकार । एकदा तु श्वेतकर्पटावृतं किमप्यादाय प्राविशत् । उपविश्य च पूर्ववत्स्थित्वा मुहूर्तमवधीत्—‘महाभाग, भवन्तमाह भगवान्यथासच्छिष्यः पातालस्वामिनांमा ब्राह्मणः । तेन ब्रह्मराक्षसहस्तादपहतो महासिरदृहासनामा । सोऽयं भयञ्जुजयोग्यो गृह्यताम्’ । इत्यभिधायापहतकर्पटावच्छादनात्परिवारादाचकर्प शरद्गगनमिव पिण्डतां नीतम्, कालिन्दीप्रवाहमिव स्तम्भितजलम्, नन्दकजिगीषया कृष्णकोपितं कालियमिव कृपाणतां गतम्, लोकविनाशाय प्रकाशितधारासारं प्रलयकालमेघखण्डमिव नभस्तलात्पतितम्, दृश्यमानविकटदन्तमण्डलं हासमिव हिंसायाः, हरिबाहुदण्डमिव कृतदृढमुष्टिग्रहम्, सकलभुवनजीवितापहरणक्षमेण कालकूटेनैव निर्मितम्, कृतान्तकोपानलतप्तेनेवायसा घटितम्, अतितीक्ष्णतया पद्मनस्पर्शेनापि रूपेव क्षणन्तम्, मणिसमाकुट्टिमपतत्यतिविम्बच्छन्नान्मानमपि द्विधेव पाटयन्तम्, अरिशिरश्छेदलघ्नैः कचैरिव किरणैः करालितधारम्, मुहुर्मुहुस्तडिदुन्मेपतरलैः प्रभाचक्रचुरितैर्जर्जरितातपम्, खण्डशदिच्छन्दन्तमिव दिवसम्, कटाक्षमिव कालरात्रेः, कर्णोत्पलमिव कालस्य, ओङ्कारमिव क्रौर्यस्य, अलङ्कारमहङ्कारस्य, कुलमित्रं कोपस्य, देहं दर्पस्य, सुसहायं साहसस्य, अपत्यं मृत्योः, आगमनमार्गं लक्ष्म्याः, निर्गमनमार्गं कीर्तैः, कृपाणम् ।

अवतिपतिस्तु तं गृहीत्वा करेणायुधप्रीत्या प्रतिमानिभेनालिङ्गन्निव सुचिरं ददर्श । सन्दिदेश च—‘वक्तव्यो भगवान्परद्रव्यग्रहणावशादुर्विदग्धमपि हि मे मनो युष्मद्विषये न शक्नोति वचनव्यतिक्रमव्यमिचारमाचरितुम्’ इति । परिव्राट् तु गृहीते तस्मिन्परितुष्टः ‘स्वस्ति भवते, साधयामः’ इत्युक्त्वा निरयासीत् । नृपश्च प्रकृत्या वीररसानुरागी तेन कृपाणेनामन्यत करतलवर्तिनीं मेदिनीम् ।

अथ व्रजत्सु दिवसेष्वेकदा भैरवाचार्यो राजानमुपह्वरे सोपग्रहमवादीत्—‘तात, स्वार्थालसाः परोपकारदक्षाश्च प्रकृतयो भवन्ति भव्यान्ताम् । भवादृशां चार्थिदर्शनं महोत्सवः प्रणयनमाराधनमर्थग्रहणमुपकारः । भूमिरसि सर्वलोकमनोरथानां येनामिधीयसे । श्रूयताम् । भगवतो महाकालहृदयनाम्नो महामन्त्रस्य कृष्णस्वगम्यरानुलेपेनाकल्पेन कल्पकथितेन महाश्मशाने जपकोट्या कृतपूर्वसेवोऽसि । तस्य वेतालसाधनावसाना सिद्धिः । असहायैश्च सा दुरवापा । त्वं चालमसौ कर्मणे । त्वयि च गृहीतभरे भविष्यन्त्यपरे

सहायास्त्रय । एव स पद्मास्त्राक टीटिभतामा वालमित्र मस्करी यो भव
न्तमुपतिष्ठते । द्वितीय स पातालन्वामी । अपरो मच्छिद्य एव कर्णताल
नामा द्राविड । यदि साधु मन्यसे ततो नीयतामय दिदनागहस्तदीर्घो
गृहीताट्टहासो निशामेकामेकदिङ्मुखगलता ग्राटु' इति । कृतवचसि च
तस्मिन्नुपकार प्रविष्ट इव दृष्टप्रकाश प्राप्तेपकारावकाश प्रमुदितेनान्तरा
त्मना नरेन्द्र समभाषत— भगवन्, परमनुगृहीतोऽस्म्यनेन शिष्यनासामा
न्येन निदेशेन वृत्तपरिग्रहमिवा'मा'मवमि' इति । नान्द च तेन नरेन्द्र
व्याहृतेन भरवाचार्य । चकार च सङ्केतम्—'अस्यामेवागामिन्यामसितपक्ष
चतुर्दशीक्षपायामित्या वेलायाममुष्मिन्महाश्मशानसमीपभानि शून्यायतने
शस्त्रद्वितीयेनायुष्मता द्रष्टव्या वयम्' इति ।

अथातिश्रान्तेष्वह सु प्राप्ताया च तस्यामेव कृष्णचतुर्दश्या शैवेन विधिना
दीक्षित क्षितिपो नियमवानभूत् । कृताधिवास च सम्पादितगन्धर्वपमा-
ल्यादिपूज खड्गमट्टहासमकरोत् । तत परिणते दिवसे केनापि कर्मसाधनाय
कृतरुधिरबलिविधानास्त्रिव लोहितायमानासु दिक्षु, रुधिरबलिलम्पटासु च
वेतालनिष्ठास्त्रिव लम्बमानासु च रविदीधितिषु, नरेन्द्रानुरागेण गृहीतापर
दिशि स्वयमिव दिक्पालता चिह्नीर्यति सवितरि, यातुधानीष्विव वर्धमा
नासु तरुच्छायासु, पातालतलवामिषु पिप्पलय दानवेष्विवोत्तिष्ठसु तमोम
ण्डलेषु, नभसि पुञ्जीभवति रौद्र कर्म दिदक्षमाण इव नक्षत्रगणे, विगा
ढाया शर्वयाम्, सुसर्जने नि शब्दस्तिमिते निशीथे, राजा सान्त पुर परिज
वञ्चयि'वा धामकरस्फुर सरुर्दक्षिणरेणोत्खात खड्गमट्टहासमादाय विसर्पत
च खड्गप्रभापटलेन नीलाशुकपटेनैव दर्शनभयादवगुण्ठितनिखिलगात्रयष्टिर
नादिष्टाप्यनुगम्यमानो रा'लक्ष्म्या पृष्ठत परिमललम्भधुकरवेणिव्याजेन
केशेष्विव कर्मेसिद्धिमाकर्षन्नकाकी नगराक्षिरगात् । अगाद्य तमुद्देशम्

अथ प्रयुज्यमुस्ते त्रयो द्रौणिकृपकृतवर्माण इव सौप्तिके सप्तद्धा, स्नाता
स्त्रिगणो गृहीतविकटवेशा, कुसुमशेखरसज्जारिभि क्रियमाणमन्त्रशिखाबन्ध
इव गुञ्जनि पद्मचरण, उष्णीषपट्टकौललाटमध्यवटितविकटस्वस्तिकाग्रन्धी
न्महामुद्रावन्धानिव धारयन्तो मूर्धभि, एकध्रुवणविवरविततविमलदन्त
पत्रप्रभालोकलेपधवलितकपोलैर्मुखरापिबन्त इव निशाचरापचयचिकीर्षया
शार्वरमन्धकारम्, इतरकर्णायलम्बिना रत्नकुण्डलानामच्छाच्छया रुचा गोरो
चनयेव मन्त्रपरिचयया समाले'या, स्वप्रतिविम्बगर्भाङ्कर्मसिद्धये दत्तपुह
पोपहारानिवोद्धासयन्तो निक्षिताग्निस्त्रिदन्, निरिशाशुसन्तानसीमन्तितति
मिरामात्मीयाः सीयदिग्भागसरक्षणाय त्रिधेव त्रियामा पाटयन्त, सार्धचन्द्रे
कलधौतबुहुदावलितरत्नतरागणैर्निशाया इव परुपासिधारानिकृत्त खड्गै-
र्गृहीतैश्चर्मकलकैरकाण्डशायरीमपरा घटयन्त, फाञ्चनशृङ्खलावलापनियमित

निविडनिष्प्राणयः, धन्वासिधेनवः, टीटिभकर्णतालपातालस्वामिनो निधेदि-
तवन्तश्चात्मानम् । भवनिपतिस्तु—‘कोऽत्र कः’ इति त्रीनंपृच्छन् । आच-
क्षिरे च स्वं स्वं नाम त्रयोऽपि ते । तैरेव चानुगम्यमानो जंगाम तां बलिदी-
पालोकजर्जरितगुग्गुलुधूपधूमगृह्यमाणदिग्भागतया विक्षिप्यमाणरक्षासर्पपा-
र्धदग्धान्धकारपलायमाननिशामिव समुपकल्पितसर्वोपकरणां तिःशब्दां च
गम्भीरां च भीषणां च साधनभूमिम् ।

तस्यां च कुमुदधूलिधवलेन भस्मना लिखितस्य महतो मण्डलस्य मध्ये
स्थितं दीप्ततरतेजःप्रसरम्, पृथुपरिवेशपरिक्षिप्तमिव शरत्सवितारम्, मध्यमा-
नक्षीरोदावतवर्तिनमिव मन्दरम्, रक्तचन्दनानुलेपिनो रक्तस्रग्म्वराभरणस्यो-
त्तानशयस्य शवस्योरस्युपविश्य जातजातवेदसि मुखकुहरे प्रारब्धाग्निकार्यम्,
कृष्णाङ्गरागम्, कृष्णप्रतिसरम्, कृष्णवाससम्, कृष्णतिलाहुतिनिभेन विद्या-
धरत्वतृष्ण्या मानुषनिर्माणकारणकालुष्यपरमाणूनिव क्षयमुपनयन्तम्,
आहुतिदानपर्यस्नाभिः प्रेतमुखस्पर्शदूषितं प्रक्षालयन्तमिवाशुशुक्ष्णं करन-
खदीपितिभिः, धूमालोहितेन चक्षुषा क्षतजाहुतिमिव हुतभुजि पातयन्तम्,
ईषद्विवृताधरपुटप्रकटितसितदशनशिखरेण दृश्यमानमूर्तमन्त्राक्षरपङ्क्तिनेव सु-
खेन किमपि जपन्तम्, होमधमस्वेदसलिलप्रतिविम्बिताभिरासन्नदीपिका-
भिर्दहन्तमिव सिद्धये सर्वोपयवान्, अंसावलम्बिना बहुगुणेन विद्याराजेनेव
ब्रह्मसूत्रेण परिगृहीतं भैरवाचार्यमपश्यत् । उपसृत्य चाकरोन्नमस्कारम् ।
अभिनन्दितश्च तेन स्वव्यापारमन्वतिष्ठत् ।

अत्रान्तरे पातालस्वामी शातक्रतवीमाशामङ्गीचकार । कर्णतालः कौबे-
रीम् । परित्राद प्राचेतसीम् । राजा तु त्रैशङ्क्येन ज्योतिपाङ्कितां ककुभमल-
ङ्कृतवान् ।

एवं चावस्थितेषु दिक्पालेषु दिक्पालभुजपक्षरप्रविष्टे विस्रब्धं कर्म साध-
यति भैरवं भैरवाचार्येऽतिचिरं कृतकोलाहलेषु निष्फलप्रयत्नेषु प्रत्यूहकारिषु
ज्ञान्तेषु कौणपेषु गलत्यर्धरात्रसमये मण्डलस्य नातिदवीयस्युत्तरेणाकस्मात्प्र-
लयमहावराहदंष्ट्राविबरमिव दर्शयन्ती क्षितिर्दीर्यत । सहसैव च तस्माद्विव-
रादाशाधारणोत्क्षिप्त इवालानलोहस्तम्भः, महावराहपीवरस्कन्धपीठो नरका-
सुर इव भुवो गर्भादुद्भूतः, बलिदानय इव भित्तोत्थितः पातालम्, इन्द्र-
नीलप्रासाद इवोपरिज्वलितरत्नप्रदीपः, स्निग्धनीलधननिविडकुटिलकुन्तलका-
न्तमौलिस्नमीलन्मालतीमुण्डमालः, गद्गदतया स्वरस्य स्वभावपाटलतया च
चक्षुषः क्षीय इव यौवनमदेन, वल्गाद्वलदामकः, करसम्पुटमृदितया मृदा
दिङ्मागकुम्भाभावंसकूटौ पुनः पुनः परिपङ्कयन्, सान्द्रचन्दनकर्दमदत्तरव्यव-
स्थास्थासकैरतिसितजलधरशकलशारित इव शारदाकाशैकदेशः, केतकीगर्भ-
पत्रपाण्डुरस्य चण्डातकस्योपरि क्षामतरीकृतकुक्षिः कक्ष्याग्रन्धं विधाय

विलासविक्षिप्तेन धवलव्यायामफालीपटान्तेन धरणितलगेन धार्यमाण इव
 पृष्ठतः शोषेण, स्थिरस्थूलोरुदण्डः, भूमिभङ्गभयेनेव मन्यराणि स्थापयन्प-
 दानि, निर्भरगर्वगुरु कथमपि शैलमिव गात्रमुद्वहन्दर्पेण, मुहुर्मुहुरसि द्विगु-
 णिते दोष्णि यामे तिर्यगुक्षिप्ते च दक्षिणे जङ्घाकाण्डे कुण्डलिते चण्डस्फोटन-
 टाङ्गरैः कर्मविघ्ननिर्घातानिव पातयन्नेकेन्द्रियविकलमिव जीवलोकं कुर्वन्कुच-
 लयश्यामलः पुरुष उज्जगाम । जगाद् च विहस्य नरसिंहनादनिर्घोषघोरया
 भारत्या—‘भो विद्याधरीश्रद्धाकामुक किमयं पिबालवावलेपः सहायमदो
 या यदस्मै जनायाविधाय बलिं बालिश इव सिद्धिमभिलपसि । का ते
 दुर्बुद्धिरियम् । एतावता कालेन क्षेत्राधिपतिरस्य मन्त्राद्यैव लब्धव्यपदेशस्य
 देशस्य नागतस्ते श्रोत्रोपकण्ठं धीकण्ठनामा नागोऽहम् । अनिच्छति मयि
 का शक्तिर्ग्रहगणस्यापि गन्तुं गगने । भूनाथोऽप्ययमनाथस्तपस्वी यस्त्वादृशैः
 शैवापसदैरुपकरणीक्रियते । सहस्येदानीं सहामुना दुर्नरेन्द्रेण दुर्नरेन्द्रदुर्न-
 यस्य फलम्’ इत्यभिधाय च निष्ठुरैः प्रकोष्ठप्रहारैस्त्रीनपि टीटिभप्रभृतीन्मि-
 मुखं प्रधावितान्सशरीरावरणकृपाणानपातयत् ।

अथापूर्वाधिसेपश्रवणादशस्त्रग्रणैरप्यमर्षस्वेदच्छलेनानेकसमरपीतमसितम-
 सिधाराजलमिव वमद्भिरवयवैरपि रोमाञ्चनिभेन मुक्तशरशतशल्यनिकरभर-
 लघुमिवात्मानं रणाय कुर्वद्भिरदृष्टासेनापि प्रतिविम्बिततारागणेन स्पष्टदृष्ट-
 धवलदन्तमालमवज्ञया हस्तैव कथ्यमानसत्त्वावष्टम्भः परिकरबन्धविभ्रम-
 भ्रमितकरनखकिरणचक्रवालेन व्यपगमनाशङ्कया नागदमनमन्त्रमण्डलयन्धेनेव
 रन्धन्दश दिशो नरनाथः सावज्ञमवादीत्—‘अरे काकोदर काक, मयि
 स्थिते राजहंसे न जिह्रेपि बलिं याचितुम् । अमीमि. किं वा परपभाषितैः ।
 भुजे वीर्यं निवसति सताम्रं, न वाचि । प्रतिपद्यस्व शस्त्रम् । अयं न भवसि ।
 अगृहीतहेतिष्वशिक्षितो मे भुजः प्रहर्तुम्’ इति । नागस्तु—‘अनादृततरमेहि ।
 किं शस्त्रेण । भुजाभ्यामेव भनञ्जिभ भवतो दर्पम्’ इत्यभिधायास्फोटयामास ।
 नरपतिरपि निरायुधमायुधेन युधि लज्जमानो जेतुमुत्सृज्य सचर्मफलकमट्ट-
 हासमसिमर्धोरुकस्योपरि बबन्ध धातुयुद्धाय कक्ष्याम् । युयुधाते च निर्दया-
 स्फोटनस्फुटितभुजरुधिरशीकरसिच्यमानौ शिलास्त्रम्भैरिव पतद्भिर्बाहुदण्डैः
 शब्दमयमिव कुर्वाणौ भुवनं तौ । नचिराच पातयामास भूतले भुजङ्गं
 भूपतिः । जग्राह च केशेषु । उच्चरान च शिरश्छेत्तुमदृष्टासम् । अपश्यच्च
 वैकक्षकमालान्तरेणास्य यज्ञोपवीतम् । उपसंहृतशस्त्रव्यापारश्चावादीत्—
 ‘दुर्विनीत, अस्ति ते दुर्नयनिर्वाहबीजमिदम् । यतो विश्रब्धमेवाचरसि
 पापलानि’ इत्युक्त्वोत्ससर्ज तम् । अनन्तरं च सहसैवातिबहलां ज्योत्स्नां

ददर्श शरदि विकसतां कमलवनानामिव च घ्राणावलेपिनमामोदमजिघ्रत् ।
नृपुणशब्दमशृणोत् । व्यापारयामास च शब्दानुसारेण दृष्टिम् ।

अथ करतलस्थितस्याट्टहासस्य मध्ये तडित्तमिव नीलजलधरोदरे स्फुर-
न्तीम्, प्रभया पिबन्तीमिव त्रियामाम्, तामरसहस्ताम्, कोमलाङ्गुलिराग-
राजिजालकानि च चरणलम्बानि वेलाचालविद्रुमलतावनानीयाकर्पन्तीम्,
करपङ्कजसङ्कोचाशङ्कया शशाङ्कमण्डलमिव खण्डशः कृतं निर्मलचरणनखनि-
बहनिमेन विभ्रतीम्, गुल्फावलम्बिनूपुरपुटतया स्थितनिविडकटकावलिबन्ध-
नादिव परिभ्रश्यागताम्, बहुविधकुसुमशकुनिशतशोभितापवनचलिततनु-
तरङ्गादतिस्वच्छादंशुकादुदधिसलिलादिवोत्तरन्तीम्, उदधिजन्मप्रेम्णा त्रिप-
लिच्छलेन त्रिपथगयेव परिप्वक्तमध्याम्, अत्युन्नतमनमण्डलाम्, दृश्यमा-
नदिङ्गागकुम्भामिव ककुभम्, मदलमैरावतकरशीकरनिकरमिव शरत्तारागण-
तारं हारमुरसा दधानाम्, धवलचामरैरिव च मन्दमन्दनिःश्वासदोलायितै-
र्हारकिरणैरुपवीज्यमानाम्, स्वभावलोहितेन मदान्धगन्धेभकुम्भास्फालनसं-
क्रान्तसिन्दूरेणेव करद्वयेन धोतमानाम्, हरशिखण्डेन्दुद्वितीयखण्डेनेव
कुण्डलीकृतेन ज्योत्स्नामुचा दन्तपत्रेण विभ्राजमानाम्, कौस्तुभगभस्तिस्तव-
फेनेव च श्रवणलम्बेनाशोककिसलयेनालङ्कृताम्, महता मातङ्गमदमयेन
तिलकेनादृश्यच्छत्रच्छायामण्डलेनेवाविरहितललाटाम्, आपादतलादासीम-
न्ताच्च चन्द्रातपधवलेन चन्दनेनादिराजयशसेव धवलीकृताम्, धरणितलक्षु-
म्बिनीभिः कण्ठकुसुममालाभिः सरिद्धिरिव सागराधिष्ठाभिरैधिष्ठिताम्,
मृणालकोमलैरवयवैः कमलसम्भवस्वमनक्षरमाचक्षाणां स्त्रियमपश्यत् । असं-
भ्रान्तश्च पप्रच्छ—‘भद्रे, कास्ति कैस्यासि । किमर्थं वा दर्शनपथमागतासि’
इति । सा तु स्त्रीजनविरुद्धेनाद्यष्टम्भेनाभिभवन्तीवाभापत तम्—‘वीर,
विद्धि मां नारायणोरःस्थलीलीलाविहारहरिणीम्, पृथुभरतभगीरथादिरौज-
वंशपताकाम्, सुभटभुजजयस्तम्भविलासशालभञ्जिकाम्, रणरुधिरतरङ्गिणी-
तरङ्गक्रीडादोहदुर्ललितराजहंसीम्, सितनृपच्छत्रपण्डशिखण्डिनीम्, अति-
निशितशस्त्रधारावनभ्रमणविभ्रमसिंहीम्, अस्तिधाराजलकमलिनीं ध्रियम् ।
अपहृतासि तवामुना शौर्यरसेन । याचस्व । ददाति ते वरममिलपि-
तम्’ इति ।

वीराणां त्वपुनरुक्ताः परोपकाराः । यतो राजा तां प्रणम्य स्वार्धविमुखो
भैरवाचार्यस्य सिद्धिं ययाचे । लक्ष्मीस्तु देवी प्रीततरङ्गदया विन्नीर्यमाणेन
चक्षुषा क्षीरोदेनेवोपरि पर्यस्तेनामिषिञ्चन्ती भूपालम् ‘पृथमस्तु’ इत्यब्रवीत् ।
अथादीद्य पुनः—‘अनेन सत्त्वोत्कर्षेण भगवच्छिवभट्टारकभक्त्या चासाधार-

१ ‘०स्थितस्यैवाट्ट’ य. २ ‘मध्वलमैता०’ य. ३ ‘सागराट्टाभिः’ य.

४ एतन्नास्ति अ-क-पुस्तकयोः. ५ ‘०राजपृथवंश०’ य.

णया भवान्भुवि सूर्याचन्द्रमसोस्तृतीय इवाधिच्छिन्नस्य प्रतिदिनमुपचीयमानवृद्धे शुचिसुभगसत्यत्यागधैर्यशोण्डपुरुषप्रकाण्डप्रायस्य महतो राजवशस्य कर्ता भविष्यति । यस्मिन्नुत्पत्स्यते सर्वह्रीपाना भोक्ता हरिश्चन्द्र इव हर्षनामा चक्रवर्ती त्रिभुवनविजिगीषुर्द्वितीयो मान्धातेव यस्याय कर स्वयमेव कमलमपहाय ग्रहीष्यति चामरम्' इति वचसोऽन्ते तिरोबभूव ।

भूमिपालस्तु तदाकर्ण्य हृदयेनातिमासमप्रीयत । भैरवाचार्योऽपि तस्या देव्यास्त्रेण वचसा कर्मणा च सम्यगुपपादितेन सद्य एव कुन्तली किरीटी हारी केयूरी मेखली मुद्गरी खड्गी^१ च भूवावाप विद्याधरत्वम् । प्रोवाच च—'राजन्, अदूरव्यापिन फल्गुचेतसामलसाना मनोरथा । सता तु भुवि विस्तारवत्य स्वभावेनैवोपकृतय । स्वप्नेऽप्यसम्भाविता दातुमिमा दक्षिणा क्षम कोऽन्यो भवन्तमपहाय । सम्पत्कणिकामपि प्राप्य तुलेव लघुप्रकृतिरन्नतिमायाति । त्वदीयैर्गुणैरुपकरणीकृतस्य त्वत्त एव च लब्धात्मलाभस्य निर्लज्जतेयमस्य मूढहृदयस्य यदिच्छामि येन केनचित्कार्यलवोपपादनोपयोगेन स्मरयितुमात्मानम्' इति । प्रत्युपकारदुष्प्रवेशास्तु भवन्ति धीराणां हृदयावष्टम्भा । यतस्त राजा 'भवत्सिद्धैव परिसमाप्तकृत्योऽस्मि । साधयतु मान्यो यथासमीहित स्थानम्' इति प्रत्याचचक्षे ।

तथोक्तश्च भूभुजा जिगमिषु सुदृढं समालिङ्ग्य टीटिभादीन्कुवलयवनेनेवावश्यायशीकरस्त्राविणा सास्त्रेण चक्षुषा वीक्षमाणं क्षितिर्पाति पुनरवाच—'तात, ब्रवीमि—यामीति न ज्ञेहसदृशम् । त्वदीया प्राणा इति पुनरुक्तम् । गृह्यतामिदं शरीरकमिति व्यतिरेकेणार्थकरणम् । तिलशं प्रीता वयमिति नोपकारानुरूपम् । दान्धवोऽसीति दूरीकरणमिव । त्वयि स्थितं हृदयमित्यप्रत्यक्षम् । त्वद्विरहकारिणी कारणेन न सिद्धिरित्यश्रद्धेयम् । निष्कारणज्ञावोपकार इत्यनुवादः । सर्वव्या वयमित्याज्ञा । सर्वथा कृतमालापेष्वसज्जनकथासु च चेतसि कर्तव्योऽयं स्वार्थनिष्ठुरो जन' इत्यभिधाय वेगच्छिन्नहारोच्छलितमुक्ताफलकिरताडिततारागण गगनतलमुपपात । ययौ च सीमन्तितग्रहग्राम सिद्धयुचितं धाम । श्रीकण्ठोऽपि—'राजन्, पराक्रमप्रीत कर्तव्येषु नियोगेनानुग्राह्यो ग्राहितविनयोऽयं जैन' इत्यभिधाय राजानुमोदितस्तदेव भूयो भूविवर विवेन ।

नरपतिस्तु क्षीणभूयिष्ठाया क्षपाया, प्रवातुमारब्धे प्रबुध्यमानकमलिनी निश्वाससुरभौ वनदेवताकुचाशुकापहरणपरिहासस्वेत्निनीव सावश्यायशी

१ 'सुभगमायसत्यत्यागशौर्यशोण्डि०' च २ असात्पर 'वचसी' इत्यधिक्य-पुस्तके ३ 'तदिच्छामि' अ-क ४ '०रदानुवारिणी' य ५ 'परिजन' य

करे परिमलाकृष्टमधुकृति कुमुदनिद्रावाहिनि निशापरिणतिजडे तुषारलेशिनि
घनानिले, विरहविधुरचक्रवाकचक्रनिःश्वसितसन्तापितायामिवापरजलनिधिम-
घतरन्त्यां त्रियामायां, साक्षादागतलक्ष्मीविलोकनकुतूहलिनीष्विव समुन्मी-
लन्तीषु नलिनीषु, उन्मिद्रपक्षिणि क्षरति कुसुमविसरमिव तुहिनकणनिकरं
मृदुपवनलासितलते कानने, कमललक्ष्मीप्रबोधमङ्गलशङ्खेष्विव रसस्वन्तः-
र्बद्धध्वनन्मधुकरेषु मुकुलायमानेषु कुमुदेषु, उज्जिहानरविरथवाजिविसृष्टैः
प्रोथपवनैः प्रोत्सार्यमाणास्त्रिव वारुण्यां ककुभि पुञ्जीभवन्तीषु श्यामालता-
कलिकासु तारकासु, मन्दरशिखराश्रयिणि मन्दानिललुलितकल्पलतावनकुसु-
मधूलिविच्छुरित इव धूसरीभवति ससर्पिमण्डले, सुरवारणाङ्कुश इव द्युते
गलति तारामये मृगे, ग्रीनपि टीटिभादीन्गृहीत्वा नागयुद्धव्यतिकरमलीम-
सानि शुचिनि वनवापीपयसि प्रक्षाल्याङ्गानि नगरं विवेद । अन्यस्मिन्नहनि
तेषामात्मशरीरानन्तरस्नानभोजनाच्छादनादिना प्रीतिमकरोत् ।

कतिपयदिवसापगमे च परिवाद भ्रूभुजा चार्यमाणोऽपि वनं ययौ ।
पातालस्वामिकर्णतालौ तु शौर्यानुरक्तौ तमेव सिपेवाते । सम्पादितमनोर-
थातिरिक्तविभवौ च सुभटमण्डलमध्ये निष्कृष्टमण्डलाग्रौ समरमुखेषु प्रथम-
मुपयुज्यमानौ कथान्तरेषु चान्तरान्तरा राज्ञा समादिष्टौ विचित्राणि भैरवा-
चार्यचरितानि शैशववृत्तान्तांश्च कथयन्तौ तेनैव सार्धं जरामाजग्मतुरिति ।

इति श्रीवैष्णवभट्टकृते हर्षचरिते राजवंशवर्णनं नाम

तृतीय उच्छ्वासः ।



१ 'तुषारलेशिनि' य. २ 'शरीरानन्तरं स्नान' य. ३ 'इति श्रीमहाकविचक्र-
वामनि-श्रीवैष्णवभट्टविरचिते हर्षचरिते महाकाव्ये राजवंशवर्णनं नाम तृतीय उच्छ्वासः
सम्पूर्णः' य.

चतुर्थ उच्छ्वासः ।

योगं स्वप्नेऽपि नेच्छन्ति कुर्वन्ते न करग्रहम् ।

महान्तो नाममात्रेण भवन्ति पतयो भुवः ॥ १ ॥

सकलमहीभृत्कम्पकृदुत्पद्यत एक एव नृपवंशे ।

विपुलेऽपि पृथुप्रतिमो दन्त इव गणाधिपस्य मुखे ॥ २ ॥

अथ तस्मात्पुष्पभूतेर्द्विजवरस्वेच्छागृहीतकोपो नामिषन्न इव पुण्डरीकेक्षणात्, लक्ष्मीपुरःसरो रत्नसञ्चय इव रत्नाकरात्, गुरुबुधकविकलावत्तेजस्विभू-नन्दनप्रायो ग्रहगण इवोदयस्थानात्, महाभारवाहनयोग्यः सागर इव सगरप्रभावात्, दुर्जयबलसनाथो हरिवंश इव शूरादिर्जंगम राजवंशः । यस्माद्विनष्टधर्मधवलाः प्रजासर्गा इव कृतमुखात्, प्रतापाक्रान्तभुवनाः किरणा इव तेजोनिधेः, विग्रहव्यासदिबुद्ध्या गिरय इव भूभृत्प्रभवात्, धरणिधारणक्षमा दिग्गजा इव ब्रह्मकरात्, उदधीन्पानुमुचता जलधरा इव घनागमात्, इच्छाफलदायिनः कल्पतरु इव नन्दनात्, सर्वभूताश्रया विश्वरूपप्रकारा इव श्रीधरादजायन्त राजानः ।

तेषु चैवमुत्पद्यमानेषु क्रमेणोदपादि हृणहरिणकेसरी सिन्धुराजज्वरो गुर्जरप्रजागरो गान्धाराधिपगन्धद्विपकूटपाकलो लाटपाटवर्पाटचरो मालव-लक्ष्मीलतापरशुः प्रतापशील इति प्रथितापरनामा प्रभाकरवर्धनो नाम राजाधिराजः । यो राज्याङ्गसङ्कीर्णमिपिच्यमान एव मलानीय मुमोच धनानि । यः परकीयेणापि कातरबलमेन रणमुखे तृणेनेव धृतेनालज्जत जीवितेन । यः करधृतधौतासिप्रतिविम्बितेनात्मनाप्यदूयत समितिषु सहायेन रिपूणां पुरः प्रधनेषु धनुषापि नमता । यो मानी मानसेनाखिद्यत । यश्चान्तर्गतापरिमितरिपुशल्यशङ्कुकीलितामिव निश्चलामुवाह राजलक्ष्मीम् । यश्च सर्वासु दिक्षु समीकृतसरित्तटावटविटपाटपीतरुतृणगुल्मबल्मीकगिरिगह-नैर्दण्डयात्रापथैः पृथुमिर्भृत्योपयोगाय अभजतेव चमुधा बहुधा । यं चाल-व्ययुद्धदोहदमात्मीयोऽपि सकलरिपुसंमुत्सारकः परकीय इव तताप प्रतापः । यस्य च बह्निमयो हृदयेषु जलमयो लोचनपुटेषु मास्तमयो निःश्वसितेषु क्षमामयोऽङ्गेषु आकाशमयः शून्यतायां पद्ममहाभूतमयो मूर्ते इषादृश्यत तिहतप्रतिसामन्तान्तःपुरेषु प्रतापः । यस्य चासन्नेषु भृत्यरत्नेषु प्रतिविम्बितेव तुल्यरूपा समलक्ष्यत लक्ष्मीः । तथा च यस्य प्रतापाम्निना भूतिः शौर्यो-

- १ 'पुष्पभूतेः' य. २ 'कलागृ' य. ३ 'भूभृत्प्रवरात्' य. ४ 'हन०' य.
५ '०कूटद्वस्तिज्वरः पाकलो' य. ६ 'पाटज्वरः' य. ७ 'अन्तर्गतामपरि०' य.
८ 'समीकृततटावट' अ. ९ 'तरुकण्टकनृण' य. १० 'रिपुसमूहसमु०' य.

पमणा सिद्धिरसिधाराजलेन वंशवृद्धिः शस्त्रव्रणमुगैः पुरुषकारोक्तिर्धनुर्गुण-
किणेन करगृहीतिरभवत् । यश्च धैर्यमुपायनं विग्रहमनुग्रहं समरागमं महो-
त्सवं शत्रुं निधिदर्शनमरिचाहुल्यमभ्युदयमाहवाहानं वरप्रदानमवस्कन्दपातं
दिष्टवृद्धिं शस्त्रप्रहारपतनं वसुधारांममन्यत । यस्मिंश्च राजनि निरन्तरैर्यूपनि-
करैरद्भुतमिव कृतयुगेन, दिशुखविसर्पिभिरध्वरधूमैः पलायितमिव कलिना,
समुधैः सुरालयैरवतीर्णमिव स्वर्गेण, सुरालयशिखरोद्भूयमानैर्धवलध्वजैः
पल्लवितमिव धर्मेण, यद्विरूपरचितविकटसभासतप्रपाप्राग्वंशमण्डपैः प्रसूत-
मिव ग्रामैः, काञ्चनमयसर्वोपकरणैर्विभवैर्विशीर्णमिव मेरुणा, द्विजदीयमानै-
रर्थकलशैः फलितमिव भाग्यसम्पदा ।

तस्य च जन्मान्तरेऽपि सती पार्यतीव शङ्करस्य, गृहीतपरहृदया लक्ष्मी-
रिव लोकगुरोः, स्फुरत्तरलतारका रोहिणीय कलावतः, सर्वजनजननी बुद्धि-
रिव प्रजापतेः, महाभूभृत्कुलोद्भवा गङ्गेव वाहिनीनायकस्य, मानसानुवर्तन-
चतुरा हंसीव राजहंसस्य, सकललोकार्चितचरणा सतीव धर्मस्य, दिवानिशा-
ममुक्तपार्श्वस्थितिरन्धतीव महामुनेः, हंसमयीव गतिपु, परपुष्टमयीवाला-
पेषु, चक्रवाकमयीव पतिप्रेम्णि, प्रावृण्मयीव पयोधरोन्नतौ, मदिरामयीव
विलासेषु, निधिमयीवार्धसञ्चयेषु, वसुधारामयीव प्रसादेषु, कमलमयीव
कोपसंग्रहेषु, कुसुममयीव फलदानेषु, संध्यामयीव वन्द्यत्वे, चन्द्रमयीव
निरूप्यत्वे, दर्पणमयीव प्रतिप्राणिग्रहणेषु, सामुद्रमयीव परचित्तज्ञानेषु, पर-
मात्ममयीव व्याप्तिषु, स्मृतिमयीव पुण्यवृत्तिषु, मधुमयीव सम्भाषणेषु,
अमृतमयीव नृप्यत्सु, वृष्टिमयीव भृत्येषु, निर्वृतिमयीव सखीषु, वेतसमयीव
गुरुषु, गोत्रवृद्धिरिव विलासानाम्, प्रायश्चित्तशुद्धिरिव स्त्रीत्वस्य, आज्ञासि-
द्धिरिव मकरध्वजस्य, व्युत्थानबुद्धिरिव रूपस्य, दिष्टवृद्धिरिव रतेः, मनोरथ-
सिद्धिरिव रामणीयकस्य, दैवसम्पत्तिरिव लावण्यस्य, वंशोत्पत्तिरिवानुरागस्य,
वरप्राप्तिरिव कान्तेः, सर्गसमाप्तिरिव सौन्दर्यस्य, आयत्तिरिव यौवनस्य,
अनन्नवृष्टिरिव वैद्यग्यस्य, अयशःप्रमृष्टिरिव लक्ष्म्याः, यशःपुष्टिरिव चारित्र्यस्य,
हृदयतुष्टिरिव धर्मस्य, सौभाग्यैपरमाणुसृष्टिरिव प्रजापतेः, शमस्यापि शा-
न्तिरिव, विनयस्यापि विनीतिरिव, आभिजात्यस्याप्यभिजातिरिव, संयमस्यापि
संयतिरिव, धैर्यस्यापि धृतिरिव, विभ्रमस्यापि विभ्रान्तिरिव यशोमती नाम
महादेवी प्राणानां प्रणयस्य विस्मम्भस्य धर्मस्य सुखस्य च भूमिरभूत् । यास्य
वक्षसि नरकजितो लक्ष्मीरिव ललास ।

निसर्गत एव च स नृपतिरादित्यभक्तो बभूव । प्रतिदिनमुदये दिनकृतः
स्नातः सित्तदुकूलधारी धवलकर्पटप्रावृतशिराः प्राङ्मुखः क्षितौ जानुभ्यां

१ '०धारारसममन्यत' अ-क. २ 'प्रसूतमिव' ब. ३ 'गृहीतहृदया' घ. ४ 'वरप्रा-
प्तिरिव सौभाग्यस्य, उत्पत्तिभूमिरिव कान्तेः' घ. ५ 'सौहार्दस्य भाग्यरूपपरमाणु' घ.

स्थित्वा कुङ्कुमपङ्कानुलिप्ते मण्डलके पवित्रपद्मरागपात्रीनिहितेन स्वहृदयेनेव सूर्यानुरक्तेन रक्तकमलपण्डेनैर्चा ददौ । अजपञ्च जप्यं सुचरितः प्रत्युपसि मध्यन्दिने दिनान्ते चापत्यहेतोः ग्राध्वं प्रयतेन मनसा जङ्गपूको मत्तमादित्यहृदयम् ।

भक्तजनानुरोधविधेयानि तु भवन्ति देवतानां मनांसि । यतः स राजा कदाचिद्वीष्मसमये यदृच्छया सितकरकरसितसुधाधवलस्य हर्म्यस्य पृष्ठे सुप्त्वाप । पार्श्वे चास्य द्वितीयशयने देवी यशोमती शिदये । परिणतप्रायायां तु श्यामायाम्, आसन्नप्रभातवेलाविलुप्यमानलावण्ये लिलम्बिपमाणे सीद-
त्तेजसि तारकेश्वरे, कराग्रस्पृष्टकुमुदिनीप्रमोदजन्मनि शशधरस्वेद इव गल-
त्यतिशीतलेऽवश्यायपयसि, मधुमदमत्तप्रसुप्तसीमन्तिनीनिःश्वासाहतेषु संक्रा-
न्तमदेप्तिव घूर्णमानेष्वन्तःपुरप्रदीपेषु, राजनि च विमलनखप्रतिविम्बितासिः
संवाह्यमानचरण इव तारकामिर्विस्त्रब्धप्रसारितैर्दिगङ्गनानामिवापितैरङ्गैर्मधु-
सुगन्धिभिः स्वहस्तकमलतालवृन्तवातैरिव श्वसितैर्मुखश्रिया दीप्यमाने
विमलकपोलस्थलस्थितेन सितकुसुमशेखरेणेव रतिकेलिकचमहलम्बितेन
प्रतिमाशशिविम्बेन विराजिते स्वपति देवी यशोमती सहसैव 'आर्यपुत्र,
परित्रायस्व परित्रायस्व' इति भाषमाणा भूपणरचेण व्याहरन्तीव परिजनमु-
त्कम्पमानाङ्गयष्टिरुदतिष्ठत् ।

अथ तेन सर्थस्यामपि पृथिव्यामश्रुतपूर्वेण किमुत देवीमुखे परित्रायस्वेति ध्वनिना दग्ध इव श्रवणयोरेकपद एव निद्रां तस्याज राजा । शिरोभागाद्य कोपकम्पमानदक्षिणकराकृष्टेन कर्णोत्पलेनेव निर्गच्छताच्छधारेण धौतासिना सीमन्तयस्त्रिव निशामन्तरालव्यवधायकमाकाशमिवोत्तरीयांशुकं विक्षिपन्वा-
मकरपल्लवेन फरविक्षेपवेगगलितेन हृदयेनेव भयनिमित्तान्वेपिणा भ्रमता दिक्षु कनकवलयेन विराजमानः, सत्त्वावतारितवामचरणाक्रान्तिकम्पितप्रा-
सादः, पुरःपतितेनासिधारागोचरगतेन शशिमयूरखण्डेनेव खण्डितेन हारेण राजमानः, लक्ष्मीसुम्भनलभ्रताम्बूलरसरञ्जिताभ्यामिव निद्रया कोपेन चाति-
लोहिताभ्यां लोचनाभ्यां पाटलयन्पर्यन्तानाशानाम्, यद्वान्धकारया त्रिप-
ताकया भ्रुकुट्या पुनरिव त्रियामां परिघर्तयन् 'देवि, न भेतव्यम्, न भेत-
व्यम्' इत्यभिदधानो वेगेनोत्पपात । सर्वासु च दिक्षु विक्षिप्तचक्षुर्यदा
नाद्राक्षीत्किञ्चिदपि तदा पप्रच्छ तां भयकारणम् ।

अथ गृहदेवतास्त्रिव प्रधावितासु यामिकिनीषु, प्रबुद्धे च समीपशायिनि परिजने, शान्ते च हृदयोत्कम्पकारिणि साध्वसे सा समभाषत—'आर्यपुत्र,
जानामि स्वप्ने भगवतः सवितुर्मण्डलाग्निर्गत्य द्वौ कुमारकौ तेजोमयौ बाला-
तपेनेव पूरयन्तौ दिग्भागान् वैद्युतमिव जीवलोकं कुर्वाणौ मुकुटिनौ कुण्ड-

लिनौ अङ्गदिनौ कवचिनौ गृहीतशस्त्रौ इन्द्रगोपकरुचा रधिरेण स्नातौ उन्मुखेनोत्तमाङ्गघटमानाञ्जलिना जगता निजिलेन प्रणम्यमानौ कन्ययैकया च चन्द्रमूर्त्यैव सुपुष्परश्मिनिर्गतयानुगम्यमानौ क्षितितलमवतीर्णौ । तौ च मे विलपन्त्याः शस्त्रेणोदरं विदार्य प्रवेष्टुमारब्धौ । प्रतिबुद्धास्मि चार्यपुत्रं विक्रो-
शयन्ती वेपमानहृदया' इति ।

एतस्मिन्नेव च कालक्रमे राजलक्ष्म्याः प्रथमालापः प्रथयन्निव स्वमफलमु-
पतोरणं रराण प्रभातशङ्खः । भाविनीं भूतिमिवाभिदधाना दध्वनुरमन्दं
दुन्दुभयः । चकाण कोणाहंतानन्दादिव प्रत्यूषनान्दी । जय जयेति प्रबोधम-
ङ्गलपाठकानामुज्ज्वलाचोऽध्वयन्त । पुरपश्च वलभतुरङ्गमन्दुरामन्दिरे मन्दमन्दं
सुसोस्थितः ससीनां कृतमधुरहेपारवाणां पुरश्च्योततुपारसलिलशीकरं किर-
न्मरकतहरितं यवसं वक्त्रापरवक्त्रे पपाठ—

‘निधिस्तुरविकारेण सन्मणिः स्फुरता धाम्ना ।

शुभागमो निमित्तेन स्पष्टमारयायते लोके ॥ ३ ॥

अरण इव पुरःसरो रविं पवन इवातिजयो जलागमम् ।

शुभमशुभमथापि वा नृणां कथयति पूर्वनिर्दर्शनोदयः ॥ ४ ॥’

नरपतिस्तु तच्छ्रुत्वा प्रीयमाणेनान्तःकरणेन तामवादीत्—‘देवि, मुदोऽ-
वसरे विधीदसि । समृद्धास्ते गुरजनाशिपः पूर्णा नो मनोरथाः परिगृही-
तासि कुलदेवताभिः प्रसन्नस्ते भगवानंशुमाली नचिरेणैवातिगुणवदपत्यत्रय-
लाभेनानन्दयिष्यति भवतीम्’ इति । अवतीर्थं च यथाक्रियमाणाः क्रियाश्च-
कार । यशोमत्यपि तुतोप तेन पत्युर्भाषितेन ।

ततः समतिक्रान्ते कस्मिंश्चिकालांशे देव्यां च यशोमत्यां देवो राज्यव-
र्धनः प्रथममेव सम्बभूव गर्भे । गर्भस्थितस्यैव च यस्य यशसेव पाण्डुता-
मादत्त जननी । गुणगौरवकलान्तेव गात्रमुद्बोद्धुं न शशाक । कान्तिविसरामृ-
त्तरसतृप्तेवाहारं प्रति पराञ्जुखीवभूव । शनैः शनैरपचीयमानगर्भभरालसा
च गुरुभिर्वारितापि वन्दनाय कथमपि सखीभिर्हस्तावलम्बेनानीयत । विश्रा-
म्यन्ती सालभञ्जिकेव समीपगतस्तम्भमिति चलक्षयत । कमललोभनिलीनैर-
लिभिरिव वृताबुद्धुं नाशक्चरणौ । मृणाललोभेन च चरणनखमयूखलमेभव-
नहंसैरिव सञ्चार्यमाणा मन्दमन्दं बभ्राम । मणिमितिपातिनीषु प्रतिमास्यपि
हस्तावलम्बनलोभेन प्रसारयामास करकमलम्, किमुत सखीषु । माणिक्य-
स्तम्भदीधितिरीप्यालम्बितुमाचकाङ्क्षु, किं पुनर्भवनलताः । समादेष्टुमप्यस-
मर्थासीद्गृहकार्याणि कैव कथा कर्तुम् । आस्तां नृपुरभारखेदितं चरणयुगलं
मनसापि नोदसहत सौधमारोडुम् । अज्ञान्यपि नाशक्कोद्वारयितुं दूरे भूप-

णानि । चिन्तयित्वापि क्रीडापर्वताधिरोहणमुत्कम्पितस्तनी तस्तान् । प्रत्यु-
 स्थानेपूभयजानुशिखरविनिहितकरकिसलयापि गर्वादिव गर्भेणाधार्यत ।
 दिवसं चाधोमुखी स्ननपृष्ठसंक्रान्तेनापत्यदर्शनौत्सुक्यादन्तःप्रविष्टेनेव मुख-
 कमलेनैव प्रीयमाणा ददर्श गर्भम् । उदरे तनयेन हृदये च भर्त्रा तिष्ठता
 द्विगुणितामिव लक्ष्मीमुवाह । सख्युत्सङ्गमुक्तशरीरा च शरीरपरिचारिकाणा-
 मङ्गेषु सपत्नीनां तु शिरःसु पादौ चकार । अवतीर्णे च दशमे मासि सर्वो-
 र्वाभृत्क्षपाताय वज्रपरमाणुभिरिव निर्मितम्, त्रिभुवनभारधारणसमर्थ
 शेषफणामण्डलोपकरणैरिव कल्पितम्, सकलभूभृत्कम्पकारिणं दिग्गजावय-
 यैरिव विहितमसूत देवं राज्यवर्धनम् । यस्मिंजाते जातप्रमोदा नृत्यमय्य
 इवाजायन्त प्रजाः । पूरितासंख्यशङ्खशब्दमुखरं ग्रहतपटहशतपटुरवं गम्भी-
 रभेरीनिनादनिर्भरभरितभुवनं प्रमोदोन्मत्तमर्त्यलोकमनोहरं मासमेकं दिवस-
 मिव महोत्सवमकरोच्चरपतिः ।

अथान्यस्मिन्नतिक्रान्ते कस्मिंश्चित्काले कन्दलिनि कुङ्कुलितकदम्बतरौ
 रुढतोक्मवृणस्तम्भे स्तम्भिततामरसे विकसितचातकचेतसि सूकमानसौकसि
 नभसि मांसि देव्या देवक्या इव चक्रपाणिर्यशोमत्या हृदये गर्भे च सममेव
 सम्यभूव हर्षः । शनैः शनैश्चास्याः सर्वप्रजापुण्यैरिव परिगृहीता भूयोऽप्या-
 पाण्डुतामङ्गयष्टिर्जगाम । गर्भारम्भेण श्यामायमानचारुचूचुकचूलिकौ चक्र-
 वर्तिनः पातुं मुद्रिताविव पयोधरकलशौ वर्भार । स्तन्यार्थमानननिहिता
 दुग्धनदीव दीर्घस्निग्धधवला माधुर्यमधत्त दृष्टिः । सकलमङ्गलगणाधिष्ठितगा-
 व्रगारिण्येव गतिरमन्दायत । मन्दं मन्दं सञ्चरन्त्या निर्मलमणिकुट्टिमनिमग्न-
 प्रतिबिम्बनिभेन गृहीतपादपलया पूर्वसेवामिवारेमे पृथिव्यस्याः । दिवसम-
 धिशयानायाः शयनीयमपाश्रयपत्रभङ्गपुत्रिकाप्रतिमा विमलकपोलोदरगता
 प्रसवसमयं प्रतिपालयन्ती लक्ष्मीरिवालक्ष्यत । क्षपासु सौधशिखराप्रगताया
 गर्भोन्माथमुक्तांशुके स्ननमण्डले संक्रान्तमुडुपतिमण्डलमुपरि गर्भस्य श्वेता-
 तपत्रमिव केनापि धार्यमाणमदृश्यत । सुप्ताया वासभवने चित्रमितिचामरप्रा-
 हेण्योऽपि चामराणि चालयाञ्चक्रुः । स्वमेपु करविष्टतकमलिनीपलाशपुटसलि-
 ष्टेश्वतुर्भिरपि दिक्करिभिरक्रियतामिपेकः । प्रतिबुध्यमानायाश्च चन्द्रशालिकासा-
 ष्टभञ्जिकापरिजनोऽपि जयशब्दमसकृदजनयत् । परिजनाह्वानेष्वादिशेत्यश-
 षोरा वाचो निश्चेरुः । क्रीडायामपि नासहताज्ञाभङ्गम् । अपि च चतुर्णामपि
 महार्णवानामेकीकृतेनाम्भसा स्नातुं वाञ्छा यभूव । बेलावनलतागृहोदरपु-
 लेनपरिसरेषु पर्यटितुं हृदयमभिललाप । आत्ययिकेष्वपि कार्येषु सविभ्रमं
 प्रूलता चचाल । सन्निहितेष्वपि मणिदर्पणेषु मुखमुत्खाते खड्गपटे वीक्षितुं
 यसनमासीत् । उत्सारितवीणाः स्त्रीजनविरुद्धा धनुर्ध्वनयः श्रुतावसुखा-

१ 'रूढ' इत्येतन्नास्ति अ-क-पुस्तकयोः, २ एतन्नास्ति अ-क-पुस्तकयोः,
 'मुद्रिताविव जनुना' व. ४ 'वमारोरसलेन' व.

यन्त । पञ्जरकेसरिषु चक्षुररमत । गुरुप्रणामेऽपि स्तम्भितमिव शिरः कथ-
मपि ननाम । सख्यश्चास्याः प्रमोदविस्फारितैर्लोचनपुटैरासन्नप्रसरमहोत्सव-
धियेव धवल्यन्त्यो भवनं विकचकुमुदकमलकुवलयपलाशवृष्टिमयं रक्षाब-
लिविधिमिवानवरतं विदधाना दिक्षु क्षणमपि न मुमुचुः पार्श्वम् । आत्मो-
चितस्थाननिपण्णाश्च महान्तो विविधौषधिधरा सिपजो भूधरा इव भुवो
धृतिं चक्रुः । पयोनिधीनां हृदयानीव लक्ष्म्या सहागतानि ग्रीवासूत्रप्रन्धिषु
प्रशस्तरत्नान्यवध्यन्त ।

ततश्च प्राप्ते ज्येष्ठामूलीये मासि बहुलासु बहुलपक्षद्वादश्यां व्यतीते
प्रदोषसमये समारुरुक्षति क्षपायौवने सहसैवान्तःपुरे समुदपादि कोलाहलः
स्त्राजनस्य । निर्गत्य च ससंभ्रमं यशोमत्याः स्वयमेव हृदयनिर्विशेषा धाम्नाः
सुता सुयौत्रेति नाम्ना राज्ञः पादयोर्निपत्य 'देव, दिष्ट्या वर्धसे द्वितीयसुत-
जन्मना' इति व्याहरन्ती पूर्णपार्त्रं जहार ।

असिञ्चेव च काले राज्ञः परमसंमतः शतशः संवादितातीन्द्रियादेशो
दर्शितप्रभावः सङ्कलिती^१ ज्योतिषि सर्वासां ग्रहसंहितानां पारदृष्ट्या सकल-
गणकमध्ये महितो हितश्च त्रिकालज्ञानभागभोजकस्तारको नाम गणकः समु-
पसृत्य विज्ञापितवान्—'देव, श्रूयताम् । मान्धाता किलैवंविधे व्यतीपाता-
दिसर्वदोषाभिपङ्गरहितेऽहनि सर्वेषूच्चस्थानस्थितेष्वेवं ग्रहेऽप्रीदृशि लभे मेजे
जन्म । अत्राक्ततोऽसिञ्चन्तराले पुनरेवंविधे योगे चक्रवर्तिजनने नाजनि
जगति कश्चिदपरः । सप्तानां चक्रवर्तिनामप्रणीश्चक्रवर्तिचिह्नानां महारत्नानां
च भाजनं सप्तानां सागराणां पालयिता सप्ततन्तूनां सर्वेषां प्रवर्तयिता
सप्तसप्तिसमः सुतोऽयं देवस्य जातः' इति ।

अत्रान्तरे स्वयमेवानाम्भाता अपि तारमधुरं शङ्खा विरेसुः । अताडितो-
ऽपि क्षुभितजलनिधिजलध्वनिधीरं जुगुप्सामिषेकदुन्दुभिः । अनाहतान्यपि
मङ्गलतूर्याणि रेणुः । सर्वभुवनाभयघोषणापटह इव दिगन्तरेषु यन्माम् तूर्य-
प्रतिशब्दः । विधुतकेसरसटाश्च साटोपगृहीतहरितदूर्वापल्लवरुचलप्रशस्तेर्मुस्त-
पुटैः समहेपन्त हृष्टा वाजिनः । सलीलमुखिस्तेर्हस्तपल्लवैर्नृत्यन्त इव श्रवण-
सुभगं जगज्जुगंजाः । धवौ चाचिराचक्रायुधमुत्तज्जन्त्या लक्ष्म्या निःश्वास इव
सुरामोदसुरमिर्दिव्यानिलः । यज्ञवनां मन्दिरेषु प्रदक्षिणशिखाकलापकथितक-
ल्याणागमाः प्रज्ज्वलुरनिन्धना चैतानवह्नयः । भुवस्तलात्तपनीयशृङ्खलाबन्ध-
यन्पुरकलशीकोशाः समुदगुर्महानिधयः । ग्रहतमङ्गलतूर्यप्रतिशब्दनिभेन दिक्षु
दिक्पालैरपि प्रमोदादक्रियतेव दिष्टवृद्धिकलकलः । तरक्षण एव च शुक्रघासतो
ग्रहमुखाः कृतयुगप्रजापतय इव प्रजावृद्धये समुपतस्थिरे द्विजातयः । साक्षा-
द्धर्म इव शान्त्युदकफलहस्तस्तस्यौ पुरः पुरोधाः । पुरातन्यः स्थितय इवादृश्य-

न्तागता बान्धववृद्धाः । प्रलम्बश्मश्रुजालजटिलाननानि बहलमलपङ्ककलङ्क-
कालकायानि नश्यतः कलिकालस्य बान्धवकुलानीवाकुलान्यधावन्त मुक्तानि
वन्धनवृन्दानि । तत्कालापक्रान्तस्याधर्मस्य शिविरध्वेग्य इवालक्ष्यन्त लोक-
विलुण्ठिता विपणिवीथयः । विलसदुन्मुखवामनकवधिरवृन्दवेष्टिताः साक्षाज्जा-
तमानन्देवता इव बहुवालकव्याकुला ननृतुर्वृद्धाभ्यः । प्रायतंत च विगतरा-
जकुलस्थितिरधःकृतप्रतीहाराकृतिरपनीतवेत्रिवेत्रो निर्दोषान्तःपुरप्रवेशः सम-
स्वामिपरिजनो निर्विदोषबालवृद्धः समानशिष्टाशिष्टजनो दुर्ज्ञेयमत्तमत्तप्रवि-
भागस्तुल्यकुलयुवतिवेश्यालापविद्यासः प्रनृत्तसकलकटकलोकः पुत्रजन्मो-
त्सवो महान् ।

अपरेद्युरारभ्य सर्वाभ्यो दिग्भ्यः स्त्रीराज्यानीवावर्जितानि, असुरविवरा-
णीयापावृतानि, नारायणावरोधानीव प्रचलितानि, अप्सरसामिव महीमव-
तीर्णानि कुलानि, परिजनेन पृथुकरण्डपरिगृहीताः स्नानीयचूर्णावकीर्णकुसु-
माः सुमनःक्षजः, स्फटिकशिलाशकलशुकुक्पर्परखण्डपूरिताः पात्रीः, कुङ्कुमा-
धियासभाक्षि भाजनानि च मणिमयानि, सहकारतैलतिम्यत्तनुखदिरकेसर-
जालजटिलाति चन्दनधवलपूगफलफालीदन्तुरदन्तशफरकाणि, गुक्षन्मधुक-
रकुलपीयमानपारिजातपरिमलानि पाटलकानि च सिन्दूरपात्राणि च पिष्टा-
तकपात्राणि च बाललतालम्बमानवीटिकावीटकांश्च ताम्बूलवृक्षकान्निवभ्राणे-
नानुगम्यमानानि चरणानि कुट्टनरणिजितमणिनूपुरमुखरितदिङ्मुखानि नृत्यन्ति
राजकुलमागच्छन्ति समन्तात्सामन्तान्तःपुरसहस्राण्यदृश्यन्त ।

शनैः शनैर्व्यजृम्भत च कचिन्नृत्तानुचितचिरन्तनशालीनकुलपुत्रकलोक-
लास्यप्रथितपार्थिवानुरागः कचिदन्तःस्मितक्षितिपालापेक्षितक्षीयक्षुद्रदासीस-
माकृष्यमाणराजवह्नुभः कचिन्मत्तकटककुट्टनीकण्ठलम्बवृद्धार्यसामन्तनृत्तनि-
र्भरहसितनरपतिः कचिरिक्षितिपाक्षिसंज्ञादिष्टदुष्टदासेरकगीतसूच्यमानसचि-
चौर्यरतप्रपञ्चः कचिन्मदोत्कटकट्टहारिकापरिष्वज्यमानजरत्नवजितजनितजन-
हासः कचिदन्योन्यनिर्भरस्पर्धोद्गुरविटचेटकैरल्पावाच्यचचनयुद्धः कचिन्नृपा-
चलायलात्कारनर्त्यमाननृत्यानमित्रान्तःपुरपालभाषितभुजिष्यः, सपर्यंत इव
कुसुमराशिभिः, सधारागृह इव सीधुप्रपाभिः, सनन्दनवन इव पारिजात-
कामोदैः, सनीहार इव कर्पूररेणुभिः, साट्टहास इव पटहरवैः, सामृतमधन
इव कलकलैः, सावर्त इव रासकमण्डलैः, सरोमाञ्च इव भूपणमणिकिरणैः,
सपट्टबन्ध इव चन्दनललाटिकाभिः, सप्रसव इव प्रतिशब्दकैः, सप्ररोह इव
प्रसाददानैरुत्सवामोदः ।

१ 'पाटलानि पोटलकानि च सिन्दूर०' अ; 'पाटलानि पाटलकानि च' क.
२ 'चरणानि कुट्टन० घ. ३ 'चेटकपेटकारम्भ' ब.

स्कन्धावलम्बमानकेसरमालाः काम्योजवाजिन इवास्कन्दन्तस्तरलतारका
हरिणा इचोद्गीयमानाः सगरसुता इव खनिधैर्निर्दयैश्चरणाभिघातैर्दारयन्तो
भुवमनेकसहस्रसंख्याश्चिकीड्युवानः । कथमपि तालावचरचारणचरणक्षोभं
चक्षमे क्षमा । क्षितिपालकुमारकाणां खेलतामन्योन्यास्फालैराभरणेषु मुक्ता-
फलानि फेलुः । सिन्दूरेणुना पुनरुत्पन्नहिरण्यगर्भगर्भशोणितशोणाशमिव
ब्रह्माण्डकपालमभवत् । पटवासपांशुपटलेन प्रकटितमन्दाकिनीसैकतसहस्र-
मिव शुशुभे नभस्तलम् । विप्रकीर्यमाणपिष्टातकपरागपिञ्जरितातपा भुवन-
क्षोभप्रिशीर्णपितामहकमलकिञ्जल्करजोराजिरजिता इव रेणुर्दिवसाः । सङ्घ-
टविघटितहारपतितमुक्ताफलपटलेषु चस्पल लोकः ।

स्थानस्थानेषु च मन्दमन्दमास्फाल्यमानांलिङ्ग्यकेन शिक्षानमञ्जुवेषुना
क्षणक्षणाद्यमानब्रह्मरीकेण ताड्यमानतन्त्रीपटहिकेन घाद्यमानानुत्तानालाबुवी-
णेन कलकांसकोशीकणितकाहलेन समकालदीयमानानुत्तालतालिकेनातोद्य-
वाद्येनानुगम्यमानाः, पदे पदे क्षणक्षणितभूषणरवैरपि सहृदयैरिवानुवर्तमान-
ताललयाः, कोकिला इव मदकलकाकलीकोमलालापिन्यो विटानां कर्णामृतान्य-
श्चीलरासकपदानि गायन्त्यः, समुण्डमालिकाः, सकर्णपल्लवाः, सचन्दनतिल-
काः, समुच्छ्रिताभिर्वलयावलीवाचालाभिर्बाहुलतिकाभिः सवितारमिवालिङ्ग-
यन्त्यः, कुङ्कुमप्रमृष्टिहचिरकायाः काश्मीरकिशोर्य इव चलान्त्यः, नितम्बविम्ब-
लम्बिचिकटकुरण्टकशेखराः प्रदीप्ता इव रागाग्निना, सिन्दूरच्छटाच्छुरितमुख-
मुद्राः शासनपटपङ्क्तय इवाप्रतिहतशासनस्य कन्दर्पस्य, मुष्टिप्रकीर्यमाणकर्पूरप-
टवासपांशुला मनोरथसञ्चरणरथ्या इव यौवनस्य, उद्दामकुसुमदामताडिततरु-
णजनाः प्रतीहार्य इव तरुणमहोत्सवस्य, प्रचलत्पत्रकुण्डला लसन्त्यो लता इव
मदनचन्दनद्रुमस्य, ललितपदहंसकरवमुखराः समुलसन्त्यो वीचय इव शृङ्गार-
रससागरस्य, वाच्यावाच्यविवेकशून्या वालक्रीडा इव सौभाग्यस्य, घनप-
टहरवोत्कण्टकितगात्रयष्टयः केतस्य इव कुसुमधूलिमुद्गिरन्त्यः, कमलिन्य इव
दियसमुत्फुल्लाननाः, कुमुदिन्य इव रात्रायनुपजातनिद्राः, आविष्टा इव नरे-
न्द्रवृन्दपरिवृताः, प्रीतय इव हृदयमपहरन्त्यः, रीतय इव रागसुदीपयन्त्यः,
पुष्टय इवानन्दमुत्पादयन्त्यः, मदमपि मदयन्त्य इव, रागमपि रञ्जयन्त्य इव,
आनन्दमपि आनन्दयन्त्य इव, नृत्यमपि नर्तयमाना इव, उत्सवमप्युत्सुक्य-
न्त्य इव, कटाक्षेक्षितेषु पिबन्त्य इवापाङ्गशुक्तिभिः, तर्जनेषु संयमयन्त्य इव
नखमयूखपाशैः, कोपाभिनयेषु ताडयन्त्य इव भ्रूलताविभागैः, प्रणयस-
म्भाषणेषु वर्पन्त्य इव सर्वरसान्, चतुरचक्रमणेषु विकिरन्त्य इव विकारान्,
पण्यविलासिन्यः प्रानृत्यन् ।

अन्यत्र चेन्निवेनवित्रासितजनदत्तान्तरालाः, ध्रियमाणधवलतातपत्रवना
वनदेवता इव कल्पतरुतलविचारिण्यः, काश्चित्कन्धोभयपालीलम्बमानल-
म्बोत्तरीयलम्बहस्ता लीलादोलाधिरूढा इव प्रेङ्खन्त्यः, काश्चित्कनककेयूरको-
टिपाद्यमानपट्टांशुकोत्तरङ्गास्तरङ्गिण्य इव तरङ्गचक्रवाकसीमन्थमानस्रोतसः,
काश्चिदुद्धूयमानधवलचामरसटालघ्नत्रिकण्टकवलितविकटकटाक्षाः सरस इव
हंसाकृप्यमाणनीलोत्पलवनाः, काश्चिच्चलच्चरणच्युतालक्तकारुणस्वेदशीकरसि-
च्यमानभवनहंसाः संध्यारागरज्यमानेन्दुविम्बा इव कौमुदीरजन्यः, काश्चि-
त्कण्ठनिहितकाञ्चनकाञ्चीगुणाञ्जितकञ्चुकित्रिकारैकुञ्चितभुवः कामवागुरा इव
प्रसारितबाहुपाशा राजमहिष्यः प्रारब्धगृत्या विलेसुः ।

सर्वतश्च नृत्यतः खेणस्य गलद्भिः पदालक्तकैररुणिता रागमयीव शुशोण
क्षोणी । समुल्लसद्भिः स्तनमण्डलैर्मङ्गलकलशमय इव बभूव महोत्सवः ।
भुजलताविक्षेपैर्मृणालवलयमय इव रराज जीवलोकः । समुल्लसद्भिर्विलास-
सितैस्तडिन्मय इवाक्रियत कालः । चञ्चलानां चक्षुषामंशुभिः कृष्णसौरमया
इवासन्वासराः । समुल्लसद्भिः शिरीषकुसुमस्तवककर्णपूरैः शुकपिच्छमय
इव हरितच्छायोऽभूदातपः । विस्रंसमानैर्धम्मिल्लतमालपल्लवैः कज्जलमयमि-
वालक्ष्यतान्तरिक्षम् । उक्षिप्तैर्हस्ताकिशलयैः कमलिनीमय्य इव बभासिरे
सृष्टयः । माणिक्येन्द्रायुधानामर्चिषा चापपत्रमया इव चकाशिरे रविमरी-
चयः । रणतामाभरणगणानां प्रतिशब्दकैः किङ्किणीमय्य इव शिशिक्षिरे
दिशः । जरत्योऽप्युन्मादिव्य इव रमण्यो रेणुः । वर्षीयांसोऽपि ग्रहगृहीता
इव नापत्रेपिरे । विद्वांसोऽपि मत्ता ह्वात्मानं विसस्तरुः । निनर्तिपया
मुनीनामपि मनांसि विपुस्फुल्लुः । सर्वस्वं च ददौ नरपतिः । दिशि दिशि
कुबेरकोपा इवालुप्यन्त लोकेन द्रविणराक्षस्यः ।

एवं च वृत्ते तस्मिन्महोत्सवे शनैः शनैः पुनरप्यतिक्रामति काले, देवे
चोत्तमाङ्गनिहितरक्षासैर्षपे समुन्मिषत्प्रतापाग्निस्फुलिङ्ग इव, गोरोचनापिञ्ज-
रितवपुषि सममिव्यज्यमानसहजक्षेत्रतेजसीव, हाटकबद्धविकटव्याघ्रनखप-
ङ्क्तिमण्डितग्रीवके हृदयोद्भिद्यमानदर्पाङ्कुर इव, प्रथमाव्यक्तजल्पितेन सत्यस्य
शनैः शनैरोद्गारमिव कुर्वाणे, सुगन्धस्रितैः कुसुमैरिव मधुकरकुलानि बन्धुह-
ृदयान्धारुण्यं कर्षति, जननीपयोधरकलशपयःशीकरसेकादिव जायमानैर्विलासह-
सिताङ्कुरैर्दशनकैरलङ्कियमाणमुखकमलके, चारित्र्य इवान्तःपुरस्त्रीकदम्बकेन
पाल्यमाने, मद्य इव मूचिवमण्डलेन रक्ष्यमाणे, वृत्त इव कुलपुत्रकलोकेना-
मुच्यमाने, यशसीवार्ध्ववंशेन संवर्ध्यमाने, मृगपतिपोत इव रक्षिपुरुषशस्त्र-
पञ्जरमध्यगते, धात्रीकराङ्गुलिलम्बे पद्मपाणि पदानि प्रयच्छति हर्षे, पथं

१ '०लगा लीला०' अ. २ 'विकारकुञ्चितभुवः' घ. ३ 'विरसुः' घ. ४ 'कृष्ण-
शार०' अ. ५ '०सर्पपक्षे' घ. ६ 'आत्मवशेन' घ.

वर्षमवतरति च राज्यवर्धने देवी यशोमती गर्भेणाधत्त नारायणमूर्तिरिव वसुधां देवीं राज्यश्रियम् ।

पूर्णेणु च प्रसवदिवसेषु दीर्घरक्तनालनेत्रासुत्पलिनीमिव सरस्ती, हंसमधुरस्वरां शरदमिव प्रावृद्ध, कुसुमसुकुमारावयवां वनराशिमिव मधुश्रीः, महाकनकावदातां वसुधारामिव यौः, प्रभावर्षिणीं रत्नजातिमिव वेला, सकलजननयनानन्दकारिणीं चन्द्रलेखामिव प्रतिपत्, सहस्रनेत्रदर्शनयोग्यां जयन्तीमिव शची, सर्वभूभृदभ्यर्थितां गौरीमिव मेना, प्रसूतवती दुहितरम् । यथा द्वयोः सुतयोरुपरि स्तनयोरिवैकावलीलतया नितरामराजत ।

अस्मिन्नेव तु काले देव्या यशोमत्या भ्राता सुतमष्टवर्षदेशीयमुद्भूयमान-कुटिलकाकपक्षकशिखण्डं खण्डपरशुहुङ्काराग्निधूमलेखानुबद्धमूर्धानं मकरध्वजमिव पुनर्जातम्, एकेनेन्द्रनीलकुण्डलांशुश्यामलितेन शरीराधेनेतरेण च त्रिकण्टकमुक्ताफलालोकधवलितेन सम्पृक्तावतारमिव हरिहरयोर्दर्शयन्तम्, पीनप्रकोष्ठप्रतिष्ठितपुष्पलोहवलयं परशुराममिव क्षत्रक्षपणक्षीणपरशुपानचिह्नितं बालतां गतम्, कण्ठसूत्रप्रथितभङ्गुरप्रवालाङ्कुरं हिरण्यकशिपुमिहोरकाठिन्यखण्डितनरसिह्नखरखण्डं गृहीतजन्मान्तरम्, शैशवेऽपि सावष्टम्भं बीजमिव दीर्घद्रुमस्य भण्डिनामानमनुचरं कुमारयोरर्पितवान् ।

अवनिपतेस्तु तस्योपरि पुत्रयोस्तृतीयस्य नेत्रयोरिवेश्वरस्य तुल्यं दर्शनमासीत् । राजपुत्रावपि सकलजीवलोकहृदयानन्ददायिनौ तेन प्रकृतिदक्षिणेन मधुमाधवाविव मलयमारुतेनोपेतौ नितरां रेजतुः । क्रमेण चापरेणेव भ्रात्रा प्रजानन्देन सह वर्धमानौ यौवनमवतेरतुः स्थिरोरस्तम्भौ च पृथुप्रकोष्ठौ दीर्घभुजागलौ विकटोरःकपाटौ प्रांशुसालामिरामौ महानगरसंनिवेशानिव सर्वलोकाश्रयक्षमौ बभूवतुः ।

अथ चन्द्रसूर्याविव स्फुरज्ज्योत्स्नायशःप्रतापाक्रान्तभुवनावभिरामदुर्निरीक्ष्यौ, अग्निमारुताविव सममिव्यक्ततेजोबलादेकीभूतौ, शिलाकठिनकायवन्धौ हिमघट्टिन्ध्याविवाचलौ, महावृषाविव कृतयुगयोग्यौ, अरणगरुडाविव हरिवाहनविभक्तशरीरौ, इन्द्रोपेन्द्राविव नागेन्द्रगतौ, कर्णाशुनाविव कुण्डलकिरीटधरौ, पूर्वापरदिग्भागाविव सर्वतेजस्विनामुदयास्तमयसम्पादनसमर्थौ, अमान्ताविवातिमानेनासन्नवेलार्गलनिरोधसङ्घटे कुक्कुटीरके, तेजःपराङ्मुखौ छायामपि जुगुप्समानौ, स्वात्मप्रतिविम्बेनापि पादनखलगेन लज्जमानौ, शिरोरहाणामपि भङ्गेन दुःखमवतिष्ठमानौ, चूटामणिसंक्रान्तेनापि द्वितीयेनात्पत्रेणापन्नपमाणौ, भगवति पण्मुखेऽपि स्वामिशब्देनासुप्तायमानध्रुवणौ, दर्पणदृष्टेनापि प्रतिपुस्तेन दूयमाननयनौ, संध्याञ्जलिघटनेष्वपि शूलायमानोत्तमाङ्गौ, जलधरधृतेनापि धनुषा दोदूयमानहृदयौ, आलेख्यक्षितिपतिभिरप्यप्रणमद्भिः सन्तप्यमानचरणौ, परिमितमण्डलसन्तुष्टं तेजः सवितुरप्यवहुमन्य-

मानौ, भूभृदपहतलक्ष्मीकं सागरमप्युपहसन्तौ, बलवन्तमकृतविग्रहं मारुत-
मपि निन्दन्तौ, हिमवतोऽपि चमरीवालज्जनवीजितेन दह्यमानौ, जलपीना-
मपि शङ्खैः खिद्यमानौ, चतुःसमुद्राधिपतिमपरं प्रचेतसमप्यसहमानौ, अन-
पहतच्छन्नानपि विच्छायानवनिपालान्कुर्वाणौ, साधुष्वप्यसेवितप्रसन्नौ मुखेन
मधु क्षरन्तौ, दुष्टराजवंशानूपमणा दूरस्थितानपि म्लानिमानयन्तौ, अनु-
दिवसं शस्त्राभ्यासश्यामिकाकलङ्कितमशेषराजकप्रतापाक्षिनिर्वापणमलिनमिव
करतलमुद्वहन्तौ, योग्याकालेषु धीरैर्धनुर्ध्वनिमिरभ्यर्णोपभोगादिग्वधूभिरी-
वालपन्तौ, राज्यवर्धन इति हर्ष इति सर्वस्यामेव पृथिव्यामाविर्भूतशब्दप्रा-
दुर्भावौ, स्वल्पीयसैव कालेन द्वीपान्तरेष्वपि प्रकाशतां जग्मतुः ।

एकदा च तावाहूय भुक्तवानभ्यन्तरगतः पिता सन्नेहमवादीत्—‘यत्सौ,
प्रथमं राज्याङ्गं दुर्लभाः सद्गत्याः । प्रायेण परमाणव इव समवायेष्वनुगुणो-
भूय द्रव्यं कुर्यन्ति पार्थिवं क्षुद्राः । क्रीडारसेन नर्तयन्तो मयूरतां नयन्ति
वालिशाः । दर्पणमिवानुप्रविश्यात्मीयां प्रकृतिं संक्रामयन्ति पल्लविकाः ।
स्वप्ना इव मिथ्यादर्शनैरसद्बुद्धिं जनयन्ति विप्रलम्भकाः । गीतनृत्यहसितैरु-
न्मत्तताभावहन्त्युपेक्षिता विकारा इव वातिकाः । चातका इव तृष्णावन्तो
न शक्यन्ते ग्रहीतुमकुलीनाः । मानसे मीनमिव स्फुरन्तमेवामिप्रायं गृह्णन्ति
जालिकाः । यमपट्टिका इवाम्बरे चित्रमालिखन्त्युद्वीतकाः । शल्यं हृदये नि-
क्षिपन्त्येतिमार्गणाः । यतः सर्वैर्दोषामिपङ्क्तैरसङ्गतौ बहुधोपधासिः परीक्षितौ
शुची विनीतौ विक्रान्तावभिरूपौ मालवराजपुत्रौ भ्रातरौ भुजाविष मे शरी-
रादव्यतिरिक्तौ कुमारगुप्तमाधवगुप्तनामानावस्माभिर्भवतोरनुचरत्वार्थमिमौ
निर्दिष्टौ, अनयोरुपरि भवन्त्यामपि नान्यपरिजनसमवृत्तिभ्यां भवितव्यम्’
इत्युक्त्वा तयोराह्वानाय प्रतीहारमादिदेश ।

नगिराद्वारदेशनिहितलोचनौ राज्यवर्धनहर्षौ प्रतीहारेण सह प्रविशन्तम्,
अग्रतो ज्येष्ठमष्टादशवर्षवयसं नात्युबं नातिखर्चमतिगुरुमिः पदन्यासैरनेकनर-
पतिसञ्चरणचलां निश्चलीकुर्यौणमिवोर्वाम्, अनवरताभ्यन्तलङ्घनघनोपध्वयक-
ठिनमांसमेदुरादूरद्वयान्निष्पततेवानुल्यणजानुप्रन्थिप्रसूतेन तनुतरजङ्गाका-
ण्डयुगलेन भासमानम्, उल्लिखितपार्श्वप्रकाशितक्रशिम्भा मन्दरमिव सुरासुरर-
भसभ्रमितवासुकिकपणक्षीणेन मध्येन लक्ष्यमाणम्, धातिविस्तीर्णनोरसा स्वा-
मिसम्भावनानामपरिमितानामवकाशमिव प्रयच्छन्तम्, प्रलम्बमानस्य भुज-
युगलस्य निभृतललितैर्विह्वैरतिदुस्तरं तरन्तमिव यौवनोदधिम्, वामकरकट-
कमाणिक्यमरीचिमञ्जरीजालिन्या समुद्भिद्यमानप्रतापानलशिखापल्लवयेव चा-
पगुणकिणलेखयाङ्कितपीवरप्रकोष्ठम्, आलोहिनीमुचांसतटावलम्बिनीमखग्र-
हणव्रतविष्टतौ रौरवीमिव त्वचं कर्णाभरणमणेः प्रभां विभ्राणम्, उल्कोटिकेयू-

रपत्रभङ्गपुत्रिकाप्रतिबिम्बगर्भकपोलं मुखं चन्द्रमसमिव हृदयस्थितरोहिणीरु-
मुद्रहन्तम्, अचपलस्तिमिततारकेणाधोमुखेन चक्षुषा शिक्षयन्तमिव लक्ष्मी-
लामोत्तानितमुखाणि पङ्कजवनानि विनयम्, स्वाम्यनुरागमिवाम्लातकमु-
त्तंसीकृतं शिरसा धारयन्तम्, निर्दयया कङ्कणभङ्गभीतसकलकार्मुकार्पिता-
मिव नम्रतां प्रकाशयन्तम्, शैशव एव निर्जितैरिन्द्रियैररिभिरिव संयतैः शो-
भमानम्, प्रणयिनीमिव विश्वासभूमिं कुलपुत्रतामनुवर्तमानम्, तेजस्विनमपि
शीलेनाह्लादकेन सवितारमिव शशिनान्तर्गतेन विराजमानम्, अचलानामपि
क्वाथकार्कश्येन गन्धनमिवाचरन्तम्, दर्शनक्रीतमानन्दहस्ते विक्रीणानमिव
जनं सौभाग्येन कुमारगुप्तम्, पृष्ठतस्तस्य कनीयांसमतिप्रांशुतया गौरतया
च मनःशिलाशैलमिव सञ्चरन्तम्, अनुल्यणमालतीकुसुमशेखरनिभेन निर्जि-
गमिपता गुरुणा शिरसि चुम्बितमिव यशसा, परस्परविरुद्धयोर्विनययौवन-
योश्चिरात्प्रथमसङ्गमचिह्नमिव भ्रूसङ्गतकेन कथयन्तम्, अतिधीरतया हृदय-
निहितां स्वामिभक्तिमिव निश्चलां दृष्टिं धारयन्तम्, अच्छाच्छचन्दनरसानु-
लेपशीतलं सन्निहितहारोपधानं वक्षःस्थलमनन्तसामन्तसंक्रान्तिश्रान्तायाः
श्रियो विद्यालं शशिमणिशिलापट्टशयनमिव विभ्राणम्, चक्षुः कुरङ्गकैर्घोणा-
वंशं वराहैः स्कन्धपीठं महिषैः प्रकोष्ठबन्धं व्याघ्रैः पराक्रमं केसरिभिर्गमनं
मतङ्गजैर्मृगयाक्षपितशेपैर्भौतैरुत्कोचमिव दत्तं दर्शयन्तं माधवगुप्तं ददृशतुः ।

प्रविश्य च तौ वूरादेव चतुर्भिर्जैरुत्तमाङ्गेन च गां स्पृशन्तौ नमश्चक्रतुः ।
स्निग्धनरेन्द्रदृष्टिनिर्दिष्टामुचितां भूमिं भेजाते । मुहूर्तं च स्थित्वा भूपतिरा-
दिदेश तौ—‘अद्यप्रभृति भवद्गां कुमाराधनुवर्तनीयौ । अहर्निशमस्तापर-
व्यापाराभ्यां प्रतिविग्रकाभ्यामिवाङ्गभूताभ्यामनयोः कुमारयोश्चरतोस्तिष्ठतोः
स्वपतोर्जाग्रतोश्चान्तिकं क्षणमपि न मोक्तव्यम् । एवं वामचिरात्सकलाः
सङ्कल्पाः कल्पतरव इवामिमत्फलसम्पदुत्कर्षविशेषप्रदा भविष्यन्ति’ इत्या-
कर्ण्य ‘यथाज्ञापयति देवः’ इति मेदिनीदोलायमानमौलिभ्यां युगपदभिहिते
ताभ्यामुत्थाय राज्यवर्धनहर्षौ पितरं प्रणेमतुः । आदाय च तौ निर्जग्मतुः ।
ततश्चारभ्य क्षणमपि निमेषोन्मेषाविव चक्षुर्गोचरादनपयान्ताबुच्छ्वासनिःश्वा-
साविव नक्तन्दिवमभिमुखं स्थितौ भुजाविव सततं पार्श्ववर्तिनौ कुमारयोन्मौ
वभूवतुः ।

अथ राज्यश्रीरपि नृत्यगीतादिषु विदग्धासु सखीषु सकलासु कलासु च
प्रतिदिवसमुपचीयमानपरिचया शनैः शनैरवर्धत परिमितैरेव च दिवसैर्यौवन-
माररोह । निपेतुरेकस्यां तस्यां शरा इव लक्ष्यभुवि भूभुजां सर्वेषां दृष्टयः ।
दूतप्रेषणादिभिश्च तां ययाचिरे राजानः । कदाचित्तु राजान्तःपुरप्रासादस्थितौ
याह्यकक्ष्यावस्थितेन पुरुषेण स्वप्रस्तावागतां गीयमानामार्यामश्नोत्—

१ ‘अहर्निश...भविष्यन्ति’ इति नास्ति अ-क-पुस्तकयोः, २ ‘मौलिभ्यामुत्थाय
राज्यवर्धनहर्षौ प्रणेमतुः । तौ च पितरम्’ अ-क.

‘उद्वेगमहावर्ते पातयति पयोधरोन्नमनकाले’ ।

सरिदिव तटमनुवर्षं विवर्धमाना सुता पितरम् ॥ ५ ॥’

तां च श्रुत्वा पार्श्वस्थितां महादेवीमुत्सारितपरिजनो जगाद—

‘देवि, तरुणीभूता वत्सा राज्यश्रीः । एतदीया गुणवत्तेव क्षणमपि हृदयान्नापयाति मे चिन्ता । यौवनारम्भ एव च कन्यकानामिन्धनीभवन्ति पितरः सन्तापानलस्य । हृदयसन्धकारयति मे दिवसमिव पयोधरोन्नतिरस्याः । केनापि कृता धर्म्या नामिमता मे स्थितिरियं यदङ्गसम्भूतान्यङ्गलालितान्यपरित्याज्यांन्यपत्यकान्यकाण्ड पृथागत्यासंस्तुतेर्नायन्ते । एतानि तानि खल्वङ्गनस्थानानि संसारस्य । सेयं सर्वाभिभाविनी शोकामेदाहशक्तिर्यदपत्यत्वे समानेऽपि जातायां दुहितरि दूयन्ते सन्तः । एतदर्थं जन्मकाल एव कन्यकाभ्यः प्रयच्छन्ति सलिलमश्रुभिः साधवः । एतद्भयादकृतदारपरिग्रहाः परिहृतगृहवसतयः शून्यान्वरण्यान्यधिशेरते मुनयः । को हि नाम सैहेत सचेतनो विरहमपत्यानाम् । यथा यथा समापतन्ति दूता वराणां वराकी लज्जमानेव चिन्ता तथा तथा नितरां प्रविशति मे हृदयम् । किं क्रियते । तथापि गृहगतैरनुगन्तव्या एव लोकवृत्तयः । प्रायेण च सत्स्वप्यन्येषु वरगुणेष्वभिजनमेवानुरुध्यन्ते धीमन्तः । धरणीधराणां च मूर्ध्नि स्थितो माहेश्वरः पादन्यास इव सकलभुवननमस्कृतो मौलैरिवंशः । तत्रापि तिलकभूतस्यावन्तिवर्मणः सूनुरग्रजो ग्रहवर्मा नाम ग्रहपतिरिव गां गतः पितुरन्यूनो गुणैरेनां प्रार्थयते । यदि भयत्या अपि मतिरनुमन्यते ततस्तस्मै दातुमिच्छामि’ इत्युक्तयति भर्तरि दुहितृन्नेहकातरतरहृदया साश्रुलोचना महादेवी प्रत्युवाच—‘आर्यपुत्र, संवर्धनमात्रोपयोगिन्यो धात्रीनिर्विशेषा भवन्ति खलु मातरः कन्यकानाम् । प्रदाने तु प्रमाणमासां पितरः । केवलं कृपाकृतविशेषः सुदूरेण तनयस्नेहादतिरिच्यते दुहितृन्नेहः । यथा नेयं यावज्जीवमावयोरातितां प्रतिपद्यते तथार्यपुत्र एव जानाति’ इति ।

राजा तु जातनिश्चयो दुहितृदानं प्रति समाहूय सुतावपि विदितार्थावकाशीन् । शोभने च दिवसे ग्रहवर्मणा कन्यां प्रार्थयितुं प्रेषितस्य पूर्वागतस्यैव प्रधानदूतपुरुषस्य करे सर्वराजकुलसमक्षं दुहितृदानजलमपातयत् । जातमुदि कृतार्थं गते च तस्मिन्नासन्नेषु च विवाहदिवसेऽपूद्दामदीयमानताम्यूलपटवासकुसुमप्रसाधितसर्वलोकम्, सकलदेशादिश्यमानशिल्पिसार्थागमनम्, अचनिपालपुरुषमृष्टीतसमप्रग्रामीणानीयमानोपकरणसम्भारम्, राजदौवारिकोपनीयमानानेकनृपोपायनम्, उपनिमज्जितागतबन्धुवर्गसंवर्गणव्यग्रराजवल्लभम्, लब्धमधुमदप्रचण्डचर्मकारकरपुटोलालितकोणपटुविघटनरणन्मङ्गलपटहम्, पिष्टपञ्चाङ्गुलमण्डयमानोद्धललमुसलशिलाद्युपकरणम्, अशेषाशा-

१ ‘०कालः’ य. २ ‘गुणवत्तेव’ य. ३ ‘सहते निरहं’ अ-क. ४ ‘मौलरो’ य. ५ ‘यथा यावज्जीव’ अ; ‘यथा यावज्जीवमावयोर्नाधिता प्रति०’ क.

सुराविभूतचारणपरम्परापूर्यमाणप्रकोष्ठं प्रतिष्ठाप्यमानेन्द्राणीदैवतम्, सित-
कुसुमविलेपनयसनसत्कृतैः सूत्रधारैरादीयमानविवाहवेदीसूत्रपातम्, उत्कूर्च-
ककरैश्च सुधाकर्परस्कन्धैरधिरोहिणीसमारूढैर्धवैर्धवलीक्रियमाणप्रासादप्रतो-
लीप्राकारशिखरम्, क्षुण्णक्षाल्यमानकुसुम्भकसम्भाराम्भःप्लवपूरज्यमानजन-
पादपल्लवम्, निरूप्यमाणयौतकयोग्यमातङ्गतुरङ्गतरङ्गिताङ्गनम्, गणनाभियुक्त-
गणकगणगृह्यमाणलघुगुणम्, गन्धोदकवाहिमकरमुखप्रणालीपूर्यमाणक्रीडा-
वापीसमूहम्, हेमकारचक्रप्रक्रान्तहाटकघटनटाङ्कारवाचालितालिन्दकम्,
उत्थापिताभिनवमिसिपात्यमानबहलवालुकाकण्टकालेपाकुलालेपकलोकम्,
चतुरचित्रकरचक्रवाललिरयमानमङ्गल्यालेख्यम्, लेप्यकारकदम्बकक्रियमाण-
मृण्मयमीनकूर्ममकरनारिकेलकदलीपूगवृक्षकम्, क्षितिपालैश्च स्वयमाबद्ध-
कक्ष्यैः स्वाम्यर्पितकर्मशोभासम्पादनाकुलैः सिन्दूरकुट्टिमभूमीश्च मसृणयद्भि-
र्विनिहितसरसातर्पणहस्तान्विन्यस्तालक्तकपाटलांश्च चूताशोकपल्लवलाञ्छित-
शिखरानुद्वाहवितर्दिकास्तम्भानुत्तम्भयद्भिः प्रारब्धनिविधव्यापारम्, आ सूर्यो-
दयाच्च प्रविष्टाभिः सतीभिः सुभगाभिः सुरुपाभिः सुवेशाभिरविधवाभिः
सिन्दूररजोराजिराजितललाटाभिर्वधूवरगोत्रग्रहणगर्भाणि श्रुतिसुभगानि मङ्ग-
लानि गायन्तीभिर्बहुविधघर्णकादिग्धाङ्गुलीभिर्ग्रीवासूत्राणि च चितयन्तीभि-
श्चितपल्लतालेख्यकुशलाभिः कलशांश्च धवलितान्शीतलशाराजिरध्रेणीश्च
मण्डयन्तीभिरभिन्नपुटकपांसतूलपल्लवांश्च वैवाहिककङ्कणोर्णासूतसन्नाहांश्च
रक्षयन्तीभिर्बलाशनाधृतधनीकृतकुङ्कुमकल्कमिश्रितांश्चाङ्गरागांश्चावप्यविशेष-
कृन्ति च मुखालेपनानि कल्पयन्तीभिः कक्कोलमिश्राः सजातीफलाः स्फुरत्स्फी-
तस्फाटिककर्पूरशकलसचितान्तराला लवङ्गमाला रचयन्तीभिः समन्तात्साम-
न्तसीमन्तिनीमिव्यासम्, बहुविधभक्तिनिर्माणनिपुणपुराणपौरपुरंध्रियध्यमा-
नैर्बद्धैश्चाचारचतुरान्तःपुरजरतीजनितपूजाराजमानरजैकरज्यमानै रक्तैश्चोभयप-
टान्तलपरिजनप्रेङ्खोलितैश्चायासु शोष्यमाणैः शुष्कैश्च कुटिलक्रमरूपक्रिय-
माणपल्लवपरभागैरपरैरारब्धकुङ्कुमपङ्कस्थासकच्छुरगैरपरैरुज्जुजभुजिप्याभज्य-
मानमङ्गुरोत्तरीयैः क्षांसैश्च वादरैश्च दुकूलैश्च लालातन्तुजैश्चांशुकैश्च नेत्रैश्च
निर्मोकनिभैरकठोररम्भागर्भकोमलैर्निःश्वासहार्यैः स्पर्शानुमेयैर्वासोभिः सर्वतः
स्फुरद्भिरिन्द्रायुधसहस्रैरिव सन्धादितम्, उज्ज्वलनिचोलकावगुण्यमान-
हंसकुलैश्च शयनीयैस्तारामुक्ताफलोपचीयमानैश्च कञ्जुकैरनेकोपयोगपाठ्यमा-
नैश्चापरिमितैः पटपटीसहस्रैरभिनवरागकोमलद्वैकूलराजमानैश्च पटवित्तनैः
स्तरकरनिबह्निरन्तरच्छाद्यमानसमस्तपटलैश्च मण्डपैरचित्रनेत्रपटवेष्ट्यमानैश्च
स्तम्भैरञ्जवलं रमणीयं चोत्सुक्यदं च मङ्गल्यं चासीद्वाजकुलम् ।

देवी तु यशोमती विवाहोत्सवपर्याकुलहृदया हृदयेन भर्तारि कुतूहलेन जामातरि स्नेहेन दुहितरि उपचारेण निमज्जितस्त्रीषु आदेशेन परिजने शरीरेण सञ्चरणे चक्षुषा कृताकृतप्रत्यवेक्षणेषु आनन्देन महोत्सवे एकापि बहुधा विभक्तेवाभवत् । भूपतिरप्युपर्युपरि विसर्जितोद्भवामीजनितजामातृ-जोषः सत्यप्याज्ञासम्पादनदक्षे मुखेक्षणपरे परिजने समं पुत्राभ्यां दुहितृस्नेह-विक्रवः सर्वं स्वयमकरोत् ।

एवं च तस्मिन्निविधवामयं इव भवति राजकुले, मङ्गलमय इव जायमाने जीवलोके, चारणमयेष्विव लक्ष्यमाणेषु दिशुस्त्रेषु, पटहमय इव कृतेऽन्तरिक्षे, भूषणमय इव भ्रमति परिजने, धान्धवमय इव दृश्यमाने सगे, निर्वृतिमय इवोपलक्ष्यमाणे काले, लक्ष्मीमय इव विजृम्भमाणे महोत्सवे, सिंधान इव सुखस्य फल इव जन्मनः परिणाम इव पुण्यस्य यौवनं इव विभूतयौवराज्य इव प्रीतेः सिद्धिकाल इव मनोरथस्य घटेमाने, गण्यमान इव जनाङ्गुलीभिः, आलोक्यमान इव मार्गाध्वजैः, प्रत्युद्गम्यमान इव मङ्गल्यवाद्यप्रतिशब्दकैः, आहूयमान इव मौहूर्तिकैः, आकृष्यमाण इव मनोरथैः, परिष्वज्यमान इव वधूसखीहृदयैराजगाम विवाहदिवसः । प्रातरेव प्रतीहारैः समुत्सारितनि-खिलानिबद्धलोकं विविक्तमक्रियत राजकुलम् ।

अथ महाप्रतीहारः प्रविश्य नृपसमीपम् 'देव, जामातुरन्तिकात्ताम्बूल-दायकः पारिजातकनामा संप्राप्तः' इत्यभिधाय स्वाकारं युवानमदर्शयत् । राजा तु तं दूरादेव जामातृबहुमानाद्दर्शितादरः 'बालक, कश्चित्कुशली ग्रह-वर्मा' इति पप्रच्छ । असौ तु समाकर्णितनराधिपध्वनिर्धायमानः कतिचित्प-दान्युपसृत्य प्रसार्य च बाहू सेवाचतुरश्रिरं वसुन्धरायां निधाय मूर्धान-मुत्थाय 'देव, कुशली यथाज्ञापयस्वर्चयति च देवं नमस्कारेण' इति व्यज्ञा-पयत् । आगतजामातृनिवेदनागतं च तं ज्ञात्वा कृतसत्कारं राजा 'यामिन्याः प्रथमे यामे विवाहकालालयकृतो यथा न भवति दोषः' इति सन्निदृश्य प्रतीपं प्राहिणोत् ।

अथ सकलकमलवनलक्ष्मीं वधूमुख इव सञ्चार्य समवसिते वासरे, विवाहदिवसश्रियः पादपल्लव इव रज्यमाने सप्रितरि, वधूवरानुरागलवृकृत-प्रेमलजितेष्विव विघटमानेषु चक्रवाकमिथुनेषु, सौभाग्यध्वज इव रक्तांशुक-सुकुमारवपुषि नभसि स्फुरति संध्यारागे, कपोतकण्ठकर्तुरे वरयाग्रागमन-रजसीव कलुषयति दिशुखानि तिमिरे, लग्नसम्पादनसज्ज इवोजिहाने ज्योतिर्गणे, विवाहमङ्गलकलश इवोदयशिखरिणा समुत्क्षिप्यमाणे वर्धमान-धवलच्छाये ताराधिपमण्डले वधूवदनलावण्यज्योत्स्नापरिपीततमसि प्रदोषे वृथोदितमुपहसत्स्विव रजनिकरमुत्तानितमुखेषु कुमुदवनेष्वाजगाम मुहुर्मुहु-

रत्नासितस्फारस्फुरितारुणचामरैर्मनोरथैरिवोत्थितरागाग्रपल्लवैः पुरो धाव-
मानैः पादातैरत्कर्णकटकहयप्रतिहेपितदीयमानस्वागतैरिव वाजिनां वृन्दैश्चा-
पूरितदिग्भागश्चलकर्णचामराणां चामीकरमयसर्वोपकरणानां घर्णकलम्बिनां
बलिनां घण्टाटाङ्कारिणां करिणां घटाभिः घटयन्निव पुनरिन्दूदयत्रिलीन-
मन्धकारं नक्षत्रमालामण्डितमुखीं करिणीं निशाकर इव पौरन्दरीं दिश-
मारूढः प्रकटितविविधविहगत्रिरुतैस्तालावचरचारणैः पुरःसरैर्वालो वसन्त
इवोपवनैः क्रियमाणकोलाहलो गन्धतैलावसेकसुगन्धिना दीपिकाचक्रवा-
लस्यालोकेन कुङ्कुमपटवासधूलिपटलेनेव पिञ्जरीकुर्वन्सकलं लोकमुत्कुल-
मल्लिकामुण्डमालामध्याध्यासितकुसुमशेखरेण शिरसा हसन्निव सपरिवेश-
क्षपाकर कौमुदीप्रदोपमात्मरूपनिर्जितमकरकेतुकरापहतेन कार्मुकेणेव कौसु-
मेन दाग्रा विरचितवैकक्ष्यविलासः कुसुमसौरभगर्वभ्रान्तभ्रमरकुलकल-
प्रलापसुभगः पारिजात इव जातः श्रिया सह पुनरवतारितो मेदिनीं
नववधूवदनावलोकनकुतूहलेनेव कृष्यमाणहृदयः पतन्निव मुखेन प्रत्यासन्न-
लम्पो ग्रहवर्मा ।

राजा तु तमुपहारमागतं चरणाभ्यामेव राजचक्रानुगम्यमानः ससुतः
प्रत्युज्जगाम । अवतीर्णं च तं कृतनमस्कारं मन्मथमिव साधवः प्रसारितभुजो
गाढमालिलिङ्ग । यथाक्रमं परिष्वक्तराज्यवर्धनहर्षं च हस्ते गृहीत्वाभ्यन्तरं
निन्ये । स्वनिर्विशेषासनदानादिना चैनमुपचारेणोपचचार ।

नचिराद्य गम्भीरनामा नृपतेः प्रणयी विद्वान्द्विजन्मा ग्रहवर्माण-
मुवाच—‘तात, त्वां प्राप्य चिरात्खलु राज्यश्रिया घटितौ तेजोमयौ सकल-
जगद्गीयमानबुधकर्णानन्दकारिगुणगणौ सोमसूर्यवंशाविव पुष्पभूतिमुत्तर-
वंशौ । प्रथममेव कौस्तुभमणिरिव गुणैः स्थितोऽसि हृदये देवस्य । इदानीं
तु शशीव शिरसा परमेश्वरेणासि घोढन्यो जातः’ इति । एवं वदत्येव तस्मि-
नृपमुपसृत्य मौहूर्तिकाः ‘देव, समासीदति लग्नवेला व्रजतु जामाता कौतुक-
गृहम्’ इत्यूचुः । अथ नरेन्द्रेण ‘उत्तिष्ठ गच्छ’ इति गदितो ग्रहवर्मा
प्रविश्यान्तःपुरं जामातृदर्शनकुतूहलिनीनां स्त्रीणां पतितानि लोचनसहस्राणि
विकचनीलकुवलयवनानीव लङ्घयन्नाससाद् कौतुकगृहद्वारम् । निवारित-
परिजनश्च प्रविवेश ।

अथ तत्र कतिपयासप्रियसखीस्वजनप्रमदाप्रायपरिवाराम्, अरणांशुकाव-
गुण्ठितमुखीं प्रभातसंध्यामिव स्वप्नभया निष्प्रभान्प्रदीपकान्कुर्वाणाम्, अति-
सौकुमार्यशङ्कितेनेव यौवनेन नातिनिर्भरमुपगूढाम्, साध्वसनिरुध्यमानहृदय-
देशदुःखमुकैर्निमृतायतैः श्वसितैरपयान्तं कुमारभायमिवानुशोचन्तीम्,
अत्युरकम्पिनीं पतनभियेव ग्रपया निष्पन्दं धार्यमाणाम्, हृत्तं तामरसप्रति-
पक्षमासन्नग्रहणं शशिनमिव रोहिणीं भयवेपमानमानसामवलोकयन्तीम्,

चन्दनधवलतनुलतां ज्योत्स्नादानसञ्चितलावण्याकुमुदिनीगर्भादिव प्रसूताम्,
कुसुमामोदनिहारिणीं वसन्तहृदयादिव निर्गताम्, निःश्वासपरिमलाकृष्ट-
मधुकरकुलां मलयमारुतादिवोत्पलाम्, कृतकन्दर्पानुसरणां रतिमिव पुनर्जा-
ताम्, प्रभालावण्यमदसौरभमाधुर्यैः कौस्तुभशशिमदिरापारिजातामृतप्रभवैः
सर्वरत्नगुणैरपरामिव सुरासुररूपा रत्नाकरेण कल्पितां श्रियम्, स्निग्धेन बालि-
कालोकेन सितसिन्धुवारकुसुममञ्जरीभिरिव मुक्तादीधितिभिः कल्पितकर्णा-
वतंसाम्, कर्णाभरणमरकतप्रभाहरितशाद्वलेन कपोलस्थलीतलेन विनोद-
यन्तीमिव हारिणीं लोचनच्छायाम्, अधोमुखीं वरकौतुकालोकनाकुलं
मुहुर्मुहुः कृतमुखोन्नमनप्रयत्नं सखीजनं हृदयं च निर्भर्त्सयन्तीं वधूमपश्यत् ।

प्रविशन्तमेव तं हृदयचौरं वध्वा समर्पितं जग्राह कन्दर्पः । परिहासस्मेर-
मुखीमिश्र नारीभिः कौतुकगृहे यद्यत्कार्यते जामाता तत्तत्सर्वमतिपेशलं
चकार । कृतपरिणयानुरूपवेशपरिग्रहां गृहीत्वा करे वधूं निर्जंगाम । जगाम
च नवसुधाधवलां निमज्जितागतैस्तुपारशैलोपत्यकामिव श्रम्यकाभ्यकाविवा-
हाहृतैर्भूभृङ्गिः परिवृताम्, सेकसुकुमारयवाङ्गुरदन्तुरैः पञ्चास्रैः कलशैः
कोमलयणिंकाविचित्रैरमित्रमुखैश्च मङ्गल्यफलहस्ताभिरञ्जलिकारिकाभिरुद्भासि-
तपर्यन्ताम्, उपाध्यायोपधीयमानेन्धनधूमायमानाग्निसन्धुक्षणाक्षणिकोपद्र-
ष्टृदिजाम्, उपकृशानुनिहितानुपहतहरितकुशाम्, सन्निहितदृपदजिनाज्यसु-
वसमिष्पूलीनिवहाम्, नूतनशूर्पापित्तश्यामलशमीपलाशमिश्रलाजहासिनीं
वेदीम् । आरुरोह च तां दिवमिव सज्योत्स्नः शशी । समुरससर्प च वेह्लिता-
रुणशिखापल्लवस्य शिखिनः कुसुमायुध इव रतिद्वितीयो रक्ताशोकस्य समी-
पम् । हुते च हुतभुजि दक्षिणावर्तप्रवृत्ताभिर्वधूवदनविलोकनकुतूहलिनीभि-
रिव ज्वालाभिरिव सह प्रदक्षिणं बभ्राम । पाल्यमाने च लाजाञ्जलौ नखमयू-
खधवलिततनुरदृष्टपूर्ववधूवररूपविस्मयस्मेर इवादृश्यत विभावसुः ।

अत्रान्तरे स्वच्छकपोलोदरसंक्रान्तमनलप्रतिविम्बमिव निर्वापयन्ती स्थूल-
मुक्ताफलविमलवाष्पविन्दुसन्दोहदर्शितदुर्दिना निर्वदनविकारं सरोद वधूः ।
उदश्रुविलोचनानां च बान्धववधूनामुदपादि महानाक्रन्दः । परिसमापितचै-
वाहिकक्रियाकलापस्तु जामाता वध्वा समं प्रणनाम श्वशुरौ । प्रविवेश च
द्वारपक्षलिखितरतिप्रीतिदैवतं प्रणयिभिरिव प्रथमप्रविष्टैरलिकुलैः कृतकोला-
हलम्, अलिकुलपक्षपवनप्रेङ्खोलितैः कर्णोत्पलप्रहारभयप्रकम्पितैरिव मङ्गलप्र-
दीपैः प्रकाशितम्, एकदेशलिखितस्तत्रकितरक्ताशोकतरुतलभाजाधिज्यचापेन
तिर्यक्कूणितनेत्रत्रिभागेण शरमृजुकुर्यता कामदेवेनाधिष्ठितम्, एकपार्श्वन्य-
स्तेन काञ्चनाचामनकेनेतरपार्श्ववर्तिन्या च दन्तशफरकधारिण्या कनकपुत्रि-
कया साक्षालक्ष्म्येवोद्दण्डपुण्डरीकहस्तया सनाथेन सोपधानेन स्वान्तीर्णेन

शयनेन शोभमानम्, शयनशिरोभागस्थितेन च कृतकुमुदशोभेन कुसुमा-
युधसाहायकायागतेन शशिनेव निद्राकलशेन राजतेन विराजमानं वासगृहम् ।

तत्र च हीताया नववधूकायाः पराङ्मुखप्रसुप्ताया मणिभित्तिदर्पणेषु
मुखप्रतिविम्बानि प्रथमालापार्कणनकौतुकागतगृहदेवताननानीव मणिगवाक्ष-
केषु वीक्षमाणः क्षणदां निन्ये । स्थित्वा च श्वशुरकुले शीलेनामृतमिव श्वश्रू-
हृदये धर्षन्नभिनवाभिनवोपचारैरपुनरुक्तान्यानन्दमयानि दश दिनानि स्थित्वा
दत्त्वा राजदौवारिकमिव राजकुले रणरणकं यौतकनिवेदितानीव शम्बलान्या-
दाय हृदयानि सर्वलोकस्य कथं कथमपि विसर्जितो नृपेण वध्वा सह स्वदे-
शमगमदिति ।

इति श्रीबाणभट्टकृतौ हर्षचरिते चक्रवर्तिजन्मवर्णनं नाम

चतुर्थं उच्छ्वासः ।

HARSHACHARITA.

Uchchhvāsa I.

NOTES

हर्षस्य चरितमधिकृत्य कृतो ग्रन्थः हर्षचरितम्. The affixes अञ् (ञ) and छ (श्च) are added to words to denote works, according to the Sūtra 'अधिकृत्य कृते ग्रन्थे' पा. IV. 3. 87. But, according to the Vārtika 'लुवाख्यायिकाभ्यो बहुलम्', these affixes are generally omitted in the case of works called आख्यायिकाः. The हर्षचरित is an आख्यायिका, for a definition of which see Intro. p. XX. उच्छ्वासः means 'a chapter of a book.' It is a division peculiarly associated with works of the आख्यायिका class. Note verse 10 below.

In some Mss. the first verse is इच्छादि०, which contains a salutation to सरस्वती. इच्छादि...प्रभावा the power of which, in presenting the whole (world) by the successive working (प्रसरः) of the several faculties beginning with volition, is well-known. निचयः collection. Ideas are conveyed by words over which सरस्वती presides. Words are made up of letters (sounds) the production of which is explained by the following from the शिक्षा 'आत्मा बुद्ध्या समेत्यार्थान् मनो बुद्धे विचक्षया । मनः कायामिमाहन्ति स प्रेरयति मारुतम् । मारुतस्तूरसि चरन् मन्द्रे जनयति स्वरम् ।... सोदीर्घो मूर्धन्यभिहतो वक्त्रमापच मारुतः । वर्णाञ्जनयते &c.' It will be noticed that according to this quotation it is the *desire* to speak (विवक्षा = वक्तुमिच्छा) that is the first step in the evolution of वर्णैः. Separate वा (सरस्वती) आध्यायिनाम् (of those who reflect). आध्यायिनां may be connected with हृदय in the compound हृदय० or with रूप. The poet perhaps intends both. हृदयमेव कोकनदं तस्मिन् प्रतिष्ठा यस्याः which is installed in the lotus of the heart (of reflecting men). The heart is fitly compared to कोकनद which is a red lotus. 'रक्तोत्पलं कोकनदम्' इत्यमरः. In the Upanishads the heart is often spoken of as a lotus in which the supreme soul dwells. 'अथ यदिदमस्मिन् मद्गपुरे दहरं पुण्डरीकं वेदम दहरोऽस्मिन्नन्तराकाशस्तस्मिन्दन्तस्तदन्नेष्टव्यम्' छान्दोग्य 8.1.1. सरस्वती is but a शक्ति of the Supreme Soul रूपं प्रकाशयति—It is speech that manifests (conveys) objects (रूपं) to the mind. The meaning may also be 'that manifests her real nature (to those who are contemplative).' वाक् is said to be fourfold, परा, मर्यादन्ती, मध्यमा and वैखरी. This is a description of परा वाक्. The metre is वसन्ततिलका. We may also read वा ध्यायिनां or separate as वा अध्यायिनां (from इ with अधि).

Verse 1 Connect नम with शम्भवे It is usual for Sanskrit authors to begin their works with an invocation to some deity तुङ्ग शिर चुम्बते इति शुम्बी चन्द्र एव चामर तेन चारु तस्मै The head of शिव never bows down to any one else hence it is तुङ्ग Both the moon and चामर are white त्रैलोक्यमेव नगर तस्य आरम्भे मूलस्तम्भ तस्मै—who is the first pillar in constructing the city in the form of the three worlds The author looks upon शिव as the supreme deity the cause of the creation, maintenance and absorption of the Universe It is well known that in constructing a house the first pillar (whether of wood or stone) is erected on an auspicious day and with great ceremony चामरस्य may be tied on to it for the sake of beauty and auspiciousness 'नगरारम्भे हि मूलस्तम्भो भवति। तत्र च पट्टवधादिवदुक्षेपणानन्तरमुन्नते पृष्ठदशे चद्रतुल्य श्वेत चामर क्रियते इति स्थितिः' सं शङ्कर notes that other commentators construe the word शम्भु as referring also to विष्णु and ब्रह्मा " 'स्वयम्भू शम्भुरादित्य' इति नामसदृशे दृष्टत्वाद्धरे, 'शम्भू ब्रह्मनि लोचनौ इत्यभिधाकोशदर्शनाच्च ब्रह्मणोऽपि नमस्कारोऽयमित्येव वदति। व्याकुर्वते च हरिपक्षे त्रैलोक्याव्रमणकाल यदा 'यस्याग्निरास्य चौर्यमूर्धा स नाभिश्चरणी मही' इत्यभिप्रायेण तुङ्गमुच्छ्रितं घृलक्षणं यच्छिरस्तन्मुनि चद्र एव चामर तेन चारवे। ब्रह्मपक्षे चद्र स्वर्णं तमय चामरमिव चामर केशकलापः। हिरण्यकेशो हि ब्रह्मा त्रैलोक्यादीनि सर्वाननुत्तममिति " From this verse and from indications in the 2nd उच्छ्वास (देवदेवस्य विरूपाक्षस्य विधाय पूजा परमया भक्त्या) we can say that Bana was specially devoted to शिव C and T note that this verse occurs entire in an inscription (vide Indian Antiquary vol XIII p 92) of the western चालुक्य king त्रिभुवनमह II dated Saka 1006

Verse 2 हरस्य कण्ठं तस्य ग्रह तेन आनन्द तेन मीलिते (closed) अक्षिणी यस्या—Whose eyes were closed by the joy of clasping the neck of Siva कालकूटविपश्यन्स्पर्शेन जात मूर्च्छाया आगम (advent, beginning) यस्या When the gods and demons churned the ocean for jewels the first thing that came out was the poison हालाहल शिवं द्रव्यं it to save the universe from destruction The poison showed its strength by making Siva's throat dark See रामायण I 45 (निर्णयसागर ed) and मागवतपुराण VIII Compare 'अमृतमथनसमयमिव तीरावस्थितशितिकण्ठपीयमानविपश्यन्' कादम्बरी (p 193 of P) Uma (पावती) clasped the neck of Siva and closed her eyes in the ecstasy of love The poet fancies that the closing of the eyes was due to the fainting fit caused by touching the poison in the throat of शिव It is well known that poison causes fainting For the derivation of उमा see कुमारः I 26 'उ मेति माना तपसो निषिद्धा पश्चादुमारवां सुमुखी जगाम'

Verse 3. The poet in this verse after invoking deities salutes Vyāsa the author of the महाभारत and thereby shows his great reverence for him. सर्वं वेत्तीति सर्वविद् तस्यै. कविवेधसे—who is Brahmā among poets. Brahmā is called सूरज्येष्ठ; so व्यास is the best of poets. The word may also mean 'who is the creator of (the effusions of) poets.' The idea is that later poets derive their inspiration from his work. The महाभारत itself gives expression to this idea. 'इतिहासोत्तमादसाञ्जायन्ते कविबुद्धयः' आदिपर्व 2. 385; 'इदं कविवरैः सर्वैराख्यानमुपजीव्यते' आदि० 2. 389; 'यदिहास्ति तदन्यत्र यत्नेहास्ति न तत्कचित्'. यः सरस्वत्याः वर्षमिव पुण्यं भारतं चक्रे who composed the sacred (work called) Bhārata which is as it were a shower of speech. The भारत contains the choicest speech in abundance. The poet conveys another idea. यः सरस्वत्या (वाचा) भारतं पुण्यं चक्रे सरस्वत्या (नद्या) भारतं वर्षमिव. Vyāsa by his holy words sanctified भारतवर्ष (India) as the sacred river सरस्वती sanctifies भारतवर्ष. According to ancient ideas of Geography, the earth was divided into seven द्वीप (जम्बु, प्लक्ष, शात्मल, कुश, कौश्र, शाक and पुष्कर). Each of these द्वीप was subdivided into 9 वर्ष, had its own mountains and was surrounded by a sea. जम्बुद्वीप had 9 वर्ष (कुरु, हिरण्य, रम्यक, इलावृत, हरि, केतुमाल, भद्राश्व, किन्नर and भारत). Vide विष्णुपुराण II. 1-3 and मार्कण्डेय chap. 54 ff. भारतवर्ष is defined as 'उत्तरं यत्समुद्रस्य हिमाद्रेश्चैव दक्षिणम् । वर्षं तद्भारतं नाम भारती यत्र सन्ततिः ॥'. सरस्वती was a sacred river in the Panjab now lost in the sands of the great desert of India. We may also interpret 'who sanctified the line descended from भरत by his speech.' The महाभारत narrates the story of the Kauravas and Pāṇdavas who were descendants of भरत, son of दुष्यन्त and शकुन्तला. Vide आदिपर्व chap. 74. 'भरत-द्भारती कीर्तयेन्नेदं भारतं कुलम् ॥' verse 131. The word कविवेधसे may also mean 'who is a creator in the form of a poet.' A poet is often spoken of as a creator (of high thoughts and aspirations). Compare the first verse of काव्यप्रकाश and 'अपारे काव्यसंसारे कविरेव प्रजापतिः । यथासौ रोचते विश्वं तथेदं परिवर्तते' ॥ ध्वन्यालोक III. p. 222 and also अग्निपुराण chap. 339. 10.

Verse 4. कुक्कवयः bad poets, poetasters. रागेण अधिष्ठिता दृष्टिः येषाम्—whose vision (intellect) is dominated by (evil) passions (with कुक्कवयः); whose eye is dominated by redness (with कोकिलः). Poetasters are not inspired by noble and thoughts; but their effusions are due to the envy of poets and such other evil tendencies. The three word

वाचालः and कारिणः apply equally to bad poets and cuckoos and so the author compares bad poets with cuckoos वाचालः loquacious (with poets), making a noise (with cuckoos) कामकारिणः doing just as they please, that excite passion (with कोविला). Poetasters compose poems throwing to the winds all canons of good taste and sound criticism. The notes of the cuckoo are an excitant of love. According to the terminology of Sanskrit rhetoricians रति is the स्वादिभाव of शृङ्गाररस, the नायक and नायिका are the आलम्बनविभाव, वसन्त, the moon, the notes of the cuckoo are the उद्दीपनविभाव; external indications such as स्वेद are the अनुभावः and चिन्ता, जडता &c are व्यभिचारिभावः. Bana in this verse finds fault with poetasters and says that the voice of a true poet is very rarely heard amidst the din of poetasters. The com suggests another meaning, 'such is the natural charm of poetry, even bad poets give pleasure, how much more will those who are specially gifted?' But this is rather strained and not in keeping with the next verse. सु० gives another sense of कुक्कवयः 'कुक्कन्ति गृह्णन्ति चेतासि इति कुका ते च वयो मयूरप्रवरा' पक्षिणः.

Verse 5. This verse is full of puns. The plain meaning is 'Innumerable are the poets to be found in each house that can write only plain and matter of fact descriptions, like dogs (that are also numberless). Poets that possess creative genius are not many, like शरभः' जाति is another name for स्वभावोक्ति. It consists in describing objects (particularly the doings of children, lower animals &c) as they are in their various positions. 'नानावस्व पदार्थानां रूपं साक्षाद्विबुष्यती । स्वभावोक्तिश्च जातिश्चेत्याद्या सालङ्कृतिर्यथा ॥' काव्यादर्श II 8 See also भोज's सरस्वतीकण्ठाभरण III and रुद्रट's काव्यालङ्कार 7 30-31 जाति (or स्वभावोक्ति) is opposed to वक्रोक्ति, which latter was often looked upon as the soul of poetry and as something which a poet should strive for. Note 'मैषा सर्वत्र वक्रोक्तिरनयार्थो विभाव्यते । यत्तोऽस्या कविना कार्यः कोऽलङ्कारोऽनया विना ॥' भागवत II जातिभाज also means 'possessed of the common characteristic' (श्रुत्व or कवित्व). The idea is —the most wretched cur and the best hound are both dogs : & they possess the जाति (species) श्रुत्व in common, but there is great disparity in their worth, so poetasters (कुक्कवयः) possess the जाति कवित्व in common with poets of genius असरया also means 'of no account, useless (with poets), that do not fight' (with dogs) 'मृधमा-स्वन्दन संख्य समीक सापराधिरम्' इत्यमरः. उत्पादकाः उद्गताः पादकाः (पादाः)

श्रेयं that have feet upwards (growing on their backs). शरभः—शरभ is a fabulous animal with eight legs and stronger than a lion. See वनपर्व chap. 119 for the story of a dog that was successively turned into a leopard, a tiger, an elephant, a lion and lastly into a शरभ 'अष्टपादूर्ध्वनयनः शरभो वनगोचरः। स सिंहं हन्तुमागच्छन्मुनेस्तस्य निवेशनम् ॥' verse 13.

Verse 6. In this verse Bāṇa speaks of so-called poets that are merely plagiarists. अन्य—वृत्त्या by (merely) changing the words of other (poets). बन्ध...गूह्यैः by concealing the distinctive marks of their compositions. अना...भाव्यते a poet without being (expressly) declared (to be so) is revealed to be a thief (a plagiarist) in the midst of the good. The idea is:—the composition of a plagiarist is seen in its true light by the good, though there is no express declaration that it is merely a patchwork. The words अना...मध्ये may also mean 'who is not esteemed among the good.' This meaning also suits the word चौरः. We can also separate as अना आख्यातः 'he (the plagiarist or the thief) is not counted a man'. ना is the nom. sing. of नृ. बन्ध...गूह्यैः—the idea (according to the com.) is:—great poets compose works containing particular words like श्री, लक्ष्मी in particular verses or in some particular order. The plagiarist in copying suppresses such indications. बन्धः also means the arrangements of the letters of a stanza in a particular way, such as खड्गबन्ध, शङ्खलाबन्ध, सर्वतोभद्र. Or बन्धचिह्न may be used in a general sense viz. 'the characteristic style of a good composition.' 'बन्धः पदरचना' वामन's काव्यालंकारसूत्रवृत्ति 3. 1. 4. A thief also changes colour i. e. his face becomes pale (when challenged in the midst of the good). He also tries to conceal the marks left (in his flesh) by the chains (with which he was bound when caught). Although a thief conceals these marks and so is not declared to be a thief (अनाख्यात), yet by the pallor that comes over his face when challenged he is revealed in his true light.

Verse 7. The author in this verse points out that the poets of particular countries exhibit only a few poetic excellences in their works and not all. श्रेय...च्येत् Among the northern (poets), a work most exhibits puns. श्रेय is of two kinds, शब्दश्रेय and अर्थश्रेय. In the first a particular word when used gives rise to different senses; but if that word be omitted and a

synonym substituted, then the double meaning vanishes *e g* बालेबोधानमालेय सालकाननशोभिनी Here take the word सालः as meaning सालक (अलकै सह) आनन तेन शोभिनी (with बाला) and सालाना कानन तेन शोभिनी (with उद्यानमाला) If for सालक we substitute सकुन्तल then the श्रेय vanishes In अर्थश्रेय, even if we change the words, there are two meanings *e g* 'उदयमयते दिव्या लिन्य निराकुम्भेतरा नयति निधन निद्रामुद्रा प्रवर्तयति क्रिया । रचयतिरारां सैराचा रप्रवर्तनवर्तन वत वत लसत्तेन पुञो विभाति विभाकर ॥' काव्यप्रकाश X (Here a king called विभाकर and the Sun are both praised) अर्थमानकम्—The poets of the west care only for the meaning (they do not exhibit charm of style or figures of speech) उत्प्रेक्षा is a figure of speech To explain it briefly, it consists in representing (poetically, not through mistake) one thing as another thing or in representing a particular effect as due to some cause other than the real one or representing something done with one motive as due to another It is generally introduced by such words as मन्ये, शङ्क, ध्रुव or इव (as it were) Bana's works bristle at every step with this figure The verse 'हरकण्ठ' is a good example of उत्प्रेक्षा गौडे डम्बर among Gauda poets there is only show of words (high-flown language) Their works do not contain charming thoughts or such qualities as perspicuity &c Dandin, who was at least a contemporary of Bana, if he was not earlier still, speaks of two literary styles (रीति), viz., वैदर्भी and गौडी He says that ten Gunas (such as प्रसाद, माधुर्य and ओज) are the essence of the Vaidarbhi style, while the Gaudī style is the reverse of the Vaidarbhi (काव्यादर्श I 41-42) He tells us that the Gaudas were very fond of अनुप्रास (काव्यादर्श I 54) and that even in verse they employed long compounds (काव्यादर्श I 80) वामन says in his काव्यालङ्कारसूत्रवृत्ति (I 2 12) 'समस्तास्तुद्वयपदामोज कातियुगाविताम् । गौडीयामपि गायन्ति रीति रीतिविचक्षणा ॥' गौड is the district of Gaur, central part of Bengal, formerly it extended from बङ्ग to the borders of Orissa

Verse 8 नवोर्थ —a new topic (*i e* a subject not dealt with by former writers) or a striking subject or meaning This refers to the imaginative side of a poet's mind, called प्रतिभा by Sanskrit rhetoricians 'प्रज्ञा नवनवोन्मेषशालिनी प्रतिभा मता' जातिरग्राम्या description of nature or objects that is not vulgar For जाति, see above p 4 दण्डी gives the following as examples of ग्राम्य and अग्राम्य ways of description respectively, although the mean

ing is the same. 'कन्ये कामयमानं मां न त्वं कामयसे कथम्। इति ग्राम्योऽयमर्थात्मा वैरस्याय प्रकल्पते ॥ कामं कन्दर्पचाण्डालो मयि वामाग्निं निर्दयः । त्वयि निर्भत्सरो दिष्ट्येव्यग्राम्योऽर्थो रसावहः ॥' (काव्या० I. 63-64). जाति also means a particular class of metres regulated by Mātrās, such as आर्या. Compare 'पद्यं चतुष्पदी तच्च वृत्तं जातिरिति द्विधा' काव्या० I. 11. जाति also means 'a composition or verse in which the same words represent Sanskrit or Prakrit.' Both these meanings are not suitable here. शेषः—for explanation, see the preceding verse. अट्टिष्टः not laboured. 'व्यवहितार्थप्रत्ययं द्विष्टम्' काव्यालङ्कारसूत्र II. 1. 21. स्फुटो रसः A sentiment (which is the subject matter of a poem) that is easily understood. रस is the soul of Kāvya. It is that sentiment which rules a composition and which is the object of the poem to present to the mind of the reader. Rasas are eight शङ्कार, वीर, करुण, हास्य, रौद्र, भयानक, वीभत्स, अद्भुत. Some add a ninth रस viz. शान्त. विक...बन्धः—The Com. says 'उदारतालक्षणबन्ध-सुगुण्युक्तः यत्र सति नृत्यन्तीव पदानि प्रतिभासन्ते.' In this he follows वामन's काव्यालङ्कारसूत्र III. 1. 22 'विकटत्वमुदारता'—वृत्ति "बन्धस्य विकटत्वं यदसी उदारता । यस्मिन्सति नृत्यन्तीव पदानि जनस्य वर्णभावना भवति तत् विकटत्वं लीला-यमानत्वमित्यर्थः । यथा 'स्वचरणविनिविष्टैर्नूपुरैर्नर्तकीनां शण्डिति रणितमासीत्तत्र चित्रं कलं च' । न पुनः 'चरणकमलकलस्रैर्नूपुरैर्नर्तकीनां शण्डिति रणितमासीन्मञ्जु चित्रं च तत्र.'" This means that in विकटत्व the sound must be an echo to the sense. C and T translate 'language rich in sonorous words.' The author in our opinion rather refers to ओजोगुण about which दण्डी says 'ओजः समासभूयस्त्वमेतद्वचस्य जीवितम् । पयोऽप्यदाक्षिणात्यानामिदमेकं परावणम् ॥' काव्या. I. 80. कृत्स्न...ध्वजम् all this it is difficult to find in one composition.

Verse 9. किं...काव्येन what is the use of the poetry of that poet? C and T translate 'what has that poet to do with poetry?' This does not yield a good sense. Construe यस्य सर्ववृत्तान्तगामिनी भारती जगन्नयं न व्याप्नोति सर्ववृत्तान्तगामिनी भारती कथेव (सा यथा जगन्नयं व्याप्नोति)—whose Muse comprehending the furthest limit of metrics does not cover the three worlds (i. e. does not become well-known in the world) like the Bhārata story. सर्वेषां वृत्तानां (metres) अन्तं गच्छति इति (with Muse); सर्वान् वृत्तान्तान् (इतिहासान्) गमयतीति that conveys all sorts of narratives (with भारती कथा). The Mahābhārata contains numerous episodes.

Verse 10. Here Bāṇa offers his meed of praise to the authors of आख्यायिकाs that preceded him. आख्यायिकाs were composed from very ancient times. Vide Introduction p. XIII.

For a definition of आख्यायिका given by भामह, see Introduction p XX The salient points are that it is in prose, has a high topic, is divided into sections called उच्छ्वास, contains verses in the वक्त्र and अपरवक्त्र metres which suggest coming events The साहित्यदर्पण (परिच्छेद VI) calls the sections आश्वास वक्त्र श्रुता how are those princes among poets, i.e. the authors of आख्यायिकास, not to be praised? (i.e. they deserve the highest praise) उच्छ्वासाद्वा unwearied even at the end of an उच्छ्वास i.e. who are able to compose another उच्छ्वास equal in merit to its predecessor येषां स्वती in whose verses (in the वक्त्र metre) the goddess of speech dwells In the वक्त्र metre, there are eight syllables in each पाद as in अनुष्टुप् It is defined as 'नाघाजसौ स्वातामभ्यर्षोऽनुष्टुभि रयातम्' After the first letter in each पाद there should be no नगण nor मगण and after the first four letters there should be a यगण उच्छ्वासा सिद्धा —conveys another idea A man who is tired heaves out a deep breath There is an apparent विरोध in saying that they are not exhausted even when they are breathing hard कवीश्वरा may also mean 'the omniscient gods' i.e. the creator (the plural being used for श्रेय or to show respect) The supreme spirit is often called वक्त्रि in the Upanishads and the Gita 'कविं पुराणमनुशासितार' &c गीता 8 9, 'वविर्मनीषी परिभू स्वयम्भू' ईशावास्योपनिषद् 8 उच्छ्वासा सिद्धा would mean 'not exhausted or afflicted even at the end of the Universe' In the Upanishads the Universe containing the Vedas the Heavens, the earth &c is said to be the नि शसित of the Supreme 'अस्य महतो भूतस्य नि शसितमेतत्पद्वेदे अस्वैवैतानि नि शसितानि' बृहदारण्यकोपनिषद् II 4 10 वक्त्रे सरस्वती The goddess of speech is often poetically described as dwelling in the mouth of Brahma Compare 'चतुर्मुखमुखाभोजवनहसवधूर्मम । मानसे रमता तिल्य सर्पशुद्धा सरस्वती ॥' काण्वादर्श I 1

Verse 11 Construe कर्णगोचरं गतया वासवदत्तया नूनं कवीनां दर्पं अगल्भं कर्णगोचरं गतया पाण्डुपुत्राणां शक्त्या इव कवीनां (दर्पं अगल्भं) The pride of poets indeed melted away on account of वासवदत्ता when it reached their ears, just as the pride of Drona vanished when the missile of the sons of Pandu given by Vāsava (Indra) came near Karna वासवदत्ता—This seems to be the work of Subandhu It is a कथा technically so called Vide Introduction p XX It cannot be the आख्यायिका वासवदत्ता mentioned by Patañjali (Introduction p XIII) The authors of आख्यायिकास came in for high praise in the preceding verse We

naturally expect that in this verse the author should refer to another class of works. In this Introduction Bāṇa assigns only one verse to each of the poets or works mentioned below. There is no reason why he should depart from that rule in the case of आख्यायिका. A कथा is very much like an आख्यायिका and so it is but proper that the वासवदत्ता of सुबन्धु (being a कथा) should receive encomiums after the authors of आख्यायिकाs, if सुबन्धु preceded Bāṇa, as we hold. कवि also means द्रोण. The plural कवीनां may be explained as due to the exigencies of श्लेष or as expressing respect. द्रोण was the son of भरद्वाज 'भरद्वाजस्य च स्कन्धं द्रोण्यां शुक्रमवर्धत । महर्षेऽयमपस्तम्बाद् द्रोणो व्यजायत ॥' आदिपर्व 63. 6. कवि is a name for शुक्र and so indicates द्रोण. The story of कर्ण, the son of कुन्ती, is well-known. The reference seems to be to the defeat of कर्ण by भीम (vide द्रोणपर्व chap 129, 131, 133). We may also construe कवीनां पाण्डुपुत्राणां (दर्पः) कर्णगोचरं गतया वासवदत्तया शक्त्या इव (अगलत्) 'as the pride of the wise sons of Pāṇḍu melted away through the javelin that was given by इन्द्र and that came to the hands of Karna. Karna was a generous man. Once Indra who was interested in Arjuna came to Karna as a Brāhmana and begged of him his divine armour and ear-rings. Karna true to his word gave Indra what he wanted. Indra being pleased with Karna gave him a शक्ति that would kill one महारथी whoever he might be. See आदिपर्व chap. 111. 'ददौ शक्तिं सुरपतिर्वाक्यं चेदमुवाच ह ॥ देवासुरमनुष्याणां गन्धर्वो-रगरक्षसाम् । यमेकं जेतुमिच्छेथाः सोऽनया न भविष्यति ॥' verses 29-30.

accordance with the rules of poetics (with गद्यबन्ध), who makes the four Varnas follow the rules prescribed for each (with नृप) It was the canon of rhetoricians that माधुर्यगुण was most appropriate in झङ्कार and करुण, and ओज in वीररस माधुर्य consists in employing letters from कृ to म्, except ट्वर्ग, preceded by the nasals of their class, and that in ओज one should employ conjunct consonants joining the first and second or third and fourth letters of each class, ट्वर्ग, झ and ष 'ट्वर्गवर्जिता स्पर्शा स्वस्ववगान्तशेसरा । लघुरेफलकारौ च चोमला परिकीर्तिता ॥ रेफेन यस्य कस्यापि योग आद्यतृतीययो । स्वोत्तराभ्या तुल्ययोर्वा पर्याष्टगण शपो ॥' रत्नापण on प्रतापरुद्र भट्टारहरिचन्द्र is no more than a mere name to us His prose composition has not yet been discovered There is a poem called धर्मशर्माभ्युदय written by a Jain writer हरिचन्द्र A verse of the Gaudavaho (Vide Intro p XII) speaks of a हारियन्द (Prakrit for हारिचन्द्र) बन्ध Is this a reference to this हरिचन्द्र ?

Verse 13 The principal sentence is सातवाहन सुभाषितै रत्नैरिव कोशमकरोत्—सातवाहन made a treasure with fine sayings as with jewels अविनाशिनम् Immortal (as applied to the collection of सुभाषितs), inexhaustible (with the treasure of jewels) अग्राम्यम्—not vulgar or indecent : e refined (with सुभाषितकोश) not produced in villages (with रत्नकोश) Jewels are found in the sea or in mines (not in villages) विशुद्धा जाति स्वभावोक्ति येषु (with सुभाषितै), विशुद्धा जाति येषा (with रत्नै) of purest character विशुद्धनातिभि means the same thing as 'जातिरग्राम्या' above कोश— a collection of verses that are unconnected with one another : e the same subject does not run through them all It also means 'a treasure' 'कोश श्लोकसमूहस्तु स्यादन्योन्यानपेक्षक' साहित्यदर्पण VI See also वाच्यादर्श I 13 "मुक्तक कुलक कोश सङ्घात इति तादृश । सर्गवधाद्रूपत्वादनुक्त पद्यविस्तार ॥" In this verse the author seems to praise the गाथासप्तशती of हाल That work consists of 700 Prakrit verses It is a collection of verses composed by हाल (सप्तशती I 3) in the Ārya metre (which is a subdivision of जाति for which see p 7) 'मानाभिर्गणना यत्र सा जातिरिति वादयप । अभिपुराण chap 337 22 सातवाहन (Prakrit सालाहण) is identified by हेमचन्द्र with हाल 'सालाहणमि हालो' देशीनाममाला VIII 66 In the अभिधानचिन्तामणि we have 'हाल स्यात्सातवाहन' हाल seems to us to be an abbreviated form of the Prakrit सालाहण (स and ह् being often interchanged even in modern vernaculars like the Gujarati) क्षीरस्वामी quotes several verses enumerating the names

of famous emperors of old among whom occurs हार 'हारः स्वाच्छा-
लिवाहनः'. A king सातवाहन is connected with गुणादय the author
of the बृहत्कथा, for which see verse 17. सुभाषित is defined as
'पुराणेभ्यतिहासेषु तथा रामायणादिषु । वचनं सारभूतं यत्तत्सुभाषितमुच्यते ॥'.

Verse 14. प्रवरसेनस्य कुमुदोज्ज्वला (कुमुदवत् उज्ज्वला) कीर्तिः सेतुना
सागरस्य परं पारं प्रयाता कुमुदोज्ज्वला (कुमुदेन तदाख्येन वानरसेनापतिना) उज्ज्वला
कपिसेना सेतुना सागरस्य परं पारमिव प्रयाता. The author here praises the
Prakrit poem called सेतुबन्ध or रावणबन्ध. Bāṇa is engaged in this
Introduction in celebrating the names of authors and their
works. Hence it follows that प्रवरसेन was the author of सेतुबन्ध.
There is a tradition that the सेतुबन्ध was composed by कालिदास
and that प्रवरसेन was only the patron of that great poet. Bāṇa's
words at least do not lend any support to this tradition. The
Rājataranginī speaks of several kings of Kashmir that bore
the name प्रवरसेन. At the command of हर्ष-विक्रमादित्य of उज्जयिनी the
kingdom of काश्मीर was offered to a poet मातृगुप्त who is often
identified with कालिदास without any reason beyond the fact
that both names mean the same thing. When at Harsha's
death मातृगुप्त abdicated the throne, प्रवरसेन (II) ascended it
and generously treated मातृगुप्त; vide राजतरङ्गिणी III. 125-323.
Daṇḍin says that the language of the country of Mahārāṣṭra
is Prakrit *par excellence* and that the सेतुबन्ध is composed in
(महाराष्ट्री) प्राकृत. 'महाराष्ट्राश्रया भाषां प्रकृष्टं प्राकृतं विदुः । सागरः सुक्तरत्नानां
सेतुबन्धादि सन्मयम् ॥' काव्यादर्श I. 34. If, as tradition says, the
author of the सेतुबन्ध was a king, may we hazard a conjecture
that he may have been one of the Vākātaka kings? In the
Chammak and Sivani copperplate grants (C. I. I. III pp. 235,
243) we have two प्रवरसेनस of the Vakātaka family. In the
army of the monkeys कुमुद was a commander. 'शरभः कुमुदो
वह्निर्वाहनरो रम्म एव च ॥ एते चान्ये च बहवो वानराः कामरूपिणः ।' रामायण
किष्किन्धा 39. 37-38. The monkeys under the supervision of
their leader नल, son of विश्वकर्मा, constructed the bridge by
means of which they crossed over to लङ्का. See युद्धकाण्ड chapter
22. 74-75 'तानि कोटिसहस्राणि वानराणां महौजसाम् ॥ वान्तः सागरे सेतुं
जग्मुः पारं महोदधेः ।'. The Com. construes प्रवरसेनस्य also with
कपिसेना 'प्रवे घृते रसो येषां ते प्रवरसाः वानरास्तेषामिनः स्वामी, प्रवरा च सेना
यस्य सं सुग्रीवश्च'. According to this प्रवरसेन is सुग्रीव (प्रवरस-इन),
because he was the master of monkeys who have a liking for
leaping or because he had an excellent army. कुमुद is a white
lotus and कीर्ति is poetically represented as white.

Verse 15 Bana here eulogises the dramatist Bhasa Kalidasa speaks of him in his *मालविकाग्निमित्र* as very famous For a reference to him in the *Gaudavaho* see p. XII of the Introduction The *सरस्वतीकण्ठाभरण* quotes the verse 'भासयत्यपि भासादौ कविवर्गे जगन्नयीम् । केन याति निबन्धार कालिदासस्य दासताम् ॥' The *सूक्तिमुक्तावलि* quotes a verse of राजशेखर about भास 'भासनाटकचक्रः सिद्धेनै क्षिते परीक्षितुम् । स्वप्रवासवदत्तस्य दाहकोऽभूत् पावक ॥' Petersons Intro to *सुमापितावलि* pp 80 81 Until very recently it was believed by all that Bhasas dramas were lost Mr T Ganapatisastri of Trivandrum has published about thirteen plays the authorship of which he ascribes to Bhasa on several grounds We have our own doubts as to whether the plays now put forward are the genuine works of Bhasa But obvious considerations prevent us from entering into that question here The principal sentence is भास नाटकैः देवकुलैरिव यशो लेभ सून रम्भै — सूत्रधारेण कृत आरम्भ येनाम्—that had an introduction spoken by the manager of the stage (with नाटकैः), that were constructed by architects (with देवकुलैः) बह्व्यो भूमिका येन, बह्व्य भूमय येन—in which there are numerous characters (with नाटकैः), in which there are several stories The affix क् is optionally added to all बहुव्रीहि compounds सप्ताके containing पताका (with नाटकैः), possessed of banners (with देवकुलैः) पताका is a term in dramaturgy There are five अर्थप्रकृतिसः (the leading sources of the principal object in a drama) *विजयः*, *विन्दुः*, *पताका*, *प्रवरी* and *कार्यं* पताका is defined by भरत 'यद्वृत्तं हि परार्थं स्वात्मधानस्योपकारकम् । प्रधानवच्च यल्येत सा पताकेति कीर्तिता ॥' *नाट्यशास्त्र* 19 23 It is an episode which has no purpose in itself, but is put in by the author for serving as a foil to the principal theme, *e.g.* the representation of the career of सुग्रीव when the principal theme is रामचरित The *दशरूप* says 'प्रासङ्गिकं परार्थस्य स्वाधो यस्य प्रसङ्गतं । सानुबन्धं पताकास्य प्रवरी च प्रदेशमाह ॥' I 13 On this धनिक's comment is 'दूरं यदनुवर्तते प्रासङ्गिकं सा पताका । सुग्रीवादिवृत्ता तवत् । पताकेवासाधारणनायकचिह्नवत्तदुपकारित्वात् । यदल्पं सा प्रवरी श्रवणादिवृत्तान्तवत्' The *साहित्यदर्पण* defines पताका as 'व्यापि प्रासङ्गिकं वृत्तं पताकत्वमभिधीयते' This is quite different from पताकास्थानम्, which is of four kinds See *साहित्यदर्पण* VI for it It is not to be supposed that Bhasa alone among the dramatists before Bana wrote plays that were commenced by सूत्रधारः or that contained varied dramatic personae or पताकाः Bana's only object is to show by taking three paronomastic clauses, similarity between temples and dramas

Verse 16. In this verse Bāṇa offers a very glowing tribute of praise to the prince of Sanskrit poets. Translate 'who indeed does not feel delight the moment the fine sayings of Kālidāsa are uttered, sayings which are sweet and agreeable (सान्द्र) like sprays of flowers?' The idea is that even men of ordinary intelligence are delighted with Kālidāsa's sayings, much more therefore will those possessed of high critical faculty find delight in them. वा does not mean 'or' here. It is to be connected with कस्य (कस्य वा न प्रीतिर्जायते), the meaning being 'I should like to know who is not &c.' Compare for this use of वा 'परिवर्तिनि संसारे मृतः को वा न जायते.' Note also the use of इव in a similar way 'परेस्त्वदन्यः कश्चापहारयेन्ननोरमामात्मबधूमिव श्रियम् ॥' किराताजुनीय I. 31. निर्गतासु when uttered by anyone (with सुक्तिषु); come out (मञ्जरीषु). The मञ्जरी also is fragrant and thick or glossy (सान्द्र). The reading मधुरसाद्रांसु (wet with sweet juice) is not so good, as it cannot be well construed with सुक्तिषु. This verse indicates, in our humble opinion, that Kālidāsa was an household word in the days of Bāṇa and that therefore the former preceded the latter by a long interval of time.

Verse 17. The principal sentence here is—बृहत्कथा हरलीला इव कस्य विसयाय नो (मवेत्)—In whom would the बृहत्कथा not cause marvel, as the sportive action of Ś'iva does? The बृहत्कथा here spoken of is a work in a Prakrit dialect called पैशाची ascribed to गुणाढ्य. The original work in पैशाची is not now extant. But it is certain that in the 11th and 12th centuries of the Christian era it was available. We have abridgments of the work in Sanskrit compiled by two Kashmirian Pandits, Kshemendra (11th century) and Somadeva (12th century). सोमदेव tells us in the कथासरित्सागर 'यथामूलं तथैवैतन्न मनागप्यतिक्रमः । ग्रन्थविस्तरसंक्षेप-मात्रं भाषा च भिद्यते ॥' I. 1. 10. A third redaction of the ancient बृहत्कथा was issued by a French Scholar M. Lacôte. See J. R. A. S. for-1906 p. 689 for a Tamil work based upon the बृहत्कथा. Why the book was written in पैशाची is explained in the 6th and 7th chapters (तरङ्ग) of the first लघ्वक of the कथासरित्सागर. The story resembles that of the sibylline books. गुणाढ्य was originally a minister of शतवाहन king of the Deccan. Being defeated in a wager he went to the विन्य forest, learnt पैशाची, wrote a work in his own blood containing seven lakhs of verses. When the king would not receive a strange

work like that, गुणादय read each page and burnt it. Ultimately the king sent for गुणादय when only a lakh of verses remained. For references to गुणादय and his बृहत्कथा see Introduction p. XXII (footnote). According to the कथासरित्सागर, गुणादय had to forego संस्कृत, प्राकृत and देशभाषा. We hazard the conjecture that पैशाची was the name given to Pālī or some dialect similar to it by गुणादय to prove true to his word or by others before him in derision as the language of the Buddhist heretics (who would be no better than पिशाच to orthodox Indians). The बृहत्कथा excites wonder on account of the marvellous stories it contains समुदीपित कन्दर्प यथा by which passion is excited (with बृहत्कथा). The बृहत्कथा, to judge from its abridgments, contained numerous stories of love and intrigue. The Com explains in another way also 'समुदीपित प्रकाशित ख्यातिं नीत कन्दर्पो नरवाहनदत्तो यस्यामिति । स हि कामाक्ष इति आगम' नरवाहनदत्त was the son of वत्सराज and वासवदत्ता and was crowned king of the विद्याधर 'गगनादुच्चचारैव काले तस्मिन्सरस्वती ॥ कामदेवावतारोऽयं राजाजातस्तत्तवात्मज । नरवाहनदत्त च जानीधेनमिहाख्यथा ॥' कथासरित्सागर 4th लम्बक 3rd तरङ्ग verses 72 73 समुदीपित कन्दर्प यस्याम् or यथा (with हरलीला) by which Cupid was burnt up. Or we may separate समुद् and दीपितकन्दर्पा समुद् (मुदा सह) = सहर्पा full of joy मदन wanted to help the gods against the demon तारक who was destined to be killed by the son of शिव. In order to induce शिव to marry पार्वती Cupid was about to shoot his flowery arrow, when Siva, coming to know his intention, burnt him to ashes in wrath with the fire from his third eye इत गौर्या प्रसाधन (his accomplishment : i.e. propitiating) यस्याम्. The Com explains in two ways गौरी was a goddess presiding over some विद्या which was propitiated by नरवाहनदत्त. The other is a strained explanation 'गौरी प्राप्तिं पूरयति गौरीप्र । साधनं परिवरन्धो यथाप्रस्तावो यस्याम् । गौरिप्रेरितेन हि हरेण तथा तस्यां परिवरन्धो कृतो यथा सास्तीव पिप्रिये' The story narrated in the बृहत्कथा was first given to पार्वती by शिव. Vide बृहत्कथामञ्जरी I 1. There is no necessity to divide the words in an unusual way (as गौरीप्र and साधन). The simple meaning is — शिव propitiated गौरी by telling her the original story of the बृहत्कथा प्रसाधन also means 'decoration (with हरलीला)'.

Verse 18 This is a very hard verse. Various interpretations have been proposed. The Com takes आदित्यराज to be some poet and explains उत्साह as 'beating time in dancing' and then quotes the explanations of others 'उत्साहो नृत्ते तालवि

शेषः । उदीर्यमाणगीत्याधारभूतपदोपचारात्काव्यमप्युत्साह इति केचित् । यत्र पूर्वं श्लोकेनार्थ उपक्षिप्यते पश्चात्स एव गद्येन वितन्यते मध्ये वृत्तनिबन्धश्च भवति स परिसमाप्तार्थ उत्साह उच्यते इत्यन्ये'. In construing this verse we have to remember two things. Firstly, in the preceding verses Bāṇa eulogises eminent poets and their works; so it is not unnatural to expect that आद्वराज is the name of a poet. Secondly, in the following verse the author in a strain of humility says that he is taking a bold step in writing an Ākhyāyikā about his patron Harsha. He intimates that he has no intention to rival the works of the great poets of old, but that his sole motive is to give expression to his admiration for his patron. The plain meaning is 'my tongue, as if drawn inwards by the Utsāhas composed by Ādhyarāja, does not set about to write a poem'. The idea is that the Utsāhas of आद्वराज are such works of genius that I (बाण) cannot embark on making an effort in the same direction for fear of being ridiculed when my puny gifts are compared by people with the giant intellect of आद्वराज. The idea conveyed by हृदयस्यैः स्मृतैरपि is this—Bāṇa had studied the उत्साहs of आद्वराज and so they were हृदयस्य. As they were हृदयस्य (and so inside the body) they may be fancied as able to draw his tongue in. But the works of आद्वराज were not bodily present in Bāṇa's heart. They were only remembered. In order to draw anything, the presence of the person drawing is necessary. But in the case of the उत्साहs their very memory (the mere memory of their worth and greatness) is sufficient to draw his tongue in (i. e. to prevent Bāṇa from writing any poetic work). This is the force of the word अपि in स्मृतैरपि.

Who आद्वराज was and what were the उत्साहs he composed it is difficult to say. The alternative explanations given by the com. convey some idea of what they may have been. According to the commentator रत्नेश्वर on the सरस्वतीकण्ठाभरण, आद्वराज is another name of शालिवाहन who encouraged the study of Prakrit (vide Intro. p. X footnote). Against accepting this interpretation the only objection is that Bāṇa has already praised सातवाहन (who is the same as शालिवाहन) in verse 13. Peterson thinks that it is a mistake to take आद्वराज as a proper noun (Intro. to Kādambari p. 96). He regards आद्वराज as almost the same as आचराज. He takes उत्साह to mean 'brave deeds'. Some MSS. read आचराज but that

seems to be an emendation due to the difficulty of explaining आद्वयान One edition reads 'कृतोच्छासै' which also seems to be an unauthorised emendation Pischel held that आद्वयान was Harsha himself (J R A S for 1903 p 830) But it is not clear why Harsha should be called आद्वयराज Some take the verse in a sarcastic sense If आद्वयान is शातिवाहन (or सातवाहन), we know how he discouraged (the opposite of उत्साह) गुणाद्वय when the latter brought his strange work of seven lakhs of verses But several objections can be urged against this way of explaining the verses There is no reason why Bana should indulge in sarcasm against a famous king that died several centuries before him Besides this sense does not fall in well with the next verse Mr F W Thomas is troubled by the word अपि in स्मृतैरपि and thinks that the reference may be to some psychological doctrine according to which memory does not reside in the heart (J R A S 1903 p 830)

Verse 19 तथापि although I am afraid of the ridicule that may be poured upon me in striving to reach the position of a poet of the eminence of आद्वयान नृपते चापलम् through my devotion to my king (Harsha) I being undismayed and eager to carry out (my undertaking), make bold to plunge with my tongue in the ocean of Ākhyāyikā He means that he is going to write an आख्यायिका about हर्ष and sing his praises with his tongue That is a rash undertaking (चापल) for one like him Separate भक्त्या अभीत अभीत may also mean 'being surrounded : e protected all round (अभि + इत) ध्रुवन Swimming ध्रुवन एव चापलम् It is a rash act to plunge in the deep ocean निर्वहणे आकुल would also mean 'anxious to go across to the other side (with one who plunges into the ocean)

Verse 20 Here आख्यायिका is compared to a bed (शय्या) सुख लिता (सुखेन प्रबोध ज्ञान तेन ललिता) charming on account of conveying knowledge with ease or charming on account of its being easy to understand The Vedas and Sastras contain injunctions laying down how one should act Poetry like a bitter pill coated with sugar inculcates good conduct and abstinence from sin in a sweet persuasive manner Compare 'स्व दुःखाव्यसोमिश्च शास्त्रार्थमपि मुञ्चते । प्रथमालीढमधु पिवन्ति कटु भेषजम् ॥', compare also 'कटुकौषधवच्छास्त्रमविद्याव्याधिनाशनम् । आहारचमृतवरान्वयमिति चापलम् ॥' काव्यालङ्कारकामधेनु सुख ललिता that is agreeable

because one rises from it in a happy mood (with शय्या). सुखः प्रबोधः (waking up from sleep) तेन ललिता. शोभनानां वर्णानां पट्टना (arrangement) तेन उज्ज्वलैः (शय्यैः). See above p. 10 as to the employment of particular letters for a particular purpose. सुवर्ण...उज्ज्वलैः brilliant on account of being overlaid with gold or on account of the combination of agreeable colours (with प्रतिपादकैः). प्रतिपादकैः that convey sense (with शय्यैः); with the feet (of the bed). शय्या is used in another sense also. It means 'such a collocation of words in a poem that no word can be substituted by another without marring the beauty of the poem. 'या पदानां परान्योन्यमैत्री शय्येति कथ्यते' प्रताप-रुद्र (वृत्ति—पदनिनिमयासहिष्णुत्वाद्बन्धस्य पदानुगुण्यरूपा शय्या). वाण employs the word in this sense in the कादम्बरी 'स्फुरत्कलालपविलासकोमला करोति रागं हृदि कौतुकाधिकम् । रसेन शय्यां स्वयनभ्युपागता कथा जनस्याभिनवा वेधुरिव ॥' (Intro. 8th verse). The words सुखं, सुवर्णं and प्रति- mean the same thing with शय्या in this sense as with आख्यायिका. The अग्निपुराण says that शय्या is the same as मुद्रा 'अभिप्रायविशेषेण कवि-शक्तिं विवृण्वती । मुद्रायायिनीति सा मुद्रा सैव शय्यापि नो मते ॥' 342.26.

Verse 21. ज्वलन् प्रतापज्वलनः एव प्राकारः तेन कृता जगन् रक्षा येन who protects the world by the rampart-wall (प्राकारः) of the fire of his glorious valour. सकलानां प्रणयिनां मनोरथाः तेषां सिद्धौ श्रीपर्वतः Who is a श्रीपर्वत in fulfilling the desires of all suppliants. प्रणयिन् a friend, or one who comes with a request. श्रीपर्वत is a mountain in Telingana sacred to शिव. 'श्रीपर्वते महादेवो देव्या सह महाशक्तिः । न्यवसत्परमप्रीतो ब्रह्मा च त्रिदशैः सह ॥' वनपर्व 85. 19-20. The story runs that लक्ष्मी practised penance there and secured the boon of always reclining on the chest of Vishnu. Compare 'श्रीपर्वताश्रयवार्तासहस्राभिधेन जरद्द्रविडधार्मिकेण (p. 237 of कादम्बरी Peterson's ed.).

P. 2 ll. 20—28 एव... प्रादुरभवन्. अनुश्रूयते lit. it is heard i. e. it is handed down by tradition. किल indicates 'as the story goes,' 'वार्तासम्भाव्ययोः किल' इत्यमरः. स्व...तिष्ठन् presiding over (or dwelling in) his world (i. e. ब्रह्मलोक or सत्यलोक). परमेष्ठी = ब्रह्मा (परमे पदे तिष्ठतीति). It is the subject of आसाञ्जके. विका... विष्टः occupying his lotus seat that was fully expanded. इन् (in विकासिन्) is affixed in the sense of नित्ययोग (the lotus on which ब्रह्मा reclines is always expanded). 'भूमनिन्द्राप्रशंसासु नित्ययोगेऽतिशयने । सन्बन्धेस्तिविवक्षायां च भवन्ति मतुवादयः ॥'. पक्षं एव विष्टः (विस्तीर्यते इति). 'विष्टो विष्टी दर्भमुष्टिः पीडाद्यमासनम्' इत्यमरः. ब्रह्मा is called कमलासन. मुनासीरः (इन्द्रः) प्रमुखः येषाम्. The word is

also written as शुनामीर, क्षीरस्वामी derives as 'शोभना नासीर अग्रेस्त
 अस्य शुनासीरयोरपत्यमित्येके' गीर्वाणे = देवै . गी (वाट्) एव वाण (वयो
 रभेदात्) वाण येषाम् स also explains as 'गिर स्तुतिरूपा वगन्ति
 भजन्तीति' ब्रह्मो . कुर्वन् engaged in philosophical discussion about
 ब्रह्म ब्रह्मोच = ब्रह्मण वदन उक्ति ब्रह्मोच is generally used as a noun in
 the neuter, but here it is an adjective of कथा ब्रह्म means either
 Veda or the supreme all pervading spirit which is the sub-
 ject-matter of the Upanishads 'यद् मुपि वयम् च' पा 3.1.106
 (वेदेर्माने वयम् स्यात् चात् यद् अनुपसर्गं मुपि उपपदे । ब्रह्मोचम् । ब्रह्मवचम् ।
 सि कौ) स० explains 'ब्रह्मोचा सा कथा यस्यामुच्यते ब्रह्म शाश्वतम्' See
 मनुस्मृति 3.231 'यद्यदोचेन विप्रैर्भ्यस्तत्तद्द्यादमत्सर । ब्रह्मोचाश्च कथा कुर्या
 त्पितृणामेनदीप्सितम् ॥' मेधातिथि on मनु० explains 'ब्रह्मोचा ब्रह्मणि वेद या
 उच्यन्ते कथ्यन्ते ता ब्रह्मोचा देवासुरमुद्भूतवध सरमादूलमित्याद्या । अथवा यं स्वित्ते
 वानी चरतीत्यादि' अन्यथा भावयन् engaged in (in causing to be, put-
 ting forward) other blameless (निरवद्य) discussions on various
 lores विद्याs were either four or fourteen The four are आन्वीक्षिकी
 (metaphysics), त्रयी (the three Vedas) वाना (agriculture and
 trade) दण्नीति (science of Government) See चाणक्य's अर्थशास्त्र
 p 6 'पुराणन्यायमीमांसाधर्मशास्त्राङ्गमिश्रिता । वेदा स्थानानि विद्याना धर्मस्य च
 चतुर्दश ॥' याज्ञ० I 3 (i.e. four Vedas, six वेदाङ्गs पुराण, न्याय, मीमांसा
 and धर्मशास्त्र) These are the fourteen Vidyas गोष्ठी an assembly or
 discourse In ancient times गोष्ठी was somewhat like a modern
 club 'समानविद्यानित्तशीलबुद्धिवयसामनुरूपैरालापैरेकनासनबन्धो गोष्ठी' स II
 we read निरवद्याविद्या as one word, then we shall have to separate
 as निरवद्य अविया०, which does not yield a good sense If we read
 निरवद्यविद्या० the meaning will be the same or we may interpret
 as 'discussion about the knowledge of the Blameless One' (i.e.
 ब्रह्म) निरवद्य is an epithet of ब्रह्म Compare 'निष्कल निष्क्रिय शान्त
 निरवद्य निरञ्जनम्' श्वेताश्वतरोपनिषद् 6.19 Note the words 'निरवद्यविद्या-
 विद्योत्तितानि' in the last para of the first उच्छ्वास (p 19 text)
 Separate तथा आसीन (sitting) त्रिमुवनेन प्रतीक्ष्य पूज्यम् (from ईक्ष्
 with प्रति) प्रजापतय — In the मनुस्मृति the ten प्रजापतिस enumerated
 do not include मनु, दक्ष and चाक्षुष 'पती प्रजानामस्य महर्षिनादितो दश ॥
 मरीचिमन्यङ्गिरमौ पुलस्त्य पुलह कतुम् । प्रचेतस वसिष्ठ च ऋतु नारदमेव च ॥'
 मनु० I 34.30 In the मनुस्मृति (I 36) we are told that these ten
 प्रजापतिस created seven Manus of whom चाक्षुष is the sixth (मनु०
 I 62) The रामायण gives a slightly different list (अरण्यकाण्ड 14.79)
 दक्ष is a well known प्रजापति He was born from the right अङ्गुष्ठ
 of ब्रह्मा (vide आदिपर्व 66.10) Probably the author uses the
 word प्रजापति not in a technical sense, but in a general sense

'progenitors.' सप्तर्षयः पुरःसराः (मुख्याः) वेपान्. The seven sages are मरीचि, अत्रि, अद्विरस, पुलस्त्य, पुलह, क्रतु, वसिष्ठ. के...चारयन् some uttered with proper accents hymns from the Rigveda that are appropriate for praising (God). The Rigveda mostly consists of verses praising various deities, describing their wondrous works and soliciting the gods for various boons. केचि... पठन् some recited the Yajus formula containing worship. 'क्षयार्चयोरपचितिः' इत्यमरः. 'अपचिति पूजां भजन्ते इति. प्रशंसासामानि Sāman hymns containing praise. साम verses are to be sung. Almost the whole of the सामवेद is taken from the Rigveda. A Yajus is in prose, while a ऋक् is in a metrical form. Bāṇa uses appropriate verbs and descriptive words with reference to the ऋग्वेद, the यजुर्वेद and the सामवेद. विवृतं क्रतुक्रियातन्त्रं यैः that explained (lit. laid bare) the doctrines (or dogmas) of the performance of sacrifice. 'तच्च प्रधाने सिद्धान्ते' इत्यमरः. व्याचक्षिरे expounded (3rd plu. Perfect of चक्ष् with वि and अ). विद्यानां विसंवादः (difference) तेन कृताः due to the difference of the lores they had studied. It is better to read with B 'अन्योन्यस्य विवादाः.' प्रादुरभवन्—(naturally or spontaneously) arose. What the author means is:—The sages had each of them made a profound study of some particular विद्या and so disputes arose among them not out of envy or pride, but because each was specially devoted to a particular विद्या and so gave expression to his views without meaning any offence to other personages present.

P. 2 l. 29-p. 3 l. 15 अथाति...जहास. अति...प्रकृत्या by nature extremely irritable. अत्रेस्तनयः—अत्रि's wife was अनसूया a daughter of दक्ष. अत्रि had three sons सोम, दुर्वासस् and दत्तात्रेय. See विष्णुपुराण I. 10. तारापतेः (चन्द्रमसः) भ्राता. The moon is said to have sprung from the lustre of Atri's eye. See हरिवंश 25 'नेत्राभ्यां वारि मुखाव दशधा द्योतयद्दिशः । तं गर्भं विधिना हृष्टा दश देव्यो दधुस्तदा ॥ समेत्य धारयामासुर्न च ताः समशवनुवन् ॥ स ताम्यः सहसैवाथ दिग्भ्यो गर्भः प्रभान्वितः । पपात भासयँहोकाब्दीतांशुः सर्वमावनः ॥' verses 6-8. Note 'अत्रिनेत्रनिर्गतस्य... हृष्ट इव जनेन जन्मदिवसः कुमुदवन्धोः' हर्षचरित 7th उच्छ्वास. मन्दपालः नाम यस्य सः मन्दपालनामा तेन. कलहं करोति इति कलहायते according to 'शब्द-वैरकलहाप्रकण्वमेवेभ्यः करणे' पा. 3.1.17 (एभ्यः कर्मभ्यः करोत्यर्थे ष्यङ् स्यात् । सि. कौ.). विस्तरमकरोत् he struck a discordant note. विस्तरम् may be taken as an adjective of सामं or as an adverb. सर्वेण goes with गुणिषु. शापमयात् प्रतिपुत्रं मौनं यैः that took to silence through fear curse. दुर्वासस् was well-known for cursing persons at t

est offence अन्या सम्भवे while Brahma paid no heed (to the lapse of दुर्वासस्) being engaged in conversing with some one else ब्रह्मा is supposed to have sprung from the lotus in the navel of Vishnu Compare first para of the 4th उच्छ्वास 'द्विजवर रो-डागृहीतकोपो नाभिपन्न इव पुण्डरीकेशणात्' भगवती कुमारी—connect these with देवी सरस्वती below The principal sentence is भगवती कुमारी देवी सरस्वती श्रुत्वा जहास विद्धिन् उमुक्त बालभाव यस्मिन् or येन (*adj of वयसि*) which had just cast aside childhood : & which had just passed the stage of being a mere girl भूयिन् नवयौवन येन—The idea is—she was so charming at that age that youth itself had its charms heightened by charming her as one of its owners गृहीतचामरा प्रचलती भुजलता यस्या whose creeperlike hand held a chowrie and was waving पितामह = ब्रह्माणम् उपवीजयती fanning निभत्सनार्थं ताडन तेन जात राग (रक्तवर्ण) ययो निभत्सन समाना brilliant with her spray like feet naturally red, that as if seemed to have grown red by stamping (on the ground) for censuring (दुर्वासस्) Her feet were naturally red, the poet fancies that they grew red because she stamped with her feet on the ground by way of finding fault with दुर्वासस् who had committed a mistake in singing a साम verse शिष्य चरणा whose feet were musical with two anklets that jingled in accordance with the movements (क्रम) of her steps as if they (नूपुरयुगल) were two pupils वाचालितौ चरणौ यस्या As she moved about, the anklets on the feet jingled The words पद० and वाचा० yield another sense with शिष्यद्वय The पदपाठ of the Rigveda is ascribed to शाकल्य in the निरुक्त क्रम, जटा and घन are certain arrangements of the verses of the Rigveda intended to preserve the purity of the text The क्रमपाठ is ascribed to पात्राल वाङ्मय See शान्तिपर्व 343 103 The अनुशासनपर्व (85 90) mentions both पद and क्रम The क्रमपाठ of the verse 'इदं विष्णुर्विब्रतसे देवा निदधे पदम्' would be 'इदं विष्णु । विष्णुर्वि । वि चक्रमे । चक्रमे त्रेधा । त्रेधा नि । नि दधे । दधे पदम् । पदमिति पदम् ।' शिष्यस्य would be noisy (मुखर) by repeating the पदपाठ and the क्रमपाठ The words चरण and शाखा are sometimes used as synonyms, चरण means 'शाखाध्येतृ' : & 'those who study a particular शाखा of the Veda an ideal succession of teachers and pupils This latter sense is required here (with शिष्य०) मदन द्वितयम् who (सरस्वती) had legs appearing like the pillars of the arched portal of the city of love मदननगरस्य तोरण तस्य स्तम्भयो इव विभ्रम यस्य (*adj of 'द्वितयम्'*) Her legs were straight and delicately proportioned Therefore

they as if supported (i. e. excited) love, as pillars support the portal of a city. This is not a very elegant way of describing सरस्वती. The reading धर्मनगरं would make सरस्वती the support of धर्म. This is somewhat better. सलील is to be connected with विन्यस्त०. उक्ताः कलहंसाः तेषां कुलं तस्य कलः आलापः तद्वत् प्रलयति इति 'प्रलापिनि. सलील...किसलय' who had sportively placed her sprout-like left hand on the string of her girdle that jingled like the sweet murmur of the swarms of love-sick कलहंस. उक्तः = उक्कण्ठितः. 'उक्त उन्मना' पा. 5.2.80. Small bells were attached to girdles. विन्यस्तं वामहस्त एव किसलयं यया. विद्... काया whose body was rendered pure by the Brahmanical thread hanging down from her shoulder, as if it (ब्रह्मसूत्र) were a coil of virtues that stuck to her on account of dwelling in the heart of the wise. ब्रह्मसूत्रं = यज्ञोपवीतम् (ब्रह्मणि वेदग्रहणकाले धृतं सूत्रम्): सरस्वती dwells in the mind of the wise; गुणः (virtues) also occupy the heart of the wise. The मानस lake was created by ब्रह्मा whose daughter was सरस्वती; so she may be said to be dwelling on the मानस lake. ब्रह्मसूत्र is a coil of गुणः (threads). 'कैलासशिखरे राम मनसा निर्मितं सरः । ब्रह्मणा प्रागिदं परमात्तदभून्मानसं सरः ॥' रामायण. Compare the description of महाश्वेता 'मण्डलीकृतेन ब्रह्मसूत्रेण पवित्रीकृतकायाम्' कादम्बरी p. 130 of P. भास्वान् मध्यमायकः (मध्यरत्नं) यस्य—the central gem of which is brilliant. अने... यातं inlaid with many pearls (अनेकमुक्ताभिः अनुयातम्). अपवर्गमार्गम् = मोक्षमार्गम्. इह is fancied to be मोक्षमार्ग because the two epithets भास्व० and अनेक० apply to both. भास्वतः सूर्यस्य मध्यं नयतीति ० नायकः—the path of final beatitude leads through the sun. The Upanishads speak of two paths, देवयान and विद्ययान. Those who follow the doctrine of works, reach by various stages the moon and after enjoying the fruits of their good works there, they have to be born again. Those who follow the path of knowledge were supposed to reach by various stages the sun and thence to attain to मोक्ष. When there is मोक्ष, the cycle of births and deaths ceases. 'ते य एवमेतद्दिव्यं चामी अरण्ये श्रद्धां सत्यमुपासते तेऽचिरमिह भवन्ति, यच्चिपोऽहः, अह आपूर्वमाणपद्ममापूर्वमाणपद्मापान्पद्मासानुदद्मद्वदित्य एति मासेभ्यो देवलोके देवलोकाद्वादित्यमादित्यादिषुतं तान्वैश्रुतान्पुरोऽमानय पत्य ब्रह्मलोकान् गमयति तेषु ब्रह्मलोकेषु पराः परावर्तो यस्मिन् तेषां न पुनरावृत्तिः' बृहदारण्यकोपनिषद् XI. 2. 14. In the गीता, they are called शुद्धमति and कृष्णमति. 'शुद्धकृष्णे गती द्वेते जगतः शाश्वते मते । एकया बालनाशुचिमन्यवाकतेते पुनः ॥' VIII. 26. The com. quotes the verse 'परिब्राह्म योगयुक्तश्च शूरशान्तिमुखं हतः । द्वाविमौ पुनरी लोके सूर्यमण्डलभेदिनी ॥' which is महा० उद्योगपर्व

33 61 with slight variations वदन राजमाना resplendent with her quivering lip that was red as if with the Alaktaka dye from the feet of all the Vidyas that had entered her mouth Alaktaka dye was applied to the feet by young ladies Her lip was naturally red The poet fancies that the redness was due to the fact that Vidyas (ladies) in entering her mouth left some lac sticking to her lip. A very learned person is often spoken of as one on the tip of whose tongue dance Vidyas Compare 'अमुष्य विद्या रसनाग्रनतकी' सरस्वती, as presiding over all Vidyās, would naturally have them at the tip of her tongue 'ओष्ठाधरी तु रदनच्छदौ दशनवाससी' इत्यमरः स प्रतिमाम् (her cheek) on which was reflected (सक्रात) an image of the black antelope skin of Brahmā साम हरिणामिव as if the deer in the moon had got down on it for listening to her singing sweet with Saman (hymns) सामभिः or सामन्तां मधुरगीतं तस्य आकण्ठनाय अवतीर्णं शशिहरणयस्याम् (a/dy of कपोलखलीम्) Deer are very fond of music The spots on the moon were supposed to be either a deer or hare. Compare the verse 'अङ्ग केऽपि शशङ्किरे जलनिधे पङ्क परे मेनिरे सारङ्ग कतिचिच्च सज्जगदिरे भूच्छायमैच्छ परे ॥ इन्दौ यदलिते द्रनीलशङ्खद्वयामदरीदृश्यते तत्साद्र निशि पीतमन्धतमस कुक्षिस्थमाचक्ष्महे ॥' The reflection of the deerskin of Brahmā on her bright cheek is fancied as being the deer in the moon The bright cheek was like the moon As the goddess was in heaven it is appropriate that the deer in the moon is spoken of (and not an ordinary one) ति लता One of whose creeper—like eyebrows was raised in a curve (सिखद्) and with contempt (सावहम्) अवज्ञया सह यथा स्वात्तया She felt contempt for दुर्वासस् when the latter committed a mistake through wrath श्रोत्र प्रवाहेण as if washing one ear that was soiled by hearing the discordant note (of दुर्वासस्) with a stream of tears issuing out of the corner (अपाङ्ग) of her eye The poet fancies that her ear being soiled, she wanted to wash it clean with water The curved eyebrow looked like a stream of water issuing from the corner of the eye and proceeding towards its neighbour the ear to free it of its taint It is not to be supposed that she had tears in her eyes इतर मदा who with the other ear that had on it a white full blown सिधुवार bunch and that looked as if it were smiling manifested her pride of knowledge Smiles are poetically represented as white The सिधुवार flower on her ear is fancied as the smile of सरस्वती We smile at the fall

of others. सरस्वती under the garb of the white flower smiled at the lapse of दुर्वासस. श्रुति...स्वमाना who was attended upon by swarms of bees in the flowers of her ear-ornament that (bees) besought her ear, as if they (bees) were Omkāras. The bees hovering round the flowers on her ear seemed to be making requests (प्रणय) to her ear. प्रणव (i. e. the syllable Om) also is श्रुतिप्रणयि (i. e. the friend or constant attendant of Veda). The mystic syllable ओम् precedes the study of the Veda or a Vedic text. Compare 'ओङ्कारः स्वर्गद्वारं तस्माद् ब्रह्म अध्येष्यमाणः एतदादि प्रतिपद्येत' आपस्तम्बधर्मसूत्र I. 13.6; 'आसी- त्महीक्षितामाद्यः प्रणवश्छन्दसाभिव' रघु. I. 11. श्रुति वेदं प्रणयन्ति. that lead forth i. e. introduce Veda. सूक्ष्म...शरीरा whose figure was covered with a spotless silken robe of fine texture (सूक्ष्म) as if with a flash of intellect. प्रतानः shoot or tendril. सूक्ष्म subtle (with प्रज्ञा). विमल pure (and not wicked or sinful), with प्रज्ञा. Her fine robe was like the subtle flashes of intellect. वाङ्मयं...किरन्ती spreading in all directions the pure moon-light of her teeth, as if it were literature. ज्योत्स्नायाः आलोकः तम्. The bright teeth of सरस्वती gleamed forth when she laughed at दुर्वासस. The teeth, as they belonged to सरस्वती, were really वाङ्मय (वाचः सरस्वत्याः विकारः). वाङ्मयं also means 'literature.' Pure literature spreads enlightenment in the world.

P. 3 ll. 16-25 दृष्ट्वा...जग्राह. The principal sentence is दृष्ट्वा च तां तथा हसन्तीं स मुनिः...वारिणा समुपस्पृश्य शपजलं जग्राह. दुर्गु- हीतः विचालवः तेन अवलेपः तेन दुर्विदग्धे (vocative) that are puffed up with vanity at the (acquisition of) particle of ill-under- stood knowledge. शिरः...शरारोः (adj. of कलापस्य) that fell dishevelled as the knot was unloosened when he shook his head. शिरःकम्पेन शीर्षमाणः बन्धः तेन विशरारः (from शृ with वि) तस्य. 'शुक्लघोरारः' पा. 3.2.173 (शरारः, बन्धारः). उन्मिषन् पिङ्गलिमा यस्य the yellow colour of which flashed forth. विङ्गलिमन् m. from पिङ्गल with affix इमन्. 'वृध्वादिभ्य इमनिञ्चा' पा. 5.1.122. रोचिषा = तेजसा कान्त्या वा. सिञ्च...दिशः as if sprinkling the ten quarters with the fluid of the fire of his wrath. The reddish—yellow gleam of his matted hair is fancied to be a fluid spread- ing over the world. Fire has a reddish flame. The reddish जटा is like a flame of fire (here identified with wrath). कृत...बधन्—This clause contains a complicated pun. The plain sense is that Durvāsas knit his eyebrow into a terrific curve whereby his broad forehead was contracted into

wrinkles These wrinkles looked like the lines on a chessboard (अष्टापदम्) अन्धकारितं ललाटपट्टमेव अष्टापदं यया (adj. of भ्रुकुटिम्) This is one of the earliest allusions to the game of chess, which was invented in India 'अष्टापदं शारिफल्म्' इत्यमरः (अष्टौ पदान्यस्य) It is a board divided into eight rows, each row having eight squares It is a question with some whether अष्टापदं is a chess board or only a draught board (Marathi सोंगट्याचा पट) We incline to the former view Bāna at all events associates it with the game of chess Compare 'अष्टापदानां चतुरङ्गवल्पना' हर्षचरित 2nd उच्छ्रास चतुरङ्ग refers to the four arms of the ancient Indian army viz infantry, cavalry elephant riders and chariots Pāṇini was aware of the word अष्टापदं being used in a technical sense 'अष्टन सञ्ज्ञायाम्' पा 6 3 125 (उत्तरपदं दीर्घः । अष्टापदम् । सि कौ) Moreover Pāṇini refers to a particular position of Śaras (chess men) in 'अनुपदं सर्वान्न-अयानय वद्धा-भक्षयति-नेयेषु' पा 5 2 9 (अयानयः स्त्र्यविशेषः तं नेयः आयानयिनी शारः । सि कौ) पतञ्जलि comments on this सूत्र and explains the technical meaning of अय and अनय (see Kielhorn's महाभाष्य vol II p 373) In कालदम्बरी we have 'अष्टापदपरिचयचतुराभिः' (p 196 of P) कृत धानाम् has three senses (1) कृत कालस्य कृष्णवर्णस्य सन्निधानं यया that had blackness near it (with भ्रुकुटि, which was dark) (2) कृत कालस्य कृष्णवर्णशारस्य सन्निधानं येन (with अष्टापदं)—That had black chessmen on it Chessmen were grouped into black and white or red to mark the opposing sides कृत कालस्य यमस्य सन्निधानं यया (with अतः पुरः मकरिका) that was near यम or that took persons in the presence of यम दुर्वाससः by his curses made people perish and so brought them before यम So his भ्रुकुटि is properly spoken of as driving people into the presence of यम अन्तः मकरिकाम् that (frowning eyebrow) was the crocodile ornament painted on the (faces of the) wives (of यम) पद्मद्वन्द्व- drawings of ornamental figures on the face bosom etc The knit brow resembled the figure of a crocodile drawn on the cheeks of Yama's wives A crocodile is an emblem of death and so is an appropriate decoration for Yama's wives अति प्रयच्छन् with his extremely red eye offering as it were the oblation (उपहारः) of his own blood to the goddess of wrath (अमर्षः) His eyes were suffused red with wrath and seemed to drop down blood So the poet fancies that he was going to offer an oblation of blood to अमर्षदेवता निर्दयं दष्टं दशनच्छदं तस्मात् मयि तेन पलायमानान् निर्दयं चष्टेन under the guiso of the rays of his teeth, confining his speech that was as if fleeing through

fear at the merciless biting of his lip. The idea is:-दुर्वास्य being enraged bit his lips and when he did so his bright teeth gleamed forth. The poet fancies that his speech was afraid of being mercilessly dealt with as his lip was and so wanted to run away, but was confined inside by the rays of his gleaming teeth. अंसा...जिनस्य tying in another way the knot of his deerskin that slipped from his shoulder, as if it were an edict (giving him authority) for cursing. As the skin slipped from his shoulder he tied it in another way so as not to allow it to drop down. The deerskin had a brownish surface with dark spots. A शासनपट्ट is a grant (generally on copperplate or silk cloth) of land or it is a proclamation announcing the orders of a king. The brown deerskin resembled a copperplate or silken charter and the dark spots resembled the letters. In the case of दुर्वास्य it is fancied to be a charter giving him the authority to curse others. स्वेद...यवः held in all limbs by gods, demons and sages that were reflected in the drops of perspiration (on his body) and that had as if come in refuge to him out of fear of the curse (that he might pronounce). प्रतिपन्नाः सर्वे अवयवाः यस्य. दुर्वास्य perspired on account of his intense rage and the assembly of gods was reflected in the bright drops. The poet fancies that they out of fear of a curse came beseeching him to be merciful. कोपात् कम्पः तेन तरलिवाः (tremulous) अङ्गुलयः यस्य (adj. of करेण). करेण... क्षिप्य tossing aside his rosary (अक्षमाला) as if it were a string of letters that stuck (to his hand) for propitiating (प्रसादनं) him. He had his rosary in his hand, but, when he began to shake with wrath, he threw it away. The poet fancies that it was not the अक्षमाला that was thrown away, but the letters of the alphabet. The letters of the alphabet are here represented as the partisans of सरस्वती and as interceding with दुर्वास्य for सरस्वती (who presides over all learning and therefore also over letters). The sage as if intimated that he would listen to no intercession. अक्षरमाला suggests अक्षमाला for two reasons. Letters constitute a string as beads do. Besides अक्ष may be used as an abbreviated way of indicating all the letters from अ to क्ष. कामण्डलव (from कण्डल with the affix अण्) contained in his water pot. समुपस्पृश्य having sipped water and ejected it. A curse was generally pronounced with the pouring of water.

P 3 l 26—P. 4 l 10 अनन्तरे समुत्तस्यौ The principal sentence is अनन्तरे स्वयम्भुवोऽभ्यासे समुपविष्टा देवी सावित्री चतुर्भिर्वेदे सह समुत्तस्यौ स्वयम्भुव ब्रह्मण अभ्यासे समीपे मूर्तिमती in a corporeal form पीयूष वसाना wearing a fine bark robe of the tree of paradise that (robe) was as white as the mass of the foam of nectar This and the following clauses in the nominative qualify सावित्री विस ग्रन्थि that had tied between her high breasts a knot with an upper garment (a shawl) made of lotus filaments उन्नतस्तनयोमध्ये बद्धा गान्धिकाग्रि यया स० remarks 'गान्धिकाग्रि यग्रि यिविशेष स्वस्तिकाकार स्त्रीणामुत्तरीयस्य स्तनोद्देशे भवति' She had tied the knot of her shawl in the form of a स्वस्तिक on her bosom सपोवलेन निर्जित त्रिभुवन तस्य जय तस्य पताकाभि मस्य रानिभि with lines of the marks of ashes पुण्ड्रक a mark on the forehead made with sandal &c, showing the particular sect to which the votary belongs विराजित ललाटाजिर (ललाट अजिरमिव) यस्या Her forehead being broad is compared to a court yard The three lines of ashes on her forehead are compared to banners indicating her conquest of the worlds by the power of her austere penance The worlds are three and पताकास may be fluttering on an open space (अजिर) 'वना ललाटगास्तिस्रो भस्मरेखास्त्रिपुण्ड्रकम् ॥' द्वारावली 'ऊर्ध्वं पुण्ड्रं मृदा कुर्यात् त्रिपुण्ड्रं मसना सदा । तिलकं वै द्विजं कुर्याच्चन्दनेन यदृच्छया ॥' योग वैश्यका whose वैश्यक scarf was made up of an ascetic's wrap वैश्यकम् or वैकशकम् (विकशाया भव) is primarizing a garland (and secondarily an ornamental robe) worn over one shoulder and under the other like a यज्ञोपवीत 'वैकशकं तु तत् । यत्तिर्यङ् क्षिप्तमुरसि' इत्यमर योगपट्टक a cloth thrown over the back and knees of an ascetic during contemplation. 'पृष्ठजान्वो समायोगे वस्त्रं बलयवद्दृढम् । परिवेष्टय यदध्वंभुस्तिष्ठेत्तद्योगपट्टकम् ॥' स्वन्धा ना hanging down from her shoulder (with पट्टकेन), that supports itself on a section of the wind (with स्रोतसा) The wind (वायु) is believed to be divided in to seven स्कन्धस, one of which called परिवह supports the Ganges Compare शाकुन्तल VII 'त्रिस्रोतसं वहति यो गगनप्रतिष्ठा वायोरिमं परिवहस्य वदन्ति मार्गम् ॥' See विष्णुपु II 12 28 also सुधाफेनवद् धवलेन (with both पट्टकेन and स्रोतसा) तप स्रोतसेव—The idea is —The white योगपट्टक passing over her shoulder and underneath is fancied to be the stream of the Ganges (both being white and both being लम्बिन्) that had been coiled round her body by the power of her austerities सद्येन goes with वरेण कलयती holding ब्रह्मो .. वमण्डलु—the crystal vessel resembled the white lotus bud from which Brahma was supposed to spring दक्षिण goes with कर

(p. 4 l. 2) which is the object of उत्क्षिपन्ती. अक्षमालया कृतः परिक्षेपः यस्य—that (कर) was encircled by a rosary. कम्बुनिर्मिताः (made of conch-shell) ऊर्मिकाः (rings) तामिः दन्तुरितं (bristling). On her right hand she had bright rings of conch-shell (instead of glass bangles as at present). 'कम्बुर्ना वलये शङ्के' इति, 'अङ्गुली-यकमूर्मिका' इति चामरः. तर्जने तरङ्गिता तर्जनी यस्य the fore-finger of which was waved in chiding (दुर्वासम्). For क see above p. 12. उत्क्षिपन्ती raising or tossing up. क्रोधोपहत overwhelmed by wrath. अनात्मज्ञ not knowing thyself. ब्रह्मबन्धु is a term of reproach meaning 'a ब्राह्मण only by caste or in name and not in deeds.' 'ब्रह्मबन्धुरपिक्षेपः' इत्यमरः (ब्राह्मणस्य बन्धुः परमनुष्ठानाभावाज्जाति-ब्राह्मणः—क्षीरस्वामी). मुनिखेट miserable or villainous sage. खेट added to words gives the sense of 'अधमः' अपसदः = नीचः. निराकृत an abandoned wretch (lit. expelled). The com. explains 'निराकृतोऽस्वाध्यायः' i. e. one who does not study the Vedas. आत्मनः स्खलितेन (mistake) विलक्षः (dismayed or ashamed). 'विलक्षो विस्वयान्विते' इत्यमरः. रोषात् विमुक्तं वेवासनं यैः. This and the following words in the instrumental qualify वेदैः (1. 9). ओङ्कारेण मुखरितं (noisy) मुखं येषाम्. The Vedas are represented as repeating loudly the sacred syllable ओम्. उत्क्षेपेण (by their rapid rising up) दोलायमानः (waving to and fro) जटामारः तेन भरिताः दिशः यैः. The reading आक्षेपः (snatching) does not yield a good sense. परिकरवन्धे अमितं कृष्णाजिनं तस्य आटोपः (expanse) तस्या छाया तया द्यामायमानः दिवसः येषाम् who made the day look dark with the colour of their expanded deer skins that were flung round (their body) in girding up their loins. They girt up their loins out of impatience at Durvāsas' conduct. The reading कृष्णाजिनपटच्छायाः is not bad. It means 'the colour of their deer skin garments.' अमर्षात् क्रोधात् निःश्वासाः एव दोलाः (swings) तामु मेक्षोलितः (tossed, swung) ब्रह्मलोकः यैः—the whole ब्रह्मलोक vibrated with their rapid breaths. सोम...सवङ्गिः—They perspired through wrath. The poet fancies that it was सोमरस that oozed from their body and not perspiration. विसरः = समूहः. अग्निहोत्रस्य पवित्रं भस्म तेन सेरं छलटं येषाम् whose forehead was bright with the holy ashes of oblations offered into fire. कुश...वरिभिः—कुशतन्तूनां चारु चामरं चीरचीवरं च ते ंचीवरे स्तः एषां—who had a charming chowrie of Kus'a threads (i. e. slender कुश grass) and were clad in bark garments. The affix इन् is added to the द्रव्य compound ंचीवरे. आपाद्विभिः bearing a staff of the पलाश wood. 'पलाशो दण्ड आपादः' इत्यमरः (आपादामु जातः—क्षीरं). 'विशालापादादण्यः मन्यदण्डयोः' पा. 5. 1. 110 (विशालो मन्यः, आपादो दण्डः). A ब्रह्मचारी of each of

the three Varnas was to carry a staff of a particular tree 'ब्राह्मणो बेल्वपालाशौ क्षत्रियो वाटस्तादिरो । पेलवौदुम्बरौ वैश्यो दण्डानर्हन्ति धर्मतः ॥' मनुस्मृति II 45 प्रहरणीकृत कमण्डलुमण्डल ये They seized their water vessels in their hands as their weapons मूर्ते in a corporeal form वृषीमपहाय abandoning their seats वृषी or वृषी ('व्रतिनामासन वृषी' इत्यमर) a seat of पुश grass for ascetics

P 4 ll 11-17 ततो न्यवारयत् मर्षय forgive अमू शापस she is not a fit person for a curse अनु बुधे though besought by the gods नाए I P to solicit but A when it means 'to bless वद अञ्जलिपुट ये that folded their hands मा हम् Do not cause loss to your austerities 'विघ्नोऽन्तराय प्रत्यूह' इत्यमर It was supposed that by pronouncing a curse a person lost his merit रोपस आवेशेन विवश beside himself with the emotion of wrath दुर्विनीत impudent, ill-mannered व्यपनयामि I shall remove उन्नतिम्— is used in two senses, (1) going up, (2) exalted or proud position The first meaning contrasts well with the words 'अधस्तादृच्छ' प्रति चता who was ready to give a curse in return सावित्रीम्—is the object of न्यवारयत् अस माननीया Prahmanas though their minds are not well disciplined, deserve respect solely for their very birth (caste) Compare वनपव 200 89 'यथा श्मशाने दीप्तिजा पावको न प्रदुष्यति । एव विद्वानविद्वावा ब्राह्मणो दैवत महत् ॥'

P 4 l 18—P 5 l 16 अथ ता मगात् पितामह is the subject of उवाच (1 23) कम दहन् having a body wearing a white sacrificial thread as if lotus fibres stuck to it when it (body) sprang from the lotus कमलात् उत्पत्तौ लग्नानि मृणालसूत्राणि यस्या For the birth of ब्रह्मा from the lotus in the navel of Vishnu see above p 20 The fibres and यज्ञोपवीत are both white The poet fancies that lotus fibres stuck to the body of Brahma when he sprang from the lotus उद्गच्छन् having chopped the turnak consequent upon the curse with his right hand, from which shot up a pencil of the rays of the clear emerald on his ring and which therefore seemed to hold a bundle of कुश grass for warding off the calamity of the three worlds उद्गच्छन् अच्छस अङ्गुलीयकमरकतस्य मयूखलताकलाप यस्मिन् त्रिभुवनस्य उपप्लव (calamity, injury) तस्य प्रशमाय कुशानां आपीड समूह त धारयतीति The rays of the emerald resemble green blades of कुश grass कुश grass was supposed to ward off evil It was a calamity for the three worlds that सरस्वती was cursed C and T refer to अधववेद 19 30 4 and 6 43 1 (where दर्भ is called मनुशमन) for showing that कुश grass originated from a

world convulsion and that कुश had power to allay passion. अति...
 किरणैः with the pure and far-reaching rays of his teeth he as if
 let fall in all directions lines for constructing the coming कृतयुग.
 In constructing a building a carpenter takes measurements with
 plumb-lines that are also long (दीर्घ) and white (with chalk).
 The rays of Brahmā's teeth resembled such lines. The poet
 fancies that ब्रह्मा measured with lines the directions for con-
 structing the future कृतयुग. कृतयुग is the first of the four Yugas
 (कृत, त्रेता, द्वापर and कलि). At the time about which वाण spoke,
 it was कलियुग and hence he uses the word भावि. सर...पटहेनेव—his
 voice resembled the sound of an auspicious drum beaten at the
 time of starting on a journey. सरस्वती, being cursed, was to
 start on her journey to the world of mortals. निह...स्तात् It will
 ruin you hereafter. उद्दामं प्रसृताः इन्द्रियाण्येव अथाः तैः समुत्थापितं raised
 by the steeds of senses that rush unchecked. रजः (1) dust
 (with अश्व); passion (with इन्द्रिय). रज...जिताम्—Rajas clouds
 the vision of those that have not conquered the अश्वसु (senses,
 axles). Dust raised by horses when the charioteer cannot con-
 trol the chariot (the axle) enters the eye and obscures the
 vision. If proper control be not exercised over the senses,
 passion clouds the intellect. Compare 'यस्तुविज्ञानवान्मवत्ययुक्तेन मनसा
 सदा । तस्येन्द्रियाण्यवस्थानि दुष्टाश्च इव सारथेः ॥' कठोपनिषद् I. 3. 5. अक्षः axle,
 cart. अक्षं = इन्द्रियं. कि...क्षते How far indeed can the (physical)
 eye see? The idea is that it has only a limited scope. For
 the use of वा, see verse 16 above. कृतबुद्धयः whose minds are
 perfect or educated. असतः सतो वा good or bad; or the meaning
 is 'actually existent before the eye or not so existent' (i. e.
 absent). निसर्गविरोधिनी opposed by nature. धर्म means 'per-
 formance of one's duties enjoined by the S'āstras'. एकत्र वृत्तिः =
 एकत्र अवस्थानम्. आलोकः (1) light, (2) enlightenment. तमसि (1)
 in darkness, (2) in ignorance, delusion. पर...दक्ष clever in detect-
 ing the defects of others (applies to both दृष्टि and बुद्धि). दृष्टि...
 पश्यति your angry mind, like the inflamed eye, does not observe
 your own sin viz. your flying into passion. दुर्वासस् saw the fault
 of सरस्वती viz. laughing at him, but his mind did not dwell upon
 the mistake he had committed nor did he observe that he was
 swayed by passion (राग). When the eye is inflamed (कुपित)
 it cannot see its own redness (राग). The word कुपित in medicine
 means 'suffering from a deranged state of the three humours
 वात, पित्त and कफ'. क...क—two कs denote great incongruity or

inconsistency between two things वैवधिक one who carries loads on a pole 'विमाणा विवधात्' पा 4 4 17 (विवधेन हरति विवधिक, पक्षे ठक् । वैवधिक । विवधविवधशब्दौ उभयतो बद्धशिवये स्कन्धवाद्ये वाष्टे वर्तते । सि यौ) पुरोभागित्वम्—finding only the faults of others, censoriousness 'दोषैकदृक् पुरोभागी' इत्यमर चक्षुष्मा जन that man though possessed of eye sight is really blind नहि कर्तव्य वा obscured by rage, the mind does not discriminate between what should and should not be done कुपितस्य भ्रुवुटि of the man flying into a passion, wisdom first becomes clouded and then his eyebrow In this and the three following sentences, the verbs अधकारीभवति and others are used in a literal physical sense and also in a secondary sense When a man is angered his brow becomes dark (threatening) and his wisdom forsakes him for the moment राग passion, redness समास्कृदति overwhelms, attacks चरम चक्षु lastly (redness attacks) the eye : e the eye becomes red when a man is angry तपो गलति theusterities (performed by the angry man) are dissolved : e have to give way before the wave of passion पश्चा िलम्—the angry man perspires पूर्वं धर —If a person becomes angry, that gives rise to an evil reputation, the angry man's lips quiver अनाशाय—the dative shows the effect wrought by दुर्वासत् A poisonous tree also kills people and has fibrous roots (जटा) and bark मूले लज्जकचे जटा' इत्यमर (वृक्षादिमूल जटा) अनुचिता वृत्ति this tendency of your mind is not in keeping with this garb of a sage (that you wear) as a necklace of pearls (is not appropriate to मुनिवेश) वृत्तमुक्ता (वृत्तेन मुक्ता) devoid of good conduct (with अवृत्ति), (वृत्ता मुक्ता यस्या) the pearls of which are round (with व्यवृत्ति) शैल्य इव like an actor 'शिल्पस्य ऋषे अपत्य शैल्य' क्षीरस्वामी कृत्रिमम् not natural counterfeit उपशमश्चूत्नेन—the actor dressed as an ascetic has no restraint over his senses (उपशम) nor had दुर्वासत् आकल्प dress अल्प जातम् I do not see even the slightest virtue in you The words may also mean 'I don't see the slightest happiness in you (: e proceeding from you to others) अतिरुचिम्ना (1) by great levity, (2) by extreme lightness (in weight) उपर्येव . वत you are floating only on the surface of the ocean of knowledge (: e you have not penetrated deep into the mysteries of knowledge) What is light floats on the sea अनेहमूवा deaf and dumb 'जडोऽज्ञोऽनेहमूकस्तु वक्तु श्रोतुमशिक्षिते' इत्यमर ड and ह are often interchanged ष्टा derf The meaning is—All these) are not deaf and dumb nor are they fools They also

understand the mistake you committed. So you should rather feel ashamed in their presence than select सरस्वती for cursing. The reading षण्डः means 'eunuch'. The idea would be 'these sages are not impotent, they also can curse you in return, but they have restrained themselves.' रोषः एव दोषः तेन निषेधे that is fit to be inhabited by the sin of wrath; or रोषदोषस्य निषेधा (market) यस्मिन्. 'आपणस्तु निषेधायाम्' इत्यमरः. स्व...ग्राहे when your own heart should have been checked. अनागस *adj.* innocent. आत्मनः प्रमादः तेन स्खलितं तस्मात् वैलक्ष्याणि (विलक्ष्यस्व भावः) occasions of shame arising from mistakes due to one's own carelessness (प्रमादः). यै...जनः whereby a person not properly educated incurs blame. The reading याप्यतां conveys the same sense. याप्य = गृह्यं. विनोदयिष्यति will divert or comfort. आत्मजस्य मुखकमलं तस्य अवलोकनं अवधिः यस्य—that will end at the sight &c. विसर्जितं (dismissed, dissolved) मण्डलं येन. ससंभ्रमं (hastily) उपगतः नारदः तस्य स्कन्धे विन्यस्तः हस्तः येन (*adj.* of पितामहः above). देवर्षि नारद was one of the ten mind-born sons of ब्रह्मा. See मनु० I. 35 quoted above p. 18. समु...तिष्ठत् got up for the performance of his usual daily rites. 'आह्निकं स्वात्पुनरहर्निर्वर्त्ये नित्यकर्मणि' हेमचन्द्र. सरस्वत्यपि—connect this with गृहमगात् (1. 16). धवल...पातयन्ती who let fall on her bosom her glance that was white, dark and variegated, as if it (दृष्टि) were a strip of deer-skin. The white of the eye and the dark pupil together make the glance variegated and make it resemble a deer-skin with dark spots thereon. The word धवलः further suggests a bold contradiction. धवलः कृष्णशारः (spotted antelope) यस्मिन्. A कृष्णशार cannot be धवलः. पद्...माणा The dark bees are fancied to be the incarnate letters of the curse. A curse being an evil thing would be dark. शापशोकेन शिथिलिती (without energy) हस्तौ यस्याः. उपदिश्यमानः मर्त्यलोकावतरणमार्गः यस्यै. अधो...जालकेन—the idea is:—The rays of her nails naturally spread downwards; the poet fancies that in spreading downwards from heaven they pointed out to her the way to descend to the world of mortals. अधोमुखीभूतेन—one who tells another unpleasant news hangs down his face. नूपुराणां व्याहारः (utterance, noise) तेन आहूतैः. Domestic हंसस are always represented as following the tinkling of the anklets of ladies. Compare 'प्रदक्षिणीक्रियमाणामिव मणिनूपुरदन्धुभिर्बद्धमण्डलं भ्रमद्भिर्भवनहंसैः' हर्षचरित 5th उच्छ्वास. The कलहंसस are compared to the hearts of the inhabitants of ब्रह्मलोक who, out of their affection for सरस्वती, followed her mentally.

P 5 l 17—p 7 l 10 अत्रान्तरे इति मध्यम लोकम्—the earth (which is between the Heavens and the पाताल) अशुमाली=सूर्य सरस्वती माली—the idea is —the sun descended from his position in mid heavens to the western horizon (the earth) in the evening This is fancied to be due to the fact that the sun wanted to announce that सरस्वती was coming down to the earth मुकुटिताना विसिनीना (कमलिनीना) विसर समूह तस्य व्यसन (calamity) तेन विषण्णानि (dejected) सरासि यस्मिन् Lotuses close their petals in the evening The day looked gloomy when they did so मन्दायमाने वासरे when the day waned This and the following clauses up to स्पष्टे प्रदोषसमये (p 6 l 18) are locatives absolute, the principal sentence being सावित्री सरस्वतीमवादीव (p 6 l 19) मधुमद भगवति when the holy (sun) the sole eye of the world, as red as the face (हृत्पद्म) of a very young monkey quickly (क्षपीय) descended on to the peak of (the western) mountain as if he (the sun) was tossed down by the angrily bent glances of loving women exhilarated by the intoxication of wine The beauties flushed with wine were eager for the night The natural descent of the sun to the western horizon is fancied as being due to his being thrown by the angry glances of the beauties क्षेपीय (comparative of भिष्य) is here used as an adverb स० explains the propriety of some words 'सम्भोगान्तरायकारा कथमयमद्यापि नास्तमेतीत्यत कोप । क्षिप्यमाणश्चातिविरित पतति लोकेत्यादिना सम्भोगविघ्नकारित्वमेव प्रकाशयते' प्रस्तुतानि मुखानि (nipples of udders) यासा ता मुखा माहेय्य तासां यूथस्य क्षरत् क्षीरधारा ताभिः धवलितेषु that were white with the flowing streams of milk of the herds of cows the udders of which began to drip 'माहेयी सौरभेयी गौ' इत्यमर (मह्यते पूज्यते महा तस्या अपत्य माहेयी—क्षीरस्वामी) आसन्नेन चन्द्रोदयेन उद्दाम (tumultuous) क्षीरोद (क्षीरसागर) तस्य लहराभिः क्षालितेषु उपशल्य out skirts 'ग्रामान्त उपशल्य स्वात्' इत्यमर It is well known that the waters of the ocean rise up at moon rise The oceans are said to be seven surrounding the seven द्वीप 'एते द्वीपा समुद्रेस्तु सप्त सप्तभिरावृता । हवनेषुसुरामांपिदधिदुग्धनैः समम्ना' विष्णुपुराण II 2 6 The reading प्रस्तुतमसमाहेयी० would mean cows that are useful for the sacrifices that were begun' अपरा रावते when परावत starting on his afternoon stroll (प्रचार) and having a chowrie (on his head) was reuding at his will (स्वैर) the banks of the river (स्रवन्ती) of the gods his tusks being reddened by striking against the golden sides (of the river) चामरिणि—chowries were placed on the

heads of elephants and horses: चामीकरतटे (सुवर्णतटे) ताडनेन अरुणिताः रदन्ताः (दन्ताः) यस्य. रदति pr. p. of रद् 1 P to split. सुरस्रवन्ती the Ganges. देरावत is the elephant of Indra. His tusks became red because some of the gold stuck to them after the impact. Elephants are represented as fond of butting against banks and mounds. The reading *ताडनरणितरदने would mean 'whose tusks resounded by striking etc.' प्रसू...पाटलतान् when the sky (तारापथः) presented a rosy colour, as if it (sky) were besmeared (अनुलिप्त) with the Alaktaka dye of the feet of the several thousands of विद्याधर damsels that were moving about (towards their rendezvous). The sky was suffused red in the evening; the poet fancies that the rosy colour was due to the अलक्तक etc. विद्याधर is a class of semi-divine beings. अभिसारिका a young woman who goes out to meet her lover or keeps on appointment made by him. 'कान्तार्थिनी तु या याति सदेतं साऽभिसारिका' इत्यमरः. तारापथ...द्रवे when red sandal juice, poured out (आवर्जित) in the sun-set worship offered by the Siddhas journeying in the sky, flowed colouring the quarters and possessing the hue of safflower (कुसुम्भं) as though it (juice) were the perspiration of the Evening delighted at her obeisance to S'iva. तारापथे प्रसिताः सिद्धाः (semidivine beings) तैः दत्तं दिनकरस्य अस्तमये अर्घ्यं तस्मिन् आवर्जिते (adj. of द्रवे). अर्घ्यम्--materials of worship, such as water, sandal &c. रञ्जिताः ककुम्भः (दिशः) येन (adj. of द्रवे). कुसुम्भस्य इव भाः यस्य. Connect स्रवति (pr.p. loc. sing.) with द्रवे. पिनाकिने प्रणतिः तया मुदिता &c. As सन्ध्या is red, her perspiration also would look red. The red sandal juice is fancied to be the perspiration of Evening. वन्दारु...लोके when the world of ब्रह्मा, where crowds of the best of worshipping sages folded their hands in evening adoration, seemed as though all the lotus beds had come to wait upon that from which Brahmā sprang. For वन्दारु see शरार above p. 23. वन्दारूणां (bowing) मुनीनां वन्दारकाः (श्रेष्ठाः) तेषां वन्दं तेन बध्यमानं सन्ध्याञ्जलिवन् यसिन्. ब्रह्मणः उत्पत्तिः यस्मात् तत् ब्रह्मोत्पत्ति कमलं तस्य सेवायै आगतः सकलानां कमलानां आकरः यसिन्. The hands folded in सन्ध्या adoration look like lotus buds; hence the उल्लेख in ब्रह्मोत्पत्तिः. समुच्चा...ब्रह्मणि when Brahmā had uttered the Vedic hymns of the third Savana. समुच्चारितं तृतीयसवनस्य ब्रह्म (वेदः) येन. There were three सवन (sacrifices at which libations of सोम were offered) प्रातःसवन, माध्यन्दिनसवन and तृतीयसवन. The meaning may also be 'when Brāhmanas had uttered &c.' Here the singular ब्रह्मणि is used for the whole class. Some taken सवन in the sense of स्नान.

ज्वलित...मन्दिरेषु when the houses of the seven sages had their courts full (जटाल) of the flames of blazing sacrificial (वैतान) fires, as if in them (houses) was begun the lustration of the camp that was a means of securing the performance of one's duties ज्वलिता वैतानां ज्वलनाः तेषां ज्वालाः ताभिः जटालानि अजिराणि येषाम्. आरब्ध धर्मसाधनस्य शिविरस्य नीराजनं येषु or आरब्ध धर्मसाधनाय शिविरस्य &c नीराजन was a religious and military ceremony, performed by kings and generals before they took the field, it consisted in waving lights before the components of an army. As sacrificial fires blazed in the houses, the poet fancies that नीराजन was being performed over the houses (which looked like camps), the object for which the houses were erected being धर्मसाधन and not जयसाधन or अर्थसाधन. Another sense also is suggested. साधन means 'army'. An army is housed in a camp (शिविर) over which नीराजन may be performed. For सप्तर्षि see above p 19 C and T translate 'as though a camp lustration had commenced in an army devoted to Dharma'. This is not correct and does not bring out the उत्प्रेक्षा properly अघमर्षणेन मुषित. किल्बिषविषगदः (किल्बिष पापं एव विषगदः) येषां ते ँगदाः उहाया लघवश्च. अघ. यतिषु when the hermits had light hearts, being free from the poison disease of sin that was removed by the अघमर्षण hymn उहाय convalescent 'उहायो निर्गतो गदात्' इत्यमरः. A person who has been taking medicines against poison becomes convalescent and light-hearted. अघमर्षण is a term applied to the hymn (of three verses) beginning with 'कृतं च सत्यं चाभीक्षात्तपसोऽध्यजायत' (ऋग्वेद X. 190). 'सर्वेनसामपध्वसि जप्यं त्रिष्वधमर्षणम्' इत्यमरः. सन्ध्योपासनाय आसीनानां तपस्विनां पङ्क्त्या (row, line) पूर्तं पुलिनं (sandy bed) यस्य (adj of) वजले. ध्रुवमानाः नलिनयोनियानहंसाः एव हासः तेन दन्तुरिताः ऊर्मयः यस्य the waves of which were furrowed by the smile-like हस, the vehicles of ब्रह्मा, floating thereon. हंस is the वाहन of ब्रह्मा. हंस are white and so resemble हास which is poetically described as white. One who smiles shows his teeth. The हंस sailing on the waves divide them into crests that look like teeth जल.. वने when the beds of कुमुद (night-lotuses) were about to expand, causing delight to bees and sweetly perfumed with their own honey, that (beds) were the umbrellas of water nymphs and were the private mansions of the wives of the tribes of birds. Water nymphs dwelt under the shelter of कुमुद and birds also made them their haunts. कृता मधुपानां मुखं येन. There is another sense also. When Kumudas open (i. e. at night) those who

drink wine (मधुप) are exhilarated. मुमुक्षिमाणे *pr. p.* of the desiderative of मुद् to delight or expand with joy. दिवसा...यूये when the crowds of flamingoes, delighted by their drinking bout on the sweet honey of the day-lotuses that were going to languish as the day closed, were about to sleep, fanning the blue-lotus (राजीव) lakes with rows of their flapping (धुत) wings and turning their necks into coils in order to be scratched by the soft lotus stalks. दिवसस्य अवसाने ताम्यतां तामरसानां मधुरं मधु तस्य सपीतिः (सहपानं) तथा प्रीते...सपीतिः स्त्री तुल्यपानम् इत्यमरः. सुपुप्सति *pr. p. loc. sing.* of the desiderative base of स्पर्. कण्ठेन कण्ठ्यनं तदर्थं कुण्डलिता कन्धरा येन. The flamingoes bent their neck in a circle round the lotus stalks in order to get it scratched. धुतानां पक्षाणां राज्या वीजितं राजीवसरः येन. ततः...नमस्वति when a slight (तनीयस्) evening breeze, resembling the sigh of Night, began to blow, making the river grey with the pollen of the flowers of creepers growing on the bank, and bearing the perfume of the jasmine flowers in the braids (धम्मिल्लः) of the matrous (पुरन्नि) of the city of Siddhas. धूलिभिः धूसरिता सरित् येन (qualifies नमस्वति). सरन्ति *pr. p. loc. sing.* of सृ. पुरन्धीणां धम्मिल्लेषु महिकाः तासां गन्धं गृह्णन्ति इति. महिका is a flower that opens in the evening. सङ्कोचेन उद्वन्तः (erected) उच्चाः (stiff) केसराः तेषां कोटिभिः सङ्कटः कुशेशयानां कमलानां कोशः तस्य कोटरः एव कुटी तस्यां शेते इति—that lay in the hut in the form of the cavity of the lotuses that were full of the tips of filaments high and stiff by the closing (of the petals). As the lotuses contracted at sunset, their filaments that were loose became straightened up and barred the way of escape out of the lotuses, the bees being confined inside as in a hut. नृत्तो...गणे the constellations of stars, presenting the appearance of the bunches of कुटज buds in the forest of the matted hair of S'iva tossed up in dance, were scattered in clusters in the sky. स्तवक-यति a denominative verb from स्तवक. The clusters of stars looked like कुटज buds, which are white. कुटज is a wild flower and hence the word अटवी is put in. The stars appeared scattered about. शिव is represented as fond of dancing. When शिव danced, the flowers in his hair would be scattered about. सन्ध्या...तमसि darkness, that was not yet full grown, that was reddish with the continuance of twilight, that had the colour of the skin of a ripe Tala fruit and that was thick (मेदुर) like a dark cloud, closed round the earth. सन्ध्यायाः अनुबन्धः तेन तावदे—twilight had not yet completely vanished and so a slight rosy hue still persisted

and was mixed up with the darkness परिणमत् तालफल तस्य त्वच इव विद्र (वान्ति) यस्य कालमेव also means 'the clouds at the end of the world' नव वय यस्य तरण प्रवरे when numerous lamps, capable of piercing (पाटन) the veil of fresh (not yet fullgrown & not deep or pitchy) darkness, began to blaze forth, being a cluster of champaka buds serving as the ear ornaments of the lady of Night The flame of a lamp is like a चम्पक bud There fore the lamps lit at night are said to be the कर्णपूर of the lady (Night) प्रतनु मुखे when the region of Indra (& the east), pale with the lovely light of the few rays of the moon and appearing like the sandy islet of the Jumna slightly dry and free from its blue waters, reduced the darkness In the east the moon was about to rise The first rays of the moon lessened the darkness and the east looked grey (white dark) The east therefore resembled the sandy bed of the Jumna from which the waters had just receded, the sand being white, but the remnants of water being dark The water of the Jumna is dark as compared with the Ganges प्रतनु (slight) तुहिनविरणस्य शीतरश्मे किरणा तेषां लावण्य तस्य आलोकेन पाण्डुनि आश्रयान (partially dried) नीलनीरेण मुक्त कालिन्दीमूल तस्य बालुवायुक्त पुलिन, पुलिन इव आचरति पुलिनायते The reading बालपुलि नायमाने for बालुका is better, as in कूलबालुका there are too many words बालपुलिन would mean 'a sandy spot just raised out of water' शतक्रतो (इन्द्रस्य) इव शतक्रतवम् कशयति *pr p loc* sing of कशयति denominative verb from कृश खमुचि तमसि when darkness that had blackened (मेचकित) the lake of expanded blue lotuses, that (तम) was a veritable cluster of the tresses of the Sabari in the form of the night, that (तम) had the colour of the wings of a jay (चाप), was leaving the sky and was being dissolved, being disturbed by having its hair seized by the rays of the moon, like the mind of a proud beauty ख आकाश मुञ्चति इति ख० At the approaching rise of the moon darkness left the sky and was massed on the earth मेचकित ०सर येन शश विले and विलीयमाने apply both to तमसि and मनसि शशधरस्य वराणां (किरणानां) निकरेण कचग्रह तेन आविले When a person is seized by the hair, he is harshly and forcibly dealt with The moon's rays forcibly drove away darkness आविल turbid, muddy शशधर मनसि—the idea here is—a proud young lady, being offended with her husband, resolved upon accepting no reconciliation When the caressed her hair with its rays, her resolve began to waver

and at last her proud mind gave way (विलीयमान) and she was quickly reconciled. The word कर also means 'hand' and the clause suggests 'when her tresses were stroked by the gentle hand of her husband by way of reconciliation, she wavered'. शर्वरी (निशा) एवं शर्वरी तस्याः चिकुरचयः कुन्तलभारः. शर्वरी is a woman of an aboriginal tribe, such as the Bhils. Both शर्वरी and शर्वरी are dark and further the two words are almost the same in sound. चापपक्षस्य इव त्विदं यस्य. उदिते...श्वेतमानौ when the moon (श्वेतमानुः), now risen, assumed a red form (वपुः) as though covered (निचित) with the mass of blood dropping from his own deer slain by the weapon (हेति) of the sharp paw of the lion (हरिः) in the cave of the slopes (कटक) of the peaks of the Rising Mountain, a red form that was as though the lower lip of the damsel of Night possessed of glow at the rise (of the moon). The disc of the moon was red when it rose. There are two उल्लेखाः in this clause: The first up to निचितमिव is concerned with redness and the second (in उदय...धरमिव) is concerned with the red orb of the moon. The poet fancies that the natural redness of the disc at moon-rise is due to the blood &c. For the deer in the moon see notes p. 22. उदयगिरि a fabulous mountain in the east from behind which the sun and the moon were supposed to come up. The red and round orb of the moon appears like the red and full lip of a young lady. So the poet fancies it to be the lip of the lady of Night. The word उदयरागधरम् conveys two ideas. The lip of a fair woman possesses the same redness (रागः) as is seen (in the moon) at moon-rise. The night also possesses rosy hue (राग) at moon-rise (on the eastern horizon). C and T translate 'the form of the Lord of white splendour... assumed the glow of the Udaya mountain, resembling the lip of the nymph of night'. This does not appear to us to be correct. वपुः is the object of धारयति and धरमधरम् is in apposition to वपुः. अचलात् (पर्वतात् अर्थात् उदयगिरेः) च्युताः चन्द्रकान्तस्य जलधाराः तामिः धौते. From the चन्द्रकान्त stone water oozes at the rise of the moon. ध्वान्ते = तमसि. - गो...मण्डले when the orb of the moon had begun to fill the ocean, as though it (orb) were a great ivory conduit with the shape of a crocodile's mouth bearing a stream of milk dropping from the world of cows. The bright rays of the moon fell on the ocean which rose in a high tide. The streaming rays of the moon looked like a stream of milk. The pale white moon looked like ivory (hence दन्तमय). The

orb of the moon presented the appearance of the end of a conduit pipe (प्रणाल) as large as the mouth of a crocodile गो also means 'rays' दन्तमयः मकरमुखः (मकरस्य इव मुख यस्य) महाप्रणाल. तस्मिन् २५९८ . समये when the evening time was clear : e when the night had advanced beyond the stage of dusk or twilight. त्रि...जल्पन्ती my tongue prattling to thee feels shame before thee that are clever enough to instruct the three worlds यादृश्य—connect with देवस्य वामाः वृत्तयः. जानास्येव वृत्तयः thou knowest already what the crooked actions (वृत्तयः, ways) of Fate are, actions that are unsteady (विसृज्युल), that are unkind like the wicked even to worthy men, changing in a moment, not to be resisted and unpleasant. The word वामा also means 'handsome women, or women in general' Women also, according to the estimation of many people, are unsteady, changeful to a degree, heartless hard to be resisted (when once they set their heart on achieving an object) Compare 'विमुक्तपर्माश्रपलाम्तीक्ष्णा भेदकराः स्त्रियः ॥' अरण्यकाण्ड ४५ ३० 'पौंश्रव्याचलचित्ताद्य नैलेक्षाद्य स्वभावतः' १ मनुस्मृति १.१५ न रमणीयाः does not well apply to women Hence the words should have been omitted in the text (as B does) निष्कारणा...पतन्ती even the slightest insult, when without cause, coming from an inferior person, disturbs the mind even of a high souled person निवारः insult or wrong कणिका a particle Here सरस्वती is the high souled person and दुर्वासस the inferior man मानस means also 'the मानस lake' It may become turbid by a particle (of dust) falling in it अन .सिच्यमान—sprinkled with ceaseless tears (with शोक.), अनवरतं नयनं यस्य पतादृश जल तेन सिच्यमानः sprinkled with water that is carried incessantly (with तरु). विप्लव—विपदः (of adversity) लवः यस्मिन् in which there is a slight misfortune e caused by slight misfortune (with शोक.), विप्लवः void of foliage (with तरु). प्रसेदति increases (with शोक.), पुटे forth shoots The more one dwells on one's misfortune and sheds tears, the greater the pangs of it अतिसुकुमार applies both to जन and कुसुमम् सन्तापपरमाणवः atoms of affliction e slight affliction (with जनम्), atoms of heat e slight heat (with कुसुमम्) महतां on the great, of large size (elephants) अणुः small (with क्लेश), with a fine edge (with सृजि) अणुरपि लम् even a slight affliction is sufficient to torment them (the great) as the piercing goad is sufficient to humble (the big elephants) कर्धनम् is a noun from the denominative verb कर्धयति, which is formed from कर्ध.

‘कोः कत्तत्पुरुषेऽचि’ पा. 6. 3. 101 (कु when followed in a तत्पुरुष by a word beginning with a vowel becomes कत्). कुत्तितः अर्थः कदर्थः. अलम् in the sense of ‘sufficient or able’ governs the dative. सहजः स्नेहपाशः (स्नेहः पाशः इव) तस्य ग्रन्थिना बन्धनं येषां or यासाम्-सहज...भूमयः our native home, which is linked to us like a kinsman by fast (*lit.* knotted) ties of natural affection, is hard to give up. जन्मभूमिः also means ‘mother’. दारुणः terrible (with ०विरहः); of wood (with ०पातः). Construe दारुणः ०विरहः हृदयं दारयति ०पातः दारुणः हृदयं (central part) इव. क्रकचपातः the stroke of a saw. संस्तुत familiar, dear. अभूमि...सवानाम् you are not the soil for the shoots of the poison plant of sorrow. The idea is that sorrow should not take a footing in you. ‘द्वेदस्तु गरलं विषम्’ इत्यमरः. अपि च...शुचाम् what occasion have the wise for grief, when in front of and behind us stand our powerful deeds, whether good or bad, that rule us and yield fruit to us? It is our own actions, good or bad, that produce the vicissitudes of our lives. If adversities assail us, that is due to the bad actions of our former lives. If we were put into trouble without any fault on our part, then there would be room for sorrow. But we know that under the inexorable law of *Karma* there is no such thing as chance. The idea of तिष्ठ...पृष्ठतश्च is:—It is our own *Karma* that determines the rewards that we are to enjoy and *Karma* encompasses us on all sides. शुचाम् is genitive plural of शुचः. प्रष्ठ = पुरःसर. ‘प्रष्ठोऽप्रणामिनि’ पा. 8. 3. 92 (प्रतिष्ठते इति प्रष्ठो गौः । अग्रतो गच्छतीत्यर्थः । ति.कौ.). Compare for the idea ‘यादृशं कुरुते कर्म तादृशं फल-मश्नुते’ रामायण उत्तरकाण्ड 15. 23. त्रिभुवनस्य मङ्गलं तदर्थं एकं (केवलं) कमलम्-अपवित्रं कुर्वन्ति अपवित्रयन्ति. तदलम् therefore enough (of this weeping). अवतितीर्यति desires to descend. पुण्यभाजि—that will be blest (by your descent thereon). तपोवनधामसु = तपोवनस्थानेषु. तपस्वन्दी performing austerities. अयं सखीजनः means सावित्री herself. उप...पेशलः skilful in serving you and agreeable (पेशल) on account of familiarity with you (commencing from) playing in the dust together. The idea is they were intimate playmates since early childhood. न अन्यत् शरणं (रक्षित्) यस्याः सा ०शरणा who seeks no other refuge (than S’iva). प्रतिपद्यस्व resort to (the object being अयम्बकम्). सर्व...तारम् the author of all lores. धातारम् the supporter of all. स्वधेदसे for your own welfare. Connect this with प्रतिपद्यस्व. स्वचरणरजसा पवित्रिताः त्रिदशाः अमुराश्च येन (adj. of अयम्बकम्). सुधाद्यतिः (सुधायाः अमृतस्य द्युतिः यस्यात्) चन्द्रः एव कलिका तथा कल्पितः कर्णावतंसः यस्य (adj. of अयम्बकम्)—whose ear-ornament

orb of the moon presented the appearance of the end of a conduit pipe (प्रणाल) as large as the mouth of a crocodile गो also means 'rhis दन्तमय मकरमुख (मकरस्य इव मुख यस्य) महाप्रणाल तस्मिन् स्पष्टे समये when the evening time was clear : e when the night had advanced beyond the stage of dusk or twilight. त्रि जल्पन्ती my tongue prattling to thee feels shame before thee that are clever enough to instruct the three worlds यादृश्य—connect with दैवस्य वामा वृत्तय जानास्येव वृत्तय thou knowest already what the crooked actions (वृत्तय , ways) of Fate are, actions that are unsteady (विसंस्थुल), that are unkind like the wicked even to worthy men, changing in a moment, not to be resisted and unpleasant The word वामा also means 'handsome women or women in general Women also, according to the estimation of many people are unsteady, changeful to a degree heartless hard to be resisted (when once they set their heart on achieving an object) Compare 'विमुक्तधमाश्रपलास्तीक्ष्णा भेदकरा स्त्रिय ॥' अरण्यकाण्ड 45 30 'पोश्चल्याच्चलचित्ताच्च नैलेद्याच्च स्वभावतः ' मनुस्मृति 9 15 न रमणीया does not well apply to women Hence the words should have been omitted in the text (as B does) निष्कारणा पतन्ती even the slightest insult when without cause coming from an inferior person disturbs the mind even of a high souled person निकार insult or wrong कणिका a particle Here सरस्वती is the high souled person and दुर्वासस the inferior man. मानस means also 'the मानस lake.' It may become turbid by a particle (of dust) falling in it अन सिच्यमान—sprinkled with ceaseless tears (with शोक), अनवरत नयन यस्य पतादृश जल तेन सिच्यमान sprinkled with water that is carried incessantly (with तरु) विप्लव —विपद (of adversity) लव यस्मिन् in which there is a slight misfortune : e caused by slight misfortune (with शोक), विप्लव void of foliage (with तरु) प्ररोहति increases (with शोक), puts forth shoots The more one dwells on one's misfortune and sheds tears, the greater the pangs of it अतिसुकुमार applies both to जन and कुसुमम् सन्तापपरमाणव atoms of affliction : e slight affliction (with जनम्), atoms of heat : e slight heat (with कुसुमम्) महतां on the great, of large size (elephants) अणु small (with कुश), with a fine edge (with सुणि) अणुरपि हम् even a slight affliction is sufficient to torment them (the great) as the piercing gourd is sufficient to humble (the big elephants) वदधेनम् is a noun from the denominative verb वदधेयति, which is formed from वदध

'कोः कत्तत्पुरुषेऽचि' पा. 6. 3. 101 (कु when followed in a तत्पुरुष by a word beginning with a vowel becomes कत्). कुत्तितः अर्थः कदर्थः. अलम् in the sense of 'sufficient or able' governs the dative. सहजः स्नेहपाशः (स्नेहः पाशः इव) तस्य ग्रन्थिना बन्धनं येषां or यासाम्-सहज...भूमयः our native home, which is linked to us like a kinsman by fast (lit. knotted) ties of natural affection, is hard to give up. जन्मभूमिः also means 'mother'. दारुणः terrible (with अविरहः); of wood (with व्यातः). Construe दारुणः अविरहः हृदयं दारयति व्यातः दारुणः हृदयं (central part) इव. क्रकचपातः the stroke of a saw. संस्तुत familiar, dear. अभूमि...सवानाम्, you are not the soil for the shoots of the poison plant of sorrow. The idea is that sorrow should not take a footing in you. 'हृदेऽस्तु गरलं विषम्' इत्यमरः. अपि च...शुचाम् what occasion have the wise for grief, when in front of and behind us stand our powerful deeds, whether good or bad, that rule us and yield fruit to us? It is our own actions, good or bad, that produce the vicissitudes of our lives. If adversities assail us, that is due to the bad actions of our former lives. If we were put into trouble without any fault on our part, then there would be room for sorrow. But we know that under the inexorable law of Karma there is no such thing as chance. The idea of तिष्ठ...पृष्ठतश्च is:—It is our own Karma that determines the rewards that we are to enjoy and Karma encompasses us on all sides. शुचाम् is genitive plural of शुचः. प्रष्टुं = पुरःसर. 'प्रष्टोऽग्रगामिनि' पा. 8. 3. 92 (प्रतिष्ठते इति प्रष्टो गौः । अग्रतो गच्छतीत्यर्थः । सि.कौ.). Compare for the idea 'यादृशं कुरुते कर्म तादृशं फलमश्नुते' रामायण उत्तरकाण्ड 15. 23. त्रिभुवनस्य मङ्गलं तदर्थं एकं (केवलं) कमलम्. अपवित्रं कुर्वन्ति अपवित्रयन्ति. तदलम् therefore enough (of this weeping). अवतितीर्षति desires to descend. पुण्यभाजि—that will be blest (by your descent thereon). तपोवनधामसु = तपोवनस्थानेषु. तपस्यन्ती performing austerities. अयं सखीजनः means सावित्री herself. उप...पेशलः skilful in serving you and agreeable (पेशल) on account of familiarity with you (commencing from) playing in the dust together. The idea is they were intimate playmates since early childhood. न अन्यत् शरणं (रक्षितुं) यस्याः सा शरणा who seeks no other refuge (than S'iva). प्रतिपद्यस्व resort to (the object being इयम्बकम्). सर्व...तारम् the author of all lores. धातारम् the supporter of all. स्वश्रेयसे for your own welfare. Connect this with प्रतिपद्यस्व. स्वचरणरजसा पवित्रिताः त्रिदशाः अमुराश्च येन (adj. of इयम्बकम्). सुधाद्यतिः (सुधायाः अमृतस्य सृतिः यस्यात्) चन्द्रः एव कलिका तया कल्पितः कर्णावतंसः यस्य (adj. of इयम्बकम्)—whose ear-ornament

is formed by the crescent (*lit* bud) of the moon त्रिभुवनगुरम् to be honoured by the three worlds यम्बक = शिवम् The reading of A and C दातार ऋ श्रेयसस्य means who bestowes future happiness ऋ tomorrow & the future From Banas usual style we can infer that he wrote as in the text (repeating दातारम्) ऋ श्रेयसस्य is rather an unusual combination and ungrammatical ते = तुभ्यम् शापेन शोक तस्य विरतिम् (cessation) वितरिष्यति दास्यति ब्रह्मा had already declared (text p 519) that the curse would end with the birth of a son By Sivas favour that happy event would follow in a very short time

P 7 II 11 27 एवमुक्ता निर्जंगाम मुक्ता मुक्ताफलवत् धवला लोचनजललवा यया that shed tears bright like pearls केवल हृदयम् it is only the happiness of serving Brahma (to which I shall be a stranger till the curse lasts) that makes my heart soft (& makes my heart wistful and sad) भुवि धामानि the places on the earth where Dharma can be performed. समाधि साधनानि means of abstract meditation, or the word may be taken as in apposition to स्थानानि, meaning 'places that will help in abstract meditation' समाधि is the eighth and last अङ्ग of योग 'यमनियमासनप्राणायामप्रत्याहारधारणाध्यानसमाधयोऽष्टावङ्गानि' योगसूत्र II 29 योग is defined as 'योगश्चित्तवृत्तिनिरोध' योगसूत्र I 2 रणरणकेन उपनीत प्रजागर यस्य who was kept awake by agitation अनिमिलिते (not closed) लोचने यस्या त्रिभुवनशेखरे head jewel of the three worlds खण वपुषि whose form was red, as though with the blood (क्षतजम्) scattered from the mouths of his (the suns) own horses pierced by the rough (सर) and clanking bit (चालीन नम्) The redness of the morning sun is fancied to be due to the blood &c Vide a similar conceit above in the case of the moon (text p 6115) उद मणौ—the resplendent sun appeared like a crest jewel of the eastern mountain जरन् कुरुवाकु (कुक्कुट) तस्य चूडा तद्वत् अरुण अरुण पुर सर यस्य who is ushered by Aruna rosy like an old cocks comb Aruna is a personification of the ruddy sky before sunrise. He is the charioteer of the sun 'कुरुवाकुस्ताम्रचूड कुक्कुटधरणायुध' इत्यमर (कृणेण शारोद्योवेण वक्ति—क्षीरं) विरोचने = सूर्ये नाति तं not being far away (from the place where सरस्वती passed a sleepless night) विविच्य having reflected विता पाल the keeper of the tribe of Hamsas that are the conveyances (विमान नम्) of Brahma. अपरवक्त्र is a metre defined as 'अयुजि ननरला गुः समे तदपर

चंद्रमिदं नञौ जरी) (in the first and third pādas there are eleven letters i. e. two त्रगण, a रगण, one लघु letter and one गुरु letter and in the 2nd and 4th pādas there are twelve letters, the गण being न, ज, ज, र). An आख्यायिका must contain verses in the घञ and अपरवञ metres. Vide Intro. XX. सर...स्तुकाम् why do you make thy anxious eye-tremulous? अक...लालिते (vocative) you that are fondled by dwelling with Brahmā whose mind is pure (with सरस्वती); that are fondled by dwelling in the pure मानस lake (with कलहंसी). अकलुपं मानसं यस्य स मानसः ब्रह्मा तेन वासः &c. अकलुपं मानसं (सरः) तस्मिन् वासः &c. अवतर वापिकाम् descend into the well (with कलहंसी). The word वापिका suggests the world of mortals where we have to reap as we sow (वप्). The कलहंसी finds it hard to descend into a pond after being long familiar with the pure मानस lake; so सरस्वती found it hard to descend to earth after enjoying the pure atmosphere of Heaven. पद्मजालयम् the abode of lotuses i. e. the lake (with कलहंसी); Brahmā (with सरस्वती). पद्मजं आलयः यस्य. Brahmā sprang from a lotus. अह...युक्ता it was as if I that was asked by him (or censured by him). कृतः महीतलावतरणस्य सङ्कल्पः (resolve) यदा. वियोगेन विह्वलम् (distressed). परित्यज्य—the object is परिजनम्. ज्ञाति...गणस्य not minding her kindred. अवगणा (adj. of सरस्वती) separated from her companions (अवयुक्ता गणात्). कथमपि with great difficulty. अनुनयेन निवर्तितः अनुयायिव्रतिनातः यदा—who sent back with courteous words the crowd of devotees that followed her.

P. 7 l. 28—P. 8 l. 30 ततः क्रमेण...वाहयत्. The first sentence is ततः क्रमेण...मन्दाकिनीमुत्सरन्ती मर्त्यलोकप्रवततार (P. 8 l. 12). ध्रुव...धराम्—this and the following clauses qualify मन्दाकिनीम् below. ध्रुवप्रवृत्ताम् (1) that springs from Vishnu or that flows from the firmament or from the ध्रुव constellation; that starts from a post. The Ganges is said to have sprung from the toe of Vishnu. See श्वेतगङ्गावर्षपाण्डुरं पदमिव त्रिविक्रमस्य' हर्ष 7th उच्छ्वास. Compare 'वामपादाम्बुजाद्गुहे नखस्रोतोविनिर्गता । त्रिष्णोर्विभर्ति यां भवत्या शिरसाहर्निशं ध्रुवः ॥' विष्णुपुं II. 8. 10; see also मार्कण्डेयपुं 56. 1. ध्रुव is a name of विष्णु. Vide विष्णुसहस्रनाम in अनुशासनपर्व 149. 'स्वविष्टः स्वविरो ध्रुवः' verse 19. विष्णु's third step is ध्रुव (constellation) and as the Ganges springs from the foot of विष्णु, it may be said to be ध्रुवप्रवृत्त. 'ऊर्ध्वोत्तरपृथिव्यस्तु ध्रुवो यत्र व्यवस्थितः । एतद्विष्णुपदं दिव्यं तृतीयं व्योम्नि भास्वरम् ॥' विष्णुपुराण 2. 8. 99. आकाश is ध्रुव (i. e. निल) according to the नैयायिक. A cow also starts from a post (ध्रुवः) to which it is tied. 'साणुर्वा ना ध्रुवः शङ्कुः' इत्यमरः. अधो धावमानाः

धवला पयोधरा (मेघा यस्या) the clouds from which (celestial Ganges) are white and stream downwards (towards the earth) The water of the Ganges being white, the clouds are supposed to be white अथो धराम् (with धेनु) the white udders of which stream downwards The Ganges is called धमधेनु because it enables one to secure holiness and merit उद्धुर (unchecked, loud) ध्वनि यस्या अधकमथन शिव तस्य मौलि (शिर) तस्मिन् मालती मालिकाम् The celestial Ganges fell on the head of शिव in its descent to the earth to purify the sons of सगर reduced to ashes by Kapila. Both the Ganges and a wreath of Malati are white The demon अधक was slain by Siva when the former attempted to carry off पारिजात from heaven See रामायण III 30 27 'रुद्रेणैव विनिर्दग्ध श्वेनारण्ये यथान्यक' आलीयमाने बालखिल्यै रुद्र रोध यस्या the banks of which were covered (or obstructed) by the बालखिल्यस्य that settled down upon it The बालखिल्यस्य were 60000 diminutive sages born of the प्रजापति क्रतु and his wife सन्नति as large as a man's thumb 'पट्टियाणि सहस्राणि मुनीनामूर्ध्वरेतसाम् । अद्भुष्टपर्व मात्राणां ज्वलद्भास्करतेजसाम् ॥' विष्णुपुराण I 10 12 Vide मार्कण्डेयपुराण 52 24 25 Compare 'अनेकशो बालखिल्यकदम्बककृतसंध्योपामन (सर)' कादम्बरी p 123 (of P) अरुधत्वा धौता तारवी (तरो इय) त्वक् यस्याम् तारवत्वक् bark of a tree (used as a garment) अरुधती, the wife of वसिष्ठ, is a type of holiness and conjugal fidelity Note the high praise of her in the उत्तररामचरित IV 10 'यया पूतमन्यो निधिरपि पवित्रस्य महस &c' Read त्वक्चतुर्ह for त्वक्चतुर्ह त्वक्चतुर्ह तुक्ता तरक्ता तेषु तरन्त तरलतरा तारा तारका यस्याम्—that had the tremulous bright (तार) stars crossing over high surging (त्वक्चतुर्ह) waves It should be remembered that it is the celestial Ganges that is being described तापसै विकीर्ण (scattered) विरल तिलोदक तेन पुलकितानि (bristling) पुलिनानि यस्या तिलाश्च उदक च तिलोदक तेषा समाहार (समाहारद्वय) पुलकित—from पुलक (=रोमाञ्च) with the affix इत according to 'तदस्य सन्नात तारकादिभ्य इतच्' पा 5 2 36 Sesame and water were offered to the dead वितीर्ण (given) is also a good reading Note मनुस्मृति III 207 and 210 'अवकाशेषु चोक्षेषु नदीतीरेषु चैव हि । विविक्तेषु च तुष्यन्ति दत्तेन पितर सदा ॥ तेषामुदकमानीय सपवित्रास्तिलानपि । अग्नौ कुर्यादनुजातो ब्राह्मणो ब्राह्मणै सह ॥'. आह्वयनेन (खानेन) पूत पितामह (ब्रह्मा) तेन पातिता पितृपिण्डा (पितृभ्यो दत्ता पिण्डा) तै पाण्डुरित पार यस्या पितृ here must be taken in the sense of 'a particular class of divine beings and not in the sense of 'father' or 'dead ancestors' There is some incongruity in ascribing to Brahma human such as पितृपिण्डदान The balls of rice are white and

hence the word पाण्डुरित is used. 'अक्रोधनाः शौचपराः सततं ब्रह्मचारिणः ।
 अस्त्रशस्त्रा महाभागाः पितरः पूर्वदेवताः ॥' मनु० III. 192. See the
 following verses for various classes of Pitris. पर्यन्ते मुताः सप्तर्षयः
 तेषां कुशशयनेन सूचितः सूर्यग्रहसूतके उपवासः यस्याम्—on which the fast
 due to the impurity (सूतकं) caused by a solar eclipse was
 indicated by the Kus'a bed of the seven sages sleeping nearby.
 An eclipse causes impurity and people observe a fast before it
 and on the day of eclipse. Compare धर्मसिन्धु (परिच्छेद I) 'त्रिरात्रमेकरात्रं
 वा समुपोष्य ग्रहणे स्नानदानाघनुष्ठाने महाफलम्, एकरात्रपक्षे ग्रहणदिनात्पूर्वदिने
 उपवास इति केचित् ग्रहणसम्बन्धाहोरात्र उपवास इत्यपरे'. So निर्णयसिन्धु
 (परिच्छेद I) says 'सर्वेषामेव वर्णानां सूतकं राहुदर्शने । स्नात्वा कर्माणि कुर्वीत
 शतमन्नं विवर्जयेदिति हेमाद्रौ षट्त्रिंशन्मतात्'. A person in impurity was
 to sleep on a spare bed of mats, grass &c. Note धर्मसिन्धु
 (परिच्छेद III) 'सृणुकटास्तीर्णभूमी पृथ्वशयीरन्कम्बलाद्यास्तीर्णभूमी.' आचमनेन
 शुचिः शचीपतिः (इन्द्रः) तेन मुच्यमानः अर्चनकुसुमानां निकरः (समूहः) तेन
 शाराम्. The flowers being of various colours, the river looked
 variegated. The voluptuous Indra did not care to bathe, as
 Brahmā did. शिवपुरात् आपतितं निर्मात्यमन्दारदाम यस्याम् in which was
 dropped from the city of S'iva a garland of मन्दार flowers that
 had been already offered in worship. For क, see above p. 12.
 निर्मात्यं remains of flowers and other things offered to deities,
 flowers that are used and cast off. मन्दार is one of the five
 trees of Paradise. 'पञ्चैते देवतरवो मन्दारः पारिजातकः । सन्तानः कल्पवृक्षश्च
 पुंसि वा हरिचन्दनम् ॥' इत्यमरः. अना...दृषदम् that cleft with ease the
 stones in the caves of Mandara. The celestial Ganges had such
 a powerful stream that it cleft stones. मन्दर is a mountain to
 the east of Meru. Compare माके० 56. 3-5 'मेरुकूटतान्तेभ्यो निपतन्ती
 विवर्तिता ॥ विकीर्यमाणसलिला निरालम्बा पपात सा । मन्दराद्येषु पादेषु प्रविभक्तो-
 दका समम् ॥ चतुर्थपि पपाताम्बुविभिन्नाद्भिः शिलोच्चया ॥' अनेकनाकनायकानां
 निकायाः तेषां कामिन्यः तासां कुचकलशैः विलुलितः विग्रहः (शरीरं) यस्याः
 which was tremulous with the jar-like bosoms of the beautiful
 wives of the hosts (निकायः) of the chief leaders of heaven.
 The beauties bathed in the Ganges and caused ripples. ग्राह्याणां
 ग्राह्याणां च ग्रामः (समूहः) तस्मिन् स्थलनं तेन मुखरितं स्रोतः यस्याः the stream
 of which resounded as it stumbled over numerous crocodiles
 and stones. सुपुष्पास्रुता शशिनः सुधा तस्याः शीकराणां स्तवकेन तारकितं तीरं
 यस्याः—the banks of which were spotted with clusters of the
 spray of the nectar of the moon flowing from the सुपुष्पा ray.
 It was believed that the waxing of the moon was due to
 a ray of the sun called सुपुष्पा. We should read सुपुष्पा,

as the quotations below require 'सूर्यरश्मि सुपुष्पो यस्तार्पनस्तेन चन्द्रमा । तृणपक्षेऽमरै शश्वतीयते वै सुधामय ॥' विष्णुपुं II 11 22 वास्क has an interesting note on this ray "अथाप्यस्यैवो रश्मिश्चन्द्रमस प्रति दीप्यते तदतेनोपेक्षितव्यमादित्यतोऽस्य दीप्तिर्भवतीति । 'सुपुष्प सूर्यरश्मिश्चन्द्रमा गन्धर्व' इत्यपि निगमो भवति ॥" (निरुक्त II 2 2) वाण frequently refers to सुपुष्प 'कन्यया एवया च चन्द्रमूर्त्यैव सुपुष्परश्मिर्निर्गतयानुगम्यमानौ' इपं० 11th उच्छ्राम, 'अलीक चेद यथा किल सक्ता यन्ता कलावतो बहुलपक्षे क्षीयमाणस्य सुपुष्पनाम्ना रश्मिना रविरापिबतीति' वादम्बरी p 141 of P विष्णुस्य (गृहरूपे) अश्विचार्य (offering oblations to fire) तस्य धूम तेन धूसरित सैवन यस्या सैकन *adj* 'sandy,' according to 'सिकताशर्कराभ्यां च' पा 5 2 104 (सैनो घट) But in the sense of 'a sandy tract,' we have सिक्ता, सिकतिल, सैकन and सिक्तावत् 'देशे दुविलचो च' पा 5 2 105 (चात् अण् मत्तु च । सिक्ता सत्वसिन् देशे इति सिक्ता सिकतिल &c) सिद्ध धरान् where the विद्याधरस ran away in fear (नास) of crossing over (or treading upon) the sandy *lingas* made by *Siddhas* To cross over or tread upon a sacred object is sinful विद्याधरस were afraid of unwarily crossing over the *lingas* and thus incurring sin and the wrath of शिव निर्मो रगस्य as though it (Ganges) were the cast-off slough of the sky serpent It is the celestial Ganges that is described, hence the word गगनो रगस्य (गगनमेव उरग) Both the slough and the Ganges are white गगन which is blue resembles a dark serpent त्रिविष्टप (सुरलोक) एव विट ललाटिका a mark of sandal or other fragrant powder on the forehead 'कर्णललाटात्वनलङ्कारे' पा 4 3 65 Both the Ganges and sandal are white A विट is a voluptuary, a companion of a prince or dissolute young man in dramas He decks himself with sandal marks on the forehead विक्रय पण्यस्य as if it (Ganges) were a stall for the sale of the merchandise of merit पुण्यमेव पण्य तस्य As wares are exhibited in a row of shops, so the Ganges flowed, on both banks of which पुण्य could be acquired दत्ता द्वारस्य the ivory bolt against the gate of the city of Hell The current of the white Ganges looked like an ivory bolt The Ganges prevents people from falling into Hell for their sins, just as a bolt fastening the gate prevents entrance into a city All the clauses indicate either the whiteness or holiness of the Ganges अशु .. नृपस्य as if it were the silken turban fold of the king—Meru 'मेरु सुमेरुमाद्री रत्नसानु सुरालय' इत्यमर सुमेरु एव नृप तस्य The celestial Ganges flows from the slopes of Meru See above p 43 A king's head may be wrapped in a white silken turban 'सि' also mean 'the lord of Meru : e Siva' The Ganges

is placed on the head of S'iva and looks like a white turban fold. डुकूल...कुञ्जरस्य as if it were the fine-textured banner (बद्धलिका) of the elephant—the Kailāsa range. पद्धति...वर्गस्य as if it were the beaten road to Moksha. नेत्रि...चक्रस्य as if it were the ring of the wheel of the Kṛita age. कृतयुगमेव चक्रं तस्य. A wheel has a rim (which is its centre). The Ganges is the centre of कृतयुग (i. e. of holiness and righteousness). The कृतयुग is an era of unmixed holiness and righteousness. 'चतुष्पातसकली धर्मः सत्यं चैव कृते युगे । नाधर्मेणागमः कश्चिन्मनुष्यान्प्रति वर्तते ॥' मनु० I. 81. सप्त...महिषी the queen of the lord of seven oceans i. e. of क्षीरसमुद्र. All rivers are poetically represented as the wives of the ocean. क्षीरसागर being the last and best of the seven may be called the king of oceans. For the seven oceans, see above p. 32. The com. says 'सप्तसागरराजः क्षीरसमुद्रः । चन्द्राख्यपर्वत इति केचित्'. अपदयत्—the object is महानदम् (1. 16). हारमिव—this and the following clauses are intended to convey the crystal-like pellucid waters of the शोण. वरुण is the lord of the ocean, in which pearls are found. चन्द्रः एव अचलः (पर्वतः). The moon is supposed to be full of अमृत. From a mountain springs (निर्झरः) proceed. शशिमणि = चन्द्रकान्तमणि. विन्ध्यस्य—the शोण springs in the Vindhya range. कर्पूर...रण्यस्य as if it were a flood of the sap of camphor trees from the Dapḍakā forest. Camphor is white. This clause shows that the शोण flowed through the दण्डका forest. The precise extent of the दण्डकारण्य is far from certain. It seems to have been a general name comprising all forests from the Jumna to the Kṛishnā. गुह who helped भरत to cross the Ganges is described as well-acquainted with दण्डकारण्य. So it seems that दण्डकारण्य stretched right up to the Ganges. 'एष ज्ञातिसहस्रेण स्वपतिः परिवारितः । कुशलो दण्डकारण्ये वृद्धो भ्रातुश्च ते सखा ॥ तस्मात्पश्यतु काकुत्स त्वां निपादाधिपो गुहः ।' अयोध्याकाण्ड 84. 12-13. हेमाद्रि in his व्रतखण्ड says that देवगिरि (modern Daulatabad) was in सेउणदेश which was on the confines of दण्डकारण्य (Vide Bombay Gazetteer part II p. 231). लावण्यं bright complexion. स्वाटिक...श्रियाः as if it were the crystal couch of the Beauty of the sky. A beauty reclines on a couch white like crystal. The sky was reflected in the pellucid waters of the शोण. रामणीयकेन (loveliness) हतं हृदयं यस्याः. मधुराः मयूराणां विस्तयः (केकाः) यासु (adj. of भूमयः, 1. 20). स्पटलेन सिकतिलानि (sandy) तस्तलानि यासु. For सिकतिल, see सैकत above p. 44. परिमलेन मत्तानां मधुपानां वेणी (string, line) एव वीणा तस्याः रणितेन रमणीयाः. The humming of the rows of bees was like the

music of a lute मन्दीकृता मन्दाकिनीधृति येन that obscured the lustre of the Ganges उपकण्ठभूमयः places in the neighbourhood. पञ्च . मे my heart has taken a liking to stay here अभिनन्दितं (approved) वचन यस्या (adj of सरस्वती) तथेति is to be connected with अभिनन्दित. सावित्री approved of सरस्वती's choice तथा = सावित्र्या (सह). मण्डपे .. बबन्ध she fixed upon a bower as her house. उचितानि (gathered) अर्चनाय कुसुमानि यया. पुननिपृष्टे प्रतिष्ठापित सैकत शिवलिङ्ग यया. पञ्चब्रह्माणि पुर सराणि यस्या (adj of पुष्पिकाम्) that was preceded by the पञ्चब्रह्म prayer This is a prayer recited by the Brahmanas at the time of smearing the body with sacred ashes The prayer is addressed to सद्योजात, वामदेव, तत्पुरुष, अघोर and ईशान See ऋग्वेदि-ब्रह्मकर्म (भस्मधारणविधि). Compare शिवस्तुति 3rd verse 'महेश महितोसि तत्पुरुष पूरपाद्भ्यो भवानघोर रिपुघोर तेऽनवम वामदेवाञ्जलि । नम सद्योजात ते त्वमिति पञ्चरूपोचित प्रपञ्चचयपञ्चवृन्मम मनस्तमस्ताडय ॥'. सम्यह मुद्राबन्धः तेन विहित परिकरः यस्या. (adj of पुष्पिकाम्) which was preceded by the ceremony of properly intertwining the fingers and hands in worship. परिकर 'beginning' On मुद्राबन्ध note 'मुद्राविमुक्तहस्तेन क्रियते कर्म दैविकम् । यदि तन्निष्फल तस्मात्कर्म मुद्रान्वितश्चरेत् ॥'. ध्रुवा गीति गर्भे यस्या (adj of पुष्पिकाम्) between the intervals of which she sang the ध्रुवा song 'गीतिसुग्भेदयोर्ध्रुवा' शाश्वत 4 The song was probably in the ध्रुवताल अवनि ध्यायन्ती contemplating all the eight forms viz the earth, the wind, water (वन), the sky, the fire, the sun (तपन), the moon and the sacrificer These are said to be the eight forms of शिव Vide the first verse of the शाकुन्तल अष्टपुष्पिका a bunch of eight flowers (with referene to the eight forms) Compare कादम्बरी 'अतिरोषणतया कदाचिद्दुर्न्यस्ताष्ट-पुष्पिकापातोत्पादितक्रोधेन' p 227 of P The commentators on the कादम्बरी say 'बक द्रोण च दुर्धूर सुमना पाटला तथा । पञ्चमुत्पलगोसुर्वमष्टौ पुष्पाणि शङ्करे ॥' सं० also explains that अष्टपुष्पिका refers to the eight acts of worship each of which may be metaphorically called पुष्प They are — पर्णिवपुष्प : e smearing the deity with some fragrant substance, because गन्ध is the special quality of पृथ्वी, आप्यपुष्प : e bathing with water or milk, as रस is the special quality of अप; तैजसः : e waving lights, वायवीय : e applying cooling unguents, as स्पर्श is the special quality of वायु, आकाशीय : e playing on musical instruments and singing, as शब्द is the special गुण of आकाश, मानस : e contemplation of the god Siva, बौद्ध : e a firm idea that Siva is all pervading, as the विषय of बुद्धि is निश्चय, आहङ्कारिक : e the knowledge of the non-difference of the soul from the Supreme, expressed by the Upanishads in, ' words

‘अहं मद्यासि’. अय...तेन that was obtained without effort. अमृत... स्वादिम्ना that tended (*lit.* desired) to surpass even nectar by its sweetness. अति...माणेन *pr. p.* of the desiderative base of शी with अति. स्वादिम्ना *Instru. sing.* of स्वादिमन् which is formed like पिङ्गलिमन् (notes p. 23). शरीर...रोत् she sustained her body. अतिवाहितः (passed) दिवसः यया. कल्पितं पल्लवानां शयने यया.

P. 8 l. 31—P. 9 l. 12 एष...सन्ददर्श. याम ... रवी when the sun had gone up (in the sky) only for one watch. यामः means a period of three hours. ‘द्वौ यामप्रहरी समौ’ इत्यमरः. ककुभि = दिशि. प्रतिशब्देः (by the echoes) पूरितं वनगहरं (वनगुहा) येन. तुरङ्ग... हादम् the sound (हादः) of the neighing of horses. विकच...सङ्घातं mass of dust grey like the inner leaves of the blossoming Ketaki. नातिदवीयसि (*loc. sing.* of दवीयस् which is the comparative form of दूर) not very far from her. क्रमेण च—the principal sentence is क्रमेण च...पदातिवलेन सनाथमश्ववृन्दं सन्ददर्श. सामीप्येन उपजायमाना अभिव्यक्तिः यस्य that became distinctly visible the nearer it came. This qualifies अश्ववृन्दम्. शफरो...प्लवमानं floating in the dust grey like the belly of a fish, as though it were a school of crocodiles floating in water. शफ...सरे (with पयसि) means ‘grey with the bellies of fishes’. प्लवमानं goes with वृन्द below. पुरः प्रधावमानेन—this and the following clauses in the instrumental qualify वलेन below. प्रलम्बैः कुटिलैः कचपल्लवैः घटितं ललाटे जूटकं येन that had on their foreheads a mass of long curling hair. सं० says ‘घटितललाटजूटा दाक्षिणात्येषु वेशः.’ धवल...भित्तिना whose ample cheeks were smiling (*i. e.* bright) with the lustre of the white ear-ornaments (दन्तपत्रिका). पिनद्धाः कृष्णागुरुपङ्कजकल्पा चक्षुरणेन कृष्णशङ्खलकपायाः कञ्चुकाः येन that had girt themselves in jackets dark, variegated and fragrant (कपाय) by being smeared with the paste (कल्पाः-म्) of black aloe-wood. पिनद्ध is *past p. p.* of नद्ध with अपि, अ being elided in accordance with ‘बहि भागुरिरहोपमवाप्योरुपसर्गयोः’. उत्तरीयेण कृतं शिरोवेष्टनं यस्य that had made their upper garments into turbans. वाम...कटकेन that had bright (स्पष्ट) golden bracelets (कटकः-कम्) placed on their left fore-arms (प्रकोष्ठः). Even now rich men sometimes wear golden bracelets on their left forearms. द्वि...धेनुना whose daggers (असिधेनुः) were fastened in firm knots of their sashes (पट्टिका) of double folded cloth. ‘द्वुरिका चासिधेनुका’ इत्यमरः. The daggers were fixed fast by having their handles wrapped in bandages of fine cloth which were doubled. अनवरतः व्यायामः (physical exercise) तेन कृशं कर्कशं (hard) शरीरं यस्य. चात...मानेन that leapt high again

various sorts abound कुमुद is a white lotus, while कुवलय is dark and कमल is red When he cast glances from his large eyes, the white of his eyes looked like कुमुद and the dark pupils like कुवलय and the red corners looked like कमल शर.. सैन्यन्तम् who as though caused the season of autumn आयत्त.. शोभमानम्—the idea is—his long nose is deemed to be a dam (सेतुबन्ध) over the borders (सीमान्त) of the two rivers viz., the two eyes His nose separated the two eyes, as a dam would separate a river in two Further the nose is fancied to be a stream of the water of beauty dropping from the slab of moonstone in the form of the forehead His bright forehead resembled चन्द्रकान्त, from which water oozes when the moon rises The nose also rises up after there is a depression from the forehead His nose was charming and so is fancied to be the stream of the water of loveliness अनि वसन्तम् with his mouth emitting the perfume of very fragrant mango, camphor, *kakola*, cloves and *Pañjataka* and resounding with the hum of the swarms of intoxicated bees, he vomited as if the season of spring together with the Nandana garden Even now camphor, कक्कोल (*Marathi ककोळ*) and cloves are taken with ताम्बूल सहकार and पारिजातक are explained by the com as certain fragrant substances, 'सहकारः सुगन्धद्रव्यभेद सदनारपलेनैव क्रियते पारिजातकोऽनेकद्रव्यसरसो मुखवासविशेषः' The youth had partaken of कर्पूर, कक्कोल &c with his ताम्बूल and emitted their fragrance with his breath In वसन्त also, there is the fragrance of mango blossoms and of other flowers and the humming of bees नन्दन is the garden of Indra पारिजातक is one of the five trees of Paradise Vide notes p 43 Hence the poet says 'सनन्दनवन'. The reading अवतारयन्तम् is more striking than वसन्तम्, but is probably an emendation It means 'he made वसन्त descend to the earth together with नन्दनवन' The अवतारयन्तम् अवतारयन्तम् अवतारयन्तम् अवतारयन्तम् अवतारयन्तम् (पञ्चमः पञ्चमः पञ्चमः पञ्चमः पञ्चमः) and उद्गीर्ण in their literal sense was against good taste (ग्राम्य) and so the copyists thinking that the word वसन्त was so used here probably changed it to अवतारयन्तम् But it is to be noted that Bana uses it only in a figurative sense 'निष्कृतोद्गीर्णं वान्तादि गौणवृत्तिव्यपाश्रयम् । अतिमुन्दरमन्यत्र ग्राम्यवक्षां विगाहते ॥' काव्या० I 93 आसन्ना मुहुरे तेषां परिहासा (jests) तेषां भावनया (appreciation, understanding) उत्तानितं मुखं तस्य मुखे हसिते दशनज्योत्स्नया खडिगानि दिद्युत्तानि ये that bathed the quarters in the moonlight of his teeth Whenever he smiled at the jests of his friends, his

bright teeth gloamed forth and cast their lustre all round. That lustre resembled moonlight. पुनः पुनः...कल्पयन्तम् who again and again created the light of the moon moving about in the sky. As he smiled now and then (and not continuously), he seemed to create moonlight at different times and so the poet uses the word पुनःपुनः. There is a pun on the word नमसि (in the sky; in the month of श्रावण). In श्रावण, the moon is seen now and then on account of the clouds and not continuously (just like his bright smiles). कदम्बमुकुलवत् स्थूलं मुक्ताफलयुगलं तस्य मध्ये अध्यासितं (placed) मरकतं यस्मिन् (adj. of भरणस्य). त्रि... भरणस्य three-pointed ear-ornament. His ear-ornament was made of two big pearls between which was inserted an emerald. This ornament seems to be somewhat like the मिरुवाळी worn by men in Mahārāshṭra. त्रिकण्टक 'त्रिकण्टकरु इत्यर्थः स्वाग्निमी रक्षेत् भूषणम्'. Compare 'काश्चिदुद्भूयमानधवलचामरसदालम्बत्रिकण्टकवलितविकटकटाक्षाः' हर्ष ० 4th उच्छ्वास. प्रेक्षतः (adj. of भरणस्य) dangling. प्रमया... लक्ष्यमाणम् by the up-spreading lustre (of the ear-ornament) it seemed as though he had an ear-ornament made of green Kunda leaves together with their flowers. Kunda flowers, being white, are like pearls and the leaves are green like emerald. कृतः सकुमुभेन हरितकुन्दपल्लवेन कर्णावतंसः यस्य. आमोदितः (आमोदः सञ्जातः अस्य) मृगमदपद्मः तेन लिखितः पद्मभङ्गः तेन मास्तरम् adorned with ornamental lines drawn with very fragrant musk paste. 'मृगनाभिर्मृगमदः करतूरी च' इत्यमरः. For पद्मभङ्ग see notes p. 24. मुजयुगलम्—object of दधानम्. उद्दाम...दधानम् possessing (arms) that seemed to be the two poles of the banner of Cupid (मकरकेतुः), that (poles) had on their tops (the figure of) a formidable crocodile. उद्दामेन मकरेण आक्रान्तं शिखरं यस्य. This may apply to मुजयुगलं also, meaning '(arms) the tops of which had on them a loose (or formidable) crocodile-shaped ornament'. Long arms are a sign of good fortune and high position. As he was handsome like Cupid and had long arms, they (arms) are said to be poles. The marks of the black musk on the arms looked like the dark crocodile, which is the emblem on the banner of Cupid. सीमन्तितं parted (adj. of देहम्). सीमन्त is the parting line of the hair of women. It is white. His वस्त्रम् also was white and was placed across his body like a line. He had a formidable body which was encircled by the white यशोपवीत. The white यशोपवीत is like the fair Ganges. So the poet fancies that

his body was the मन्दर mountain chained (encircled) by the stream of the Ganges indignant at the churning of the ocean. When the ocean was churned for jewels, मन्दर was made the churning handle. The ocean is poetically spoken of as the husband of the Ganges (and also of all other rivers). The Ganges (गङ्गा) was as if angry at the harassment of her husband and bound down मन्दर (his body) in order to stay the churning. 'मन्थानं मन्दरं कृत्वा नेत्रं कृत्वा तु वासुकिम् । मथ्यताममृतं देवा सादास्ये मय्यवस्थिते ॥' विष्णुपुराण I 9 76 'वद्धे सदाशितम्' इत्यमरः कर्पूरपाशुलेन rendered dusty, being smeared with a handful of camphor powder (क्षौद्रं) कान्ताया उच्चो कुची एव चक्रवाकी तयो युगलतस्य त्रिपुल पुलिनं तेन. His broad chest was like a vast sandy beach for the चक्रवाकः—viz., the high breasts of his (future) wife. His wife would rest on his broad chest, as the चक्रवाक does on a पुलिन. A beach also is dusty (पाशुल) with white sand (resembling camphor) उरस्यलेन क्रम्—the idea is—He had a very broad chest and stout long arms. The poet fancies that by his long arms he embraced the distant quarters and brought them together in a heap (पुजित). The heaped up quarters were allowed expansion on his broad chest. आयाम—length पुरस्ता भागम्—the author describes here the undergarment (something like modern माटचोळणा) of the youth पुरस्ता कमनीयेन that was charming because one end (कोण) of it was set in front a little below his navel पृष्ठतः पल्लवेन the hem of which hung behind over his girdle (कक्ष्या) पल्लव (Marathi गोंडा) the hem of the strings with which the garment was made fast उभय भागेन that was so wound on both sides as to display a third part of his thighs हारीत वाससा by his lower garment that was green like the हारीत (pigeon) bird and that tightly (निविट) pressed (his waist) विभ्र भागम् whose very slender waist was divided (from the upper part of his body) जनवरतभ्यायामेन उपचितमासे वठिने विकटे मकरमुखसल्लगे जानुनी ययो (adj) of ऊरुदण्डाभ्याम् the knees of which had flesh accumulated by incessant exercise were hard, formidable and firmly knit to the parts above them 'मकरमुख जानुनोदपरिभाग' स०. We may also explain मकरमुखसल्लग as 'knees that had a crocodile shape and that were thick set (and not loose or flabby) विशाल स्तम्भाभ्याम् (thighs) that were stone pillars for supporting (उत्तमन) the stone platform of his broad chest. The here is taken from architecture. His long and tapering

thighs were like stone columns. His broad chest was like the entablature (constituting the architrave, frieze and cornice) resting on slender pillars. चारु...कान्तिभ्याम् the beauty of which was rendered patent by the lovely marks of sandal thereon. Sandal paste had been applied to that part of the thighs that was not covered. स्वासकः perfuming the body with unguents. 'चर्चा तु चार्चिव्यं स्वासकः' इत्यमरः. ऊरु...यामम् with his long thighs, he as if laughed in scorn at the length of the trunk of देरावत. The trunk of an elephant is long and tapering downwards like the thigh. देरावत is white and the youth's thigh also was besmeared with white sandal paste. अति...काण्डम् his shanks (जङ्घा) were very slender, as though through the fatigue (खेदः) caused by bearing the burden of his very stout (मरित) thighs (ऊरु). One who carries burdens is slim (and not fat). कल्प...पाटलस्य—his feet were red like the fresh shoots of the tree of Paradise. The shoots of a tree are red; much more of a कल्पवृक्ष. उभय...लम्बिनः His feet hung on both sides (of the horse he was riding). दोला...रचयन्तम्—the idea is:—the motion of the horse caused the rays from his toe-nails to move about. The bright rays of the nails resemble a white chowrie. As he was riding the nails appeared to be a chowrie placed on the horse. Chowries were placed on horses and elephants. Compare शकुन्तल I 'निम्बम्पचामरशिखा निमृतोर्ध्वकर्णाः । ...धावन्त्यमी मृगजवाक्षमयेव रथाः ॥'. अग्नि...मुवि that (horse) tore the earth with its hoofs that were raised (उदञ्चत्) aloft in front, that seemed as though to rest long in the air and that fell forcibly on account of their curvetting (वलितं). The high spirited steed pranced, remained standing on its hind legs for a long time as if it wanted to give them rest and then came down on the earth with force with its front legs, thereby raising dust from the earth. वलितेन विकटं यथा स्यात्तथा (अव्ययीभाव)—to be taken with पतद्भिः. ०मुवि and the following locatives qualify बाजिनि (l. 15). प्रतिक्षणं दशनैः (आदौ) ग्रहः (पश्चात्) मुक्तिश्च ताम्बां खणखणायितं खरं खलीनं (खे ताडुनि लीनम्) येन. The hard bridle-bit made a sound when the horse bit it between its teeth and then let it off. The reading दशनविमुक्त conveys almost the same sense. दीर्घघ्राणे लीना लालिका यस्य सः ०लालिकः स चासौ ललाट...चक्रकक्ष. ललाटे लुलितानि (tossed, waving) चारुणि चामीकरस्य (मुवर्णस्य) चक्रकाणि (rings) यस्य. लालिका is explained by सं० as 'the end of the bit'. It is better to read with B 'दीर्घ...लालिके ललाट०,' as then it is easier to dissolve the compounds. शिञ्जान...शोभिनि

adorned with tinkling (शिखान्) golden trappings 'तपनीय
 शातकौम्भम्' इत्यमर ('शतकुम्भ गिरी भव शातकौम्भम्, अनुशतिकादिवाहुभयपद
 वृद्धि, शातकुम्भमित्येके' क्षीर०) शातकौम्भम् (or—कुम्भम् according to
 some) gold 'जयन् हयमण्डनमाला' स०. 'अश्वादीना च सन्नाहे जये
 च जयन् मतम्' शाश्वत 515 मनस इव रह (वेग) यस्य गोलाङ्गूलस्य
 कपोलवत् कालानि (dark) वायलोमानि यस्य गोलाङ्गूल an ape with
 a dark face and a tail like a cow's 'कृष्णमुखो गोलाङ्गूल' क्षीर०
 उभय हस्ताभ्याम् whose hands gripped the saddle (पयाण) cloth
 on both sides आसन्नपरिचारक body guard दोषूयमान (प्र प of
 the frequentative base of धू to shake) चामरिकायुगल यस्य वन्दिन
 of the bard 'वन्दिन' स्तुतिपाठका' इत्यमर सुभाषितम्—object of
 भावयन्तम् उत्कण्ठकित (रोमाञ्चित) कपोलफलक यस्य लग्न कलेनेव—the
 idea is—his cheek had hair standing on end on account of
 emotion roused by the song of the bard, the poet fancies the रोमाञ्च
 to be pieces of the fine hairy growth (पद्म) on the filaments
 (केसरम्) of the lotus on his ear भावयन्तम् reflecting over,
 appreciating अनङ्ग दर्शयन्तम् who as if showed (in his person)
 the advent of the *yuga* (the era) of Cupid He was charming
 like Cupid स० says 'अनङ्गजमना यदुपलक्षित युग बालविशेष, तस्य
 नूतनमदनसादृश्यात्, यद्वा अनङ्गयुग तदवतारमिव ! द्वित्वसंख्यापूर्वत्वात्' This
 and the following clauses lay stress on the extreme loveliness
 of the youth in various ways and the effects he produced
 on others चन्द्र यन्तम् who as though created a world full
 of moonlight He was bright like the moon and shed his
 lustre over the whole world विलासप्रायम्—his youthful smiles
 and gestures were to be seen everywhere अन्य सग (वृष्टि)
 सर्गान्तरम् अनु रचयन्तम्—this world is full of love and hatred,
 but he was the centre of the affection of all, no one hated him
 So he brought about another world as it were, where there
 was nothing but affection The student will note Bana's
 command over language He uses different words like उत्पादयन्त,
 जनयन्त &c, to convey the same sense शृङ्गारमयम्—full of love
 He was the cynosure of all eyes the whole day राग यन्तम्
 inaugurating a reign of affection आव चक्षुषो he was to the
 eyes as though the infatuating collyrium It was supposed
 that some magical collyrium when applied to the eye by a
 person made that person attractive to every spectator He by
 his beauty fascinated the eyes of all वशी०—certain incanta-
 tions were supposed to have the power of subduing the will of
 others Note the following मन्त्र credited with great power 'ॐ

गणपतये स्वाहेति । अयं गणपतेर्मग्नो धनविद्याप्रदायकः । इममष्टसहस्रं च जप्त्वा बद्धा
 शिखां ततः । व्यवहारे जयः स्वाच शतबाध्यावृणां प्रियः ॥' स्वस्या...णाम्
 he was as though a powder that influences the senses to
 be comfortable. The idea is:—in his presence, the senses
 of the spectators were lulled into pleasure. C and T translate
 'to the senses a powder able to affect the healthiest'. This is
 not so good as the meaning we suggest. अस्त...कस्य—the curiosity
 to see him is never satiated. सिद्ध...म्यस्य he was as though the
 never-failing remedy of blessedness. The moment he was
 seen, everyone felt blessed. पुनर्जन्म—Cupid was once burnt by
 S'iva; but on seeing that handsome youth, hearts fell under the
 sway of Love (i. e. love was born again). रसायनमिव यौवनस्य—
 रसायनम् (रसः mercury + अयनम्) a medical preparation contain-
 ing mercury. In ancient India, it was believed, as in many
 other countries, that mercury, if properly prepared, would
 make men immortal and free from old age. Note the passages
 'संसारस्य परं पारं दत्तेऽसौ पारदः स्मृतः'; 'एकोऽसौ रसराजः शरीरमजरामरं कुरुते'.
 The सर्वदर्शनसंग्रह devotes a chapter to रसेश्वरदर्शन 'the philosophy
 of Mercury' (रस being identified with शिव). As रसायन produces
 perfect health, so youth attained perfection in the young man.
 एक...रामणीयकस्य—रामणीयक shared the youth with nothing else i. e.
 loveliness reigned supreme in him. कीर्ति...रूपस्य.—He was so
 charming that he seemed to be a pillar set up for all time to
 commemorate the triumph of beauty. मूल...लवण्यस्य as the
 principal amount of loveliness. The loveliness in others is like
 interest i. e. it is subsidiary (inferior) to the principal (the
 youth's charms). पुण्य...संसारस्य—the good deeds of the world
 bore fruit in the splendid form of the youth. कान्तिः (beauty)
 एव लता तस्याः प्रथमाङ्कुरम्—none as handsome as the youth had
 preceded him. सर्वा...पतेः—Brahmā had created the world
 several times. By practice one acquires great skill and per-
 fection. So the beauty of the youth was the result of the skill
 acquired by Brahmā. प्रतापः glory, greatness. विभ्रमः amorous
 or sportive movements. यद्यः...म्यस्य—learning had attained the
 highest pitch of excellence in him. अष्टा...देशीयम् about 18 years
 old. The affixes कल्प, देव्य and देशीय are added in the sense of
 'a little less than, about'. 'इषदसमाप्तौ कल्पदेव्यदेशीयरः' वा. 5. 3. 67.
 (इषदूनो विद्वान् विद्वत्कल्पः विद्वदेशीयः । सि. कौ.). द्वितीयम्—This and the
 following clauses in the accusative qualify पुरुषम् (l. 33). अपर...
 तुरङ्गम्—न परेण संछिष्टः तुरङ्गः यस्य whose horse was not touched by

another This may mean that his saddle was not held by any attendants as that of the youth was or that his horse was not closely followed by another : & other riders kept at a respectful distance We prefer the former meaning From the fact that the young man was cracking jokes with his companions, it seems that they were close to him (and so to the old man also) उत्तम कारम् whose form was like a pillar of heated (molten) gold (तपनीय) : & he was bright and red in complexion परिणत वय यस्य—old नीच वाम् who had short nails, beard and hair He did not allow these to grow शुक्तिरालम् bald headed as a shell His head had no hair and the skin was white and glossy like mother o pearl रोमश्च उर स्पल यस्य 'लोमादि पामादि—विच्छादिभ्यश्च न इलच्' पा ५ २ १०० (लोमादिभ्यश्च । लोमश्च । रोमवान् । पामादिभ्यो न । पामन् । सि कौ) र् and छ are often interchanged as in रोमन् and लोमन् अनु शिक्षयन्तम् who, being dressed elegantly but not gaudily, seemed as though to teach even old age decorousness It is old age that makes men decorous. He was old and such an embodiment of decorum that old age might have taken lessons from him उत्पन्न showy, gaudy गुणा नयन्तम् who seemed as though lending weight (importance—or greatness) even to virtues He was so virtuous that he seemed to heighten the worth of the virtues themselves. गरिमा—from गुरु Vide notes on विह्वलिमा p 23 महानुभावता dignity or nobility He was so noble or dignified that even Dignity may have something to learn from him आचार correct deportment. आचार्यकम् teaching, instruction आचार्यस्य भाव कर्म वा—according to 'योपधादुरूपोत्तमादुर्ज' पा V १ १३२ (रामणीयकम् । आभिधानीयकम् । सि कौ) वारवाण or—वाण a coat of mail, jacket 'कञ्चुको वारवाणोऽस्त्री' इत्यमर (वार आच्छादक वानमस्य इति वारवाण —क्षीर०) पट्टिकया परि वेष्टित मौलि यस्य पुरुषम्—is to be connected with अद्राक्षीत् (१ २७) above

P १११ १—P १२१ ३२ अथ स दृशम् पुरोयायिनाम् soldiers that had gone ahead, vanguard यथा कथयताम् who, having come back, narrated all as they saw with astonished minds The vanguard was deep in wonder at the superhuman beauty of the two maidens The reading प्रतीत्य may mean प्रतिनिवृत्त्य and also 'having approached उपलभ्य having learnt दिव्या आकृति यस्य (adj of व्युगलम्) व्युगलम्—object of उपलभ्य प्रवृत्तुर्ग whose horse began to gallop (: & he urged his horse to greater speed) निवारित परिजन येन who prohibited his servants (to follow him)

तेन—refers to the old companion of the youth described above. कृतं उपसङ्ग्रहणं सम्भ्याम् who made a respectful salutation. तौ—object of उपजग्राह. कित...जग्राह received them according to their precedence with hospitality usual in forest life beginning with the offering of a seat of tender foliage and ending with the present of fruit and flowers. सकुसुमैः फलैः अर्घ्यः (पूजाविधिः) अवसानं (अन्तः) यस्य (adj. of आतिथ्येन). आसीनयोश्च तयोः when they sat. प्रवयस् an old man. प्रगतं वयः यस्य. 'प्रवयाः स्वविरो वृद्धः' इत्यमरः. सहजा (inborn) लज्जा धनं यस्य. सहज...जनस्य to address (another man) first (i. e. before he addresses) is (seems) an immodest act in the case of young women to whom innate bashfulness is all-in-all, particularly in the case of highborn maidens that are simple like the does of the forest. शालीन—bashful, shy—from शाला with the affix लृ (ईन). 'शालीनकौपीने अष्टाकाययोः' पा. ५. २. २० (शालाप्रवेशमर्हति शालीनः अष्टः । सि. कौ. । अमागल्भ्यादन्यत्र गन्तुमशक्तः शाला-मेव प्रवेष्टुमर्हतीत्यर्थः । तत्त्वबोधिनी). The propriety of the word वन is this. A doe, by contact with human beings, may become bold; but one brought up in the forest far from human habitation will retain its original shyness and innocence. केवल...वृत्तिः But this (my) sense of hearing, envious of (my) eye that is blest (कृतार्थ) by seeing you, urges me, being eager to hear the news (of you). What सावित्री means is:—on seeing this extremely handsome young man, our eyes have been rewarded and gratified; but our ears have not yet heard anything concerning him and are therefore envious of the eye. चक्षुषे स्पृहयन्ती (वृत्तिः)—स्पृह governs the dative of the object of desire or envy. 'स्पृहेरी-प्सितः' पा. १. ४. ३६. 'वार्तां प्रवृत्तिर्वृत्तान्त उदन्तः स्वात्' इत्यमरः. प्रथम...प्रणयम् a good man at first sight offers his affection (प्रणयः) as though it were a present. She means that both the men, being good, have given their good will to the two maidens even at the first meeting. अम...वाचालयति lit. the heart offered by the great (प्रमदत्) with courtesy (प्रणयः) makes even a timid person talkative, as wine does. She means:—we are timid. You are great and courteously offered your heart (i. e. your regard) to us. This your regard for us makes us bold enough to address you. Wine also makes even a timid person garrulous, when he gets drunk. प्रम...पितं (with मधु) means 'proffered with over-powering courtesy' or 'proffered by a great man with courtesy'. अति...विह्वलः confidence easily reaches its highest pitch in the case of a very yielding good man, as the

bowstring on the bow She means—you are very good and yielding So we treat you with the greatest confidence The words नम्र and कोटि are श्लिष्ट The bow-string easily reaches the furthest tip (कोटि) when the bow is extremely bent (नम्र) It is better to read आरोहति with B With आरोपयति (causal of रूढ् with अ) we naturally expect one more noun in the accusative (besides कोटिम्). आरोपयति will yield a very good sense, if we could read विह्वलम् and in that case गुण (virtue, string) will be श्लिष्ट and will be construed with both साधौ and धनुषि अति धियाम् in those whose minds are steady or who are very wise स्रष्टु शया master-pieces of creation from the Creator's hands त्रि भावि surpassing (everything) in the three worlds अस्—refers to the young man सौजन्य तरलता it is not fickleness that is natural to young women that causes me to speak, but it is the great beauty of this one dear to the gods, which (भद्रता) is under the control of kindness (that makes me talk) She means—this young man is extremely handsome and yet very considerate (and not capricious in the vanity of his charms) It is this that urges me to know something more about him सावित्री very much desired that सरस्वती should be married to such a young man if otherwise eligible सह उत्तिष्ठति इति सहोत्था The word देवानां प्रिय is used by Bana in a good sense i.e. as meaning 'worthy, honourable' Compare 'इहापि जन्मनि दत्तमेवासाकममुना तप क्लेशेन फलमुल्लभदर्शनं दर्शयता देवानां प्रियम्' हर्षचरित 8th उच्छ्राम. Asoka in his edicts calls himself देवानां प्रिय The महाभाष्य uses it in a good sense 'के पुनर्भवेदादयः । भवान् दीर्घायु देवानां प्रिय आयुष्मानिति' on पा 5 3 14 (Kielhorn vol II p 405) But later Sanskrit grammarians assign the meaning of 'fool' to this Aluk compound Mr R R Kale takes देवानां प्रिय in this sense and applies it to सावित्री, but that is not correct Besides the sense becomes involved We may also take देवानां प्रियस् as referring to the old courtier आयमनेन—connect with शून्यता नीत अपुण्यभाक् unhappy विजृम्भिता विरहव्यथा यस्य in which the pain of separation is growing अपहृत हरस् दुह्वाराहङ्कार येन who humbles the pride of the defiant roar of Siva A wrathful man makes the sound हुन् शिव in wrath burnt मदन by the fire from his third eye Vide p 14 (notes) Put the youth, who was as handsome as Cupid, humbled Siva's pride by his very existence This passage is reminiscent of the verse 'असद्वदुद्गारनिर्वर्जितं पुरा पुरारिम् प्राप्नुस्व शिलीमुख । इमां दृढि न्यायनपात्रमक्षिणोद्दिशीर्णमूर्तेरपि पुष्पधन्वन ॥

कुमारसम्भव. V. 54. अनन्यजः—न अन्यसात् जायते इति—Love is mind-born and has no physical birth. So Cupid is called अनन्यज or अनन्यजन्मा. किं नाम यस्य सः किं नामा तस्य. समृद्धं तपः यस्य—her idea is that none who does not possess a store of merit or austerities can be blest with such a son. अमृतवर्षा showering nectar i. e. great delight (with the youth); कौस्तुभ sprang from the ocean along with अमृत. कौस्तुभ...ह्लादयति—The कौस्तुभ jewel churned from the ocean was placed on his chest by Vishnu. 'कौस्तुभाख्यमभूद्रत्नं पद्मरागो महोदधेः। तस्मिन्हरिः स्पृहां चक्रे वक्षोऽलङ्करणे मणौ॥' भागवतपुराण VIII. 8. 5. The word is derived as 'कुं भुवं खुभाति ध्यामोति कुस्तुभः सागरः तत्र भवः'. त्रि.. स्या deserving to be worshipped by the three worlds. महत्स्तेजसः of this very brilliant man. प्रभातसन्धेय—The morning twilight gives birth to the sun, the great luminary, and people perform their adoration in the morning. कानि...क्षुराणि what fortunate letters come to be his name (अभिख्या)? 'अभिख्या नामशोभयोः' इत्यमरः. The student will notice how politely सवित्री asks for information concerning the young man's country of birth, his destination, his parentage and his name. आर्य...हृदयस्य in seeking to know your honour, the same order is followed by my heart that acts as curiosity dictates. She wants to know the same four things (country of birth &c.) about the old man. प्रकटितः प्रथयः (courtesy) येन. सतर्ज...विद्या to speak what is agreeable is a hereditary art with the good (i. e. they are past masters in that). न...वचोभिः—handsome women are described as चन्द्रानना. सवित्री had not only a moon-like face, but her words also were चन्द्रमय, were such as gladdened the heart of the listener by their ambrosial sweetness. चन्द्रमय—made of the moon. सुधा—The moon is said to shower down nectar with his rays, being called सुधांसु. सौजन्य...जायन्ते women like you, who are the birthplace of goodness, come into the world as the arts for moulding good men after a great deal of merit (शुभ i. e. पुण्य). He means:—It is due to the accumulation of the good deeds of the world that noble women like you are born. Such noble women fashion men into good men, as the study of the arts enables a person to fashion from raw materials finished articles. दूरे...पयन्ति let alone mutual conversation, even the interchange of glances with the noble (अभिजात) raises a man to the highest pitch (of goodness or glory). भूषणं goes with दधीचः. भार्गवदंष्ट्र—च्यवन the father of दधीच belonged to the भृगुगोत्र. The

story of च्यवन and his wife सुवन्मा is alluded to in विष्णुपुराण IV 1 In रामायण सु-दशरथ chap 24 she is mentioned in a list of पत्निनाम (verse 1) The story is given in great detail in पद्मपुराण 4th स्कण्ड (पातालस्कण्ड) chap 11 ff च्यवन was the son of मनु He performed such severe austerities that an ant hill grew upon him The daughter of king शर्याति in play thrust a pin in the anthill and put out च्यवन's eye In order to propitiate the sage he gave that daughter to him in marriage भू लकस्य who is an ornament of the three worlds भू, भुव and स्व These are the first three out of the seven worlds (भू, भुव, स्व, मह, जन, तप, मत्स्य) अदभ्य (प्रचुरेण) प्रभावेण स्तम्भित (paralysed) जम्भारे (इन्द्रस्य) मुनस्तम्भ येन The Asvins cured च्यवन of old age and blindness च्यवन gave सोम at a sacrifice to the Asvins who were never before allowed that honour Indra becoming angry at this raised his hand to strike the sage with his वज्र च्यवन paralysed the hand of Indra Vido पद्मपुराण 4th स्कण्ड chap 16 'शक्र वज्रधर इद्धा मुनि स्वहननोद्यतम् ॥ हुक्कारमवरोद्धीमान् सगम् यामास तद्भुजम्।' verses 15 16 शिलासु शयन तेन दुर्ललित पादपङ्केरुह यस्य-Gods and demons bowed their crowned heads at his feet, which were thus over fondled (दुर्ललित) by treading on the jewels in their crowns निनतेज प्रसरेण (by the spreading of his own lustre) द्रुष्ट (scorched) पुलोमा येन When मनु went out leaving his pregnant wife alone, the demon पुलोमा made bold to lay hands on her, when her foetus slipped from her womb On seeing that foetus so fallen the demon was burnt to ashes See आदिपर्व chap 5 6 बहिर्वृत्ति नीवित इति his life existing outside i.e. the son was dear to his father as his own life Separate जननी अस्य नित जगत् येन शर्यातस्य-In विष्णुपुराण (IV 1) king शर्याति is said to be the son of मनु अतर्वली pregnant ('अन्तर्वली च गर्भिणी' इत्यमर) from अतर् with the affix वत् 'अन्तर्वत्पतिवतोमुक्' पा 4 1 32 (एतयो स्त्रिया नुर स्यात् । अन्तरत्यस्या गर्भ इति अन्तर्वली । पतिवली । सि कौ) वैजनने मासि in the month in which the child was expected 'सुनिमासो वैजनन' इत्यमर विननने भव or विनननस्य अय वैजनन पिता नाययत्—Even now a woman is brought to her father's house particularly when it is the first delivery Separate अनेहसा (by time in course of time) अवर्धत अनेहस्य time तत्रैव—in the palace of king शर्यात बाल young (applies to the child दधीच as well as to the moon) The young moon gives delight to all रानीबलोचन lotus eyed भर्तुं दुहितरि even when his daughter (सुवन्मा) returned to her husband's house आसेचनवदर्शनम्

आसेचनकं दर्शनं यस्य) whose sight never satiated him i. e. though he saw him continuously, he wanted to see him more still. तदासेचनकं वृत्तेर्नास्त्यन्तो यस्य दर्शनात् इत्यमरः (आसिच्यते आप्यायते दृग्नेन आसेचनकं यस्य दर्शनात् दृग् वृत्ति—क्षीर०). मातामहः—refers to शर्यात. नोविनोदनम् that diverted or gave solace to his mind. विद्याः—see above p. 18. कलाः—The Kalās were said to be 64, such as वृत्त, गीत, आलेख्य. They are enumerated in वात्स्यायन's कामसूत्र (I. 3.). पारुढं यौवनं यसिन्. अहमिव refers to शर्यात and असौ to च्यवन. उगृहीतं नाम यस्य whose name is auspicious. भृत्यपरमाणुम् an atom of a servant i. e. an insignificant servant. अवधारयतु understand. गायान्तम्—refers to दधीच. मया...स्वामी my master made me his attendant. अभिसारः companion. अभिसारेण सह साभि० (बेदुनीहि). Compare 'महासामन्तैः कृत्वा साभिसारम्' first para 5th उच्छ्वास. इति... कुलम् that (of शर्यात) is a royal family to which we (i. e. I) have been hereditarily attached. C and T translate 'our royal house follows the rule of heredity'. This inverts the sequence of ideas. उत्तमानां...मन्दाक्षम् length (of service) produces in the good (in good masters) a certain amount of kindly (or partial) feeling even towards dependents. मन्दाक्षम्—partiality, connivance. मन्दं अक्षि इव यत्र मन्दाक्षम्, according to 'अक्षोऽदर्शनात्' पा. 5. 4. 76. (अचक्षुःपर्यायादक्षोऽच् स्वात्समासान्तः । गवामक्षीव गवाक्षः । सि. कौ.). He puts down this and the following sentences for showing that, though he is unworthy to be the confidential companion of the noble prince, yet his master favoured him for his long and faithful service. अ...महताम् inexhaustible indeed is the treasure of kindness in the great. इत...मात्रमिव only at the distance of about two kros'as from this place. This is accusative of distance. 'गव्यूतिः स्त्री क्रोशयुगम्' इत्यमरः (from गो + यूति according to the Vārtikas 'गोयूती छन्दस्युपसंख्यानम्' and 'अध्वपरिमाणे च' on 'वान्तो वि प्रत्यये' पा. 6. 1. 79.). पारेशोगम्—beyond the S'ona. शोगस्य पारे पारे०, according to 'पारे मध्ये पठ्या वा' (पारमध्यशब्दो पठ्यन्तेन सह वा समस्येते । एदन्तत्वं चानयोर्निपात्यते । पथे पठी-त्युत्पत्तिः । पारेणान्नादानय । गद्वापारात् ।...सि. कौ.). स्व...देशम् the appellation of which was derived from his own name. निर्मितः व्यपदेशः यस्य. चैत्र...कल्पम् almost like चैत्ररथ. For the affix कल्प, vide notes on अष्टादशवर्षदेशीय above p. 55. चैत्ररथम् name of the garden of कुबेर, the lord of riches. 'अलकापाः वदिथान्वदनं चैत्ररथं प्रिये । योजनानुवन्तिर्नीर्ण सर्वं कल्पद्रुमाकुलम् ॥'. तत्र (काननं) अवधिः यस्याः. तद...यात्रा this our journey is to end there. यदि...परि if your courteousness accepts or seizes this moment (to do us a favour) or your heart enter-

tains regard for us गृहीत क्षण येन अविद्यमाना अवहेला (disdain, or contempt) यसिन् भूमि हों वा or if this person (ः e I) is an object of favour (with you) or worthy of being listened to (by you) प्रथम हलस्य first request of curiosity (ः e due to or out of curiosity) शुश्रूषव desirous to hear शुश्रूषु—from the desiderative base of श्रु with the affix उ, according to सन् आदेश भिक्ष उ 'पा 3 2 168 ने चरति this your (noble) form cannot fail to be (ः e must be) divine The idea is that there is an invariable concomitance between such nobility of form and दिव्यता गोत्रनामनी family and name स्पृहणीयता नीत was made an object of envy सम र्थानाम् who is a combination of mutually conflicting things तथा हि for instance, to explain It will be noticed that in the following four lines, the विरोध is only verbal, the words being श्लिष्ट and that in each case the incongruity is explained away by taking different senses of the same words सन्नि तिश्च (1) सन्निहित बाल अभकार यस्याम् in whom fresh darkness was present, (2) सन्निहित बालेषु अभकार यस्याम् who had darkness (ः e dark colour) present in her locks (1) भास्वत (सूर्यस्य) मूर्ति यस्याम् in whom the sun was present, (2) भास्वती मूर्ति यस्याम् whose form was brilliant Here if the first sense of the two words be taken, there is विरोध, but there is none if the second sense of each clause be taken पुण्ड मुखी (1) with a tiger in her face (पुण्डरीक व्याघ्र मुखे यस्या), (2) with a face resembling a lotus हरिणलोचना (1) having deer in her eye, (2) who had the eyes of a deer 'व्याघ्रेऽपि पुण्डरीको ना' इत्यमर C and T following the com take पुण्डरीक as 'lion' बाला धरा (1) possessing the lustre of the young sun, (2) bright like the lustre of the morning sun or having a lower lip lustrous like the morning sun बालातपप्रभ अक्षर यस्या दु सिनी (1) possessing laughing night lotuses, (2) whose smile is bright like कुमुद कुमुद are white lotuses that open by night There is विरोध in saying that she possessed the morning sunlight and also opening कुमुद But the विरोध vanishes if we say that her complexion was rosy like fresh morn and her smile was bright like कुमुद Smiles are poetically said to be white कल खना (1) that possessed the cackling of कल्हस (कल्हसानां स्वन यस्याम्), (2) whose voice was like that of a कल्हस (कल्हसस्य श्व रान यस्या) स धरा (1) that had clouds rising (समुन्नता पयोधरा मेघा यस्याम्), (2) whose bosom was high swelling (समुन्नतौ पयोधरौ यस्या) When there are clouds, the sound of कल्हस cannot be heard, because

at the approach of the rains हंस were supposed to migrate to the मानस lake. Or the विरोध may be this:—if there is thunder in her, how can she have the low cackling of कलहंस? कमल...करा (1) possessing the delicate lustre of lotuses; (2) whose hand is delicate like a lotus. हिम...सम्वा (1) whose hips are broad with slabs of the Himālaya mountain; (2) whose hips are broad like &c. Lotuses and slabs of snow cannot exist together, as snow blights lotuses. Compare 'हिमसेकविपत्तिरत्र मे नलिनी पूर्वेनिदर्शने मता' रघु० VIII. 45. करमोरः (1) having the thigh of a camel; (2) having a thigh round and tapering like the trunk of an elephant. करभः a young camel; also 'the back portion of the hand from the wrist to the root of the fingers.' वि...मना (1) whose gait is slow; (2) whose gait is languidly sportive. A camel is well-known to be a fast animal. One who has the camel's thigh cannot be slow. अमु...भावा (1) who has not given up devotion to Kumāra i. e. कार्तिकेय; (2) who has not yet passed the stage of girlhood. अमुक्तः कुमारै स्कन्दे भावः भक्तिः यया. अमुक्तः कुमारभावः यया. स्निग्धः (affectionate) तारकः (तदाख्यः अमुरः) यस्याम्. स्निग्धा (charming) तारका (pupil of the eye) यस्याः. The demon तारक was killed by स्कन्द. One who is devoted to स्कन्द cannot secure the affection of तारक. अध्वा the road i. e. the distance. परि...रिष्यति Familiarity (with us) will surely make (everything) clear. अनुवृत्ते दृष्टः seen by chance. अनुपङ्क्तः incidental connection. नवः अम्भसां भरः (burden) तेन गम्भीरः अम्भोधराणां (मेघानां) ध्वनः (ध्वनिः) तन्निमया तत्सदृश्या. भारत्या in a voice. नर्तयन् भुजगमुजः making the peacocks dance. Peacocks subsist on reptiles and dance when clouds thunder. The voice of दधीच was mistaken by the peacocks to be the thunder of clouds. भुजगमुजः (with दधीच) would mean 'whose arms were (long and lithe) like snakes.' Separate प्रसादम् आर्या आराख्य०. कृता नमस्कृतिः येन. उच्चचाल started away. उत्तमिमतं पक्ष्म यस्य the eyelashes of which were raised up. निश्चला तारका यस्य. लिप्तितेनेव चक्षुषा with an eye that was as though drawn in a picture (i. e. that was quite motionless). कृच्छ्रा...दृशम् with difficulty she withdrew her eye (from that direction).

P. 12 l. 33—P. 13 l. 10. अथ...सुप्त्वाप. तस्य = दधीचस्य. रूपसम्पदम् perfection of beauty. अवशेव as though helpless. अप्रहितमवि though not sent. कुतोऽपि (1) from some indescribable cause; (2) from the earth. The creeper with its shoots springs from the earth. सालस्या इव—आलस्येन सह (बहुमीहि). शून्या vacant in mind.

सनिद्रा sleepy, dreamy अस्तमुपयाति—connect with तेनसि प्रत्यक् पयस
मण्डल यस्य whose orb was thrown westward लाङ्ग त्विषि the
brilliance of which was rosy like a bunch of लाङ्गलिका कमलि
नीवामुक the lover of lotuses plants कमलिनी plants bloom at the
advent of the sun कठोर शोचिषि the lustre (शोचि) of which
was red like the head of a fully developed (कठोर) crane
सावित्र सवितु इद सावित्रम् त्रयीमये—त्रयीमय is an appellation of the sun
त्रयी means 'the three Vedas' As the sun is worshipped with the
Veda or as the most sacred verse of the Rīgveda, the गायत्री, is
addressed to the sun the latter is called त्रयीमय or त्रयीतनु Com
pare भागवतपुराण 5 20 4 'त्रय्या विद्यया भगवत त्रयीमय सूर्यमात्मान यजते'
तमाल is a tree the leaves of which are dark मलिनयति loc sing
of the *pr p* of the denominative verb मलिनयति from मलिन
ज्योम is the object of मलिनयति सद्य तलम् when the moon very
slowly crept up the sky, like a swan of the Ganges following
the tinkling of the anklets of the roaming Siddha damsels For
सिद्ध, see above (text p 5 l 25) सिद्ध does not mean 'saint' here
as C and T think A हस्त is white and hence the moon is
compared to हस्त The moon sailed in the Milky Way, which is
white and resembles the मन्दाकिनी कृत सन्ध्यायै प्रणाम यया निशा
मुखे at the very beginning of night She was languid and tired
and so took the first opportunity to lie down This contrasts
with उचिते शयनकाले below विमुक्तानि अङ्गानि यस्या whose limbs were
drooping or languid कृत्वा कलापम् having gone through her
evening ritual as it was being usually performed by her
कलाप = समूह This shows that she was unaffected, while सरस्वती
was perturbed by the wave of passion

P 13 ll 11—28 इतरा कुलै अङ्ग तला whose bed of tender
leaves was disarranged (विलुलित) by the tossing of her limbs
निमीलित closed मलं परि the world of mortals is surely above
(i e superior to) all worlds एवविधानि—refers to दधीच सक
गुरुणि (1) worthy of respect on account of (the possession of)
all virtues (with दधीच), (2) heavy even to the collection of
all threads (with रत्नानि) Even numerous threads may not
bear the burden of a big jewel, what of a single thread? ग्राम =
समूह She explains in the following clauses how he possesses
all the qualities and is an ornament to त्रिभुवन तस्य न्दु—the
moon is but a drop oozing from the stream of the beauty of
his face The moon is round and bright like a drop His face
is so much more charming than the moon that the latter seems

but a drop as compared with the stream of his beauty. Explain the following clauses similarly. विक्षेपाः glances. For विकच...कराः, compare above 'चक्षुषः प्रथिम्ना विकचकुमुदकुवलयकमलसरःसहस्रसञ्छादितदश-दिशं' (text p. 9. ll. 23-24 and notes p. 50). आकरः = समूहः. अधरमणेः of his jewel-like lip. His red lip is like a red jewel. दीधितयः = किरणाः. बभ्रुकम् is a red flower. The word विकसित is put in to indicate deep red. तस्य...नङ्गः The disembodied one (Cupid) is only a means (उपकरणं) of enhancing the beauty of his body. There is a picturesque effect in saying that his अङ्ग has its beauty enhanced by अनङ्ग (one who is without body). 'परमाणो गुणोत्कर्षः' क्षीरस्वामी. बाण is fond of this word. Compare 'उपहितकान्तिपतिपरभागा लक्ष्मच्छायेव चन्द्रमसः' कादम्बरी p. 267 of P; "कुटिलक्रमरूपक्रियमाणपङ्क-वपरमाणेरपरैः' हर्षचरित 1st उच्छ्वास. Connect स्त्रैणानि with the three, चक्षुषि, चेतासि and यौवनानि. स्त्रैणानि of women (from स्त्री). 'स्त्री-पुंसाभ्यां नञ्जनौ भवनात्' पा. 4. 1. 87. येषा...दर्शनस्य within whose vision he comes. The reading अविषयः is explicable. The meaning then would be 'the eyes, minds and youths of those women are blessed who do not see him', the idea perhaps being that it is better that he be not seen at all rather than suffer for his sake an insatiable longing. क्षणं...धर्मेण in showing him to me only for a moment, my evil deeds of former lives have as though borne their fruit. She means that if he could be seen continuously, there would then be no distress, but only bliss. This sentence has been explained differently. 'My misconduct (in laughing at दुर्वासस), though done in this very life, has borne fruit, as though it were done in a previous life, by showing that rare young man to me, though for a moment'. It is generally the actions of past lives that bear fruit in this life. But this is not a very happy explanation. We think that the mere fact of laughing at a mistake would hardly be called an अधर्म even by सरस्वती. It will be noticed that from the words अजायत च नवपङ्कव &c. (p. 13 l. 1 ff), Bāṇa describes the various stages of Love in strict accordance with writers on Rhetoric. 'अभिलाष-श्चिन्ता-स्मृति-गुणकथनोद्देगसम्प्रलापश्च । उन्मादोऽथ व्याधिर्बद्धता स्मृतिरिति दशाऽज-कामदशाः ॥' साहित्यदर्पण III. 190. The sentence अजायत० shows अभिलाष; the next shows चिन्ता. The sentence 'कृतसन्ध्याप्रणामा...तस्यौ' indicates स्मृति and in 'मर्त्यलोकः खडु' we have the fourth अवस्था 'गुणकथन.' In the sentence 'मदनशर०' (l. 21) we have the 5th stage of उद्देग. प्रतिपत्तिः course of action; means. का...दानीन् what should I do now? स्वप्ने आसादितं द्वितीयं दर्शनं यथा. आकर्ण आकृष्टं

कामुक (धनु) येन Cupid smote her with all his power प्रतिबुद्धा when she awoke At his very first sight she fell in love with him But when she saw him again in her dreams, she was hopelessly smitten by love मदन जगाम unrest came to her who was struck by the arrows of Cupid, as though to learn the news (of her state) The plain meaning is — being smitten by love, she became restless When a person falls ill or is beaten or meets with an accident, people call on him to express their sympathy or regard. So here अरति is fancied to have made a call on her अरति — 'स्वामीष्टवस्वलाभेन चेतसो याज्ञवस्विति । अरति सा' Another sense also is hinted रति is the wife of मदन As मदन struck her (सरस्वती), अरति (one who is opposed to रति, the wife of the offending मदन) made a call on her The meanings of नञ् (अ) are six 'तत्सादृश्यमभावश्च तदन्यत्वं तदस्पृष्टता । अप्राशस्त्य विरोधश्च नञर्थो पदं प्रकीर्तिता ॥' कुसुम धत्त — one who is beaten feels pain But she felt pain though not beaten The cause of pain was really her love sick condition In this and the following five sentences Bana describes her condition by employing the figure of speech called विभावना It consists in stating that an effect follows though its cause is non-existent 'प्रियाया प्रतिषेधपि फलव्यक्तिर्विभावना' काव्यप्रकाश X In such cases only the well known cause is absent, while some other cause works to bring about the effect Compare for this and the last clause 'कुसुमितलताभिरहताप्यधत्त रुक्मलिकुलैरदृष्टाऽपि । परिवर्तते स नलिनीलहरीभिरलोलिताप्यधूर्णत सा ॥' मन्द मुमोच when dust (रज) enters ones eyes, tears fall. She shed tears through love-pangs though the pollen (रज) of flowers did not soil her eyes हसपक्षा एव तालवृन्तानि (fans) तै वा ता (emitted) वाता तै वितता (spread) तै शोणशीकरै the spray of the Sona river आर्द्रता (1) becoming wet (2) becoming full of soft feeling प्रेङ्ग दोलाभि though not borne on the pairs of roving (प्रह्व) Kadambas she rolled on the swinging waves of the sylvan lotus ponds 'कादम्ब कलहस स्यात्' इत्यमर कमलिनी — a place abounding in कमलस 'पुष्करादिभ्यो देशे' पा 5 2 135 (पुष्करिणी । पद्मिनी । सि कौ) The ripples of the pond wafting the scent of lotuses excited her and made her roll on her bed विघटमानानि (separating) चक्रवा वयुगलानि तै विसृष्टे (adj of धूम्र) द्यामतामाससाद she became dark (i.e. lost the colour of her complexion as she was love sick) One is darkened by smoke The sighs heaved by the separated चक्रवाकs are like धूम The चक्रवाक male was poetically supposed

to become separated from its mate at the approach of night. व्यचेष्ट she wriggled. A man stung by bees would fling his body about.

P. 13 l. 29—P. 14 l. 11 अथ...यासीत्. गण...गमे after the lapse of many nights. 'गणरात्रं निशा दहवः' इत्यमरः. निवर्तमानः—विकुक्षि returned after accompanying दधीच to his father's place. तथैव—as before (when दधीच left his attendants behind). छत्रधारः (umbrella-bearer) द्वितीयः यस्य. डुडौके Perfect of डौक् 1 A to approach. वन...द्वीवा stretching her neck like a woodland doe. नार्ग...दृशा she as though bathed him who was tired by the journey with her glance that whitened the ten quarters. One's fatigue is lessened by a bath. She steadfastly looked at him. The glances of her bright eye were like water. कृतः आसनपरिग्रहः येन. कच्चि...कुमारः is the prince well? कच्चित् (ind.) indicates 'I hope'. सरति भवत्योः—the genitive is used in accordance with 'अधीगर्भदेयेशां कर्मणि' पा. 2. 3. 52 (words having the sense of इ with अधि 'to remember' and द्य् and ईश् govern the genitive of the object). केव...विभर्ति only he is somewhat emaciated in body in these days. अवि...धत्ते he has a certain vacantness (of mind) which is inexplicable and without any (apparent) cause. अन्वक्षन्् *arlv.* immediately, forthwith. अक्षस्य (रथस्य इन्द्रियस्य वा) पश्चात् अन्वक्षम् (अव्ययीभाव). The reading अन्वक् means the same thing. 'अन्वगन्वक्षमनुगेऽनुपदं ह्रीवमव्ययम्' इत्यमरः. The meaning प्रत्यक्षं assigned by the com. does not suit the context. वाणिनी = दूती. 'वाणिन्यौ नर्तकीद्वयौ' इत्यमरः. उच्छ्वसितं—the breath or life (*i. e.* she is a great confidante of the prince). महानुभावः magnanimous, noble. यदे...वद्भाति that he thus keeps up familiarity with a person not known to him and seen only for a moment. तस्य...मासीत् his mind was somehow by chance fixed on us (caught by us) while he passed (on his way), as a shawl may be caught by wayside creepers (in the case of a traveller). अशून्यं...सुतोः the nobility of your prince is not devoid of high birth *i. e.* in the prince high birth and nobility of character are combined. अशून्यम् not devoid of, full. स्वामिस्यु must mean prince here. विकुक्षि was the servant of शर्मोत्, whose grandson (and not son) दधीच was. Or सुनु may be used in the sense of 'offspring in general'. A daughter's son was in ancient times like a son of the body. 'औरसो धर्मपत्नीजस्तत्तमः पुत्रिकामुत्रः' याज्ञ० II. 128. अलसः...मनांसि people are indeed lazy that they do not make their own (*lit.* buy) the hearts of the great that are easily befriended by offering something or other. सुलभं सौहार्दं (मैत्री) येषाम्. She

means —she and her friend did very little for the prince, but he being great and noble offered his affection to them in return for what little they did. If the world will also offer something ever so little to the great, the latter will befriend them सो सुवनम् it is this excess of magnanimity in the great not found in ordinary people, that makes the three worlds the instruments (of the great) The three worlds come under the control (are willing to abide by the orders) of the great on account of the latter's औदार्य उच्चावचै high and low, various 'उच्चावचै प्रकृतवस्त्वसस्पर्शभिः, विचित्रैरिति वा' स० 'उदक् च अवाक् च उच्चावच उन्नत चावनत च वा' क्षीरस्वामी It is a compound of the मयूरव्यसकादि class (पा II 1 72)

P 14 l 12—P 15 l 25 अपरे र्मनसी The first sentence is अपरेषु मालती समृद्धयत (p 15 l 17) उचति loc sing of *pr p* of इ with उद् शुभणौ—the jewel of the heavens उद्गमा वृत्ति यस्य अभिद्रुता (attached) तारका येन तामरसाना व्यास (विकास) तस्य व्यसन (intent application) अस्ति अस्य इति व्यसनिन् तस्मिन् Red lotuses open at sunrise आयाती this and the following adjectives (in the *nom sing f*) qualify मालती (p 15 l 17) तरल नयती under the guise (छल) of the covering of the sparkling (तरल) complexion of her body, she seemed to bring all the very clear water of the Sona The poet fancies that her sparkling complexion was really the transparent water of the शोण which she brought with her when crossing it नितान—म् canopy Here the figure is अपहृति which consists in the poetic denial of the real character of a thing and establishing in its place some thing else resembling it 'प्रकृतं यन्निषिद्यान्वत्स्याप्यते सा त्वपहृति' काव्य प्रकाश X स्फुटिताना (opened, expanded) अतिमुक्तकुसुमानां स्वक्वेन समा त्विद् (कान्ति) यस्य—*adj* of तुरङ्गमे and मृगपतौ सटाल having a mane (*adj* of both मृगपतौ and तुरङ्गमे) मृगपतौ इव गौरी as पावती rides a lion गौरी also means 'fair' (as applied to मालती) सिंह is the वाहन of दुर्गा सली तस्य (*adj* of व्युगलस्य) that were gracefully placed on the girth of the horse उरोवधम्—the leathern strap passing round the horse's chest तिर्य रणितम् (*adj* of व्युगलस्य) the sharp jingle (रणित) of the anklets on which was listened to by the horse with slantingly upraised ears अनि वितस्य that were decked with very thick Alaktaka dye. 'पिण्डालक्तक' कथितोऽलक्तकरस' स० पहवितस्य—पहवा सञ्जाता अस्य स पहवित—the soles of the feet were so dyed with Alaktaka as to look like the new leaves (which are reddish) of trees कु पृष्ठस्य the

upper surface of which (feet) was reddened with saffron. उभयतः—as she rode astride, her feet were on both sides of the horse. तादन...गतानि come out of their craving for her kicks. It was a convention among Sanskrit poets that the red As'oka tree put forth blossoms when kicked by handsome young ladies. Such conventions are summarised in the following verse 'स्त्रीणां स्पर्शात् प्रियजुर्विकसति वकुलः सीधुगण्डूपसेकाव पादाघातादशोकस्तिलककुरवकौ वीक्ष्णालिङ्गनाभ्याम् । मन्दारो नर्मवाक्यात्पटु-मृदुहसनाचम्पको वक्त्रवाताचूतो गीतान्त्रमेरुर्विकसति च पुरो नर्तनात्कर्णिकारः ॥' quoted by महिनाथ on मेघदूत' II. 17. 'रक्ताशोकश्चलकिसलयः'. दोहदम् longing. 'अथ दोहदम् । इच्छाकाङ्क्षा स्पृहेहा तुद' इत्यमरः. Her feet being dyed red both beneath and above and being on both sides of the horse, the poet fancies that she as if drew along with her forests of red As'oka trees that had put forth foliage (किसलयित) and that accompanied her in the desire of being kicked by her. The lines (पङ्क्तयः) of अलक्तक dye on her soles correspond to the किसलयs of the रक्ताशोक. सकल...सला on whose hips jingled a girdle as though it were a proclamation (आघोषणा) for forcibly seizing the hearts of the whole mortal world. She was so handsome that she forcibly captivated the hearts of all. The jingling रज्जना was the proclamation announcing this pillage of the hearts. C and T translate 'a proclamation devoting to murder and rapine the hearts'. It is difficult to see how 'murder' comes in here. धौत...लता whose creeper-like form was covered by a gown (कञ्चुकः) made of washed and white silk and reaching up to her toes and lighter than even serpent's slough (निर्मोकः). नेत्रम्—silk cloth. 'स्वाञ्जटांशुकयोर्नेत्रम्' इत्यमरः. निर्मोकात् लघुतरेण. आप्रपदीन—from आप्रपद with the affix ल (ईन), according to 'आप्रपदं प्राप्नोति' पा. 5. 2. 8. (पादस्यायं प्रपदं तन्मर्यादीकृत्य आप्रपदम्). छात...सरसी who, with her limbs white with slightly dried (आशयान) sandal and visible through the fine (छात) gown, seemed as though she were a lotus plant, the stalks of which were clearly visible (विभाव्यमान) in the transparent water. 'अमांसो दुर्बलश्छातः' इत्यमरः. छात lean, thin (from छो to cut). अवयवैः—understand उपलक्षिता after it. The instrumental is used in accordance with 'इत्यभूतलक्षणे' पा. 2. 3. 21 (जटाभिस्तापसः । सि. कौ.). कुसुम्भ...दधाना wearing a petticoat (चण्डातकं) red with safflower dye, variegated with spots (पुलकः) of different colours and gleaming inside (the gown), as though she were a crystal spot bearing a treasure (निधानं) of jewels. Her gown was white

and glossy like crystal Inside it was the red चण्डातक as inside the crystal ground red gems may be found. Jewels are red like safflower dye (कुसुमरागवत् पाटल) The spots of various colours on the petticoat looked like precious stones called पुलक. पुलक- also means 'yellow orpiment' "नानावर्णविन्दुविन्यामः पुलकवन्धः, मणिविशेषाश्च पुलकाः" सं०. 'कृमिप्रमेदे रोमाश्चे पुलक प्रस्तरे विदुः' शाश्वत 373 चण्डातक—a petticoat reaching to the middle of the thighs. 'अर्धोत्क वरस्त्रीणां स्याच्चण्डातकमशुकम्' इत्यमरः. हारेणा.. घोः with a necklace having pearls round like Āmalaki fruit, she seemed to be the autumnal sky variegated (शार) with bright (स्फुरित) and large clusters of stars and overcast with a veil of thin white clouds She was like the autumnal sky, her white silken कञ्चुक like the white thin clouds of शरद् and the large and round pearls like the stars in the sky. आमलकीफलवत् निस्तलानि (without a bottom: c. round) मुक्ताफलानि यस्य. The reading निस्तुल (incomparable) is not good कुच...धारयन्ती over her breasts resembling full jars, she had tied a jewelled necklace shooting forth red and green rays, as though it (necklace) were a garland of wild flowers (indicating) the entrance into her heart of some (indescribable) happy man कुचो पूर्णकलशौ इव. प्रालम्बमालिका is a garland or necklace reaching from the neck to the chest 'प्रालम्बमृजुलम्बि स्वात्कण्ठात्' इत्यमरः. The jewels were red and green (emerald) and so resembled red and green leaves (किसलय). Jars full of water were placed at the entrance of houses as auspicious पहवः were placed on the tops of such jars and garlands were tied round the necks of jars and on gates Hence the poet fancies that her breasts on which rolled a necklace were jars with leaves and flowers indicating the auspicious entrance of some one in her heart. He whoever swayed her heart with love must be called blessed (पुण्यवत्). 'वनमाला विधातव्या पहवै. कुसुमैः फलैः' विष्णुरहस्य. Compare for the ideas 'उभयपार्श्व-स्यापितोत्पलवमुखपूर्णहेमकलश (कायमान)' कादम्बरी p 281 of P, 'वेदीविनिहि तपलवल्लभमहेमकलशे बद्धवनमालादाम्नि...मन्दिरे हर्षचरित 7th उच्छ्वास (2nd para), 'समुल्लसद्भिः स्तनमण्डलैर्मङ्गलकलशमय इव बभूव लोक' हर्षचरित IV. एकैकस्य of each one (out of the many she wore). हाटककटकस्य of the golden bracelet मर नाथस्य—the golden bracelets were inlaid with emerald stones cut into the shape of a crocodile. वेदिका—level ground (on which the stone was set) स्थल...माना who was as though followed by land lotus plants under the belief that she was लक्ष्मी. The emeralds on her bracelets emit-

ted pencils (सन्तति) of green rays in all directions, which (pencils) the poet fancies to be *स्यलकमलिनी* that are also green (with leaves). Lotus plants are ordinarily in water. As she moved on land the मयूखसन्तति is fancied to be *स्यलकमलिनी*. लक्ष्मी dwells in lotus beds. मालती resembled लक्ष्मी in her beauty. वहल...वमन्ती from her lips darkened by the dark streak (कृष्णिका) of plenty of betel, she as though emitted darkness mixed with the glow of evening that was drunk by the moon of her face. The moon swallows darkness. Her face was like the moon. The dark-red tint of ताम्बूल taken by her in abundance resembled darkness mingled with evening radiance. मुखमेव शशी तेन पीतम्. विकचं नयनकुवलयं तस्मिन् कुतूहलेन आलीनया (settling or sitting upon). संहत्या = समूहेन. निरुद्धं अर्धवदनं यस्याः. Bees followed her dark eyes, thinking them to be lotuses and covered the upper part of her face, as though with a veil (जालिका) of blue silk. नीलीरागेण निहितः नीलिमा यस्मिन् (adj. of दन्तपत्रेण) which was made blue with indigo-colour. नीलिमा is formed from नील like पिद्मलिमा (p. 23). शिखि...शितिना as blue as the throat of a peacock. The reading शितिगलं would mean 'as blue as (the throat of) शिव.' शिव is called शितिकण्ठ, as his throat grew dark when he drank कालकूट. See notes p. 2. दन्तपत्रं an ear-ornament. काल...माना—she was fair and bright like lightning and the dark दन्तपत्र was like a streak of dark (काल) cloud. पल्लव also are placed on the ear as ornament. कल्पितेन made. बालिका—an ear-ornament dangling from the lobe of the ear. 'बालिका ! बालायां बालुकापत्रकाद्वलाकर्णभूषणे !' मेदिनी (कान्तवर्ण 130). आलोकः (light) एव जलं or जलमिव तत् वर्णतीति. The bright light of the pearl pendants hanging downwards (अधोमुख) fell on her creeperlike arms. Tender creepers may be watered by two girls (बालिकायुगल) bending down. The bright light resembles clear water. दक्षिण...तला with the inner leaf of Ketaki flower placed on her right ear as an ear-ornament, she seemed to have her cheek licked through greed for beauty by the creeperlike tongue of the moon. The long and white केतकी leaf dangling on her cheek is fancied to be the tongue of the moon. The moon desired more grace and licked her cheek, which was very bright and fair. गृण...घन्दिना that emitted the perfume of musk. तिलक...द्रवन्ती with the round mark on her forehead she bore a face which seemed to be the all-in-all of Cupid kept under a seal. The dark round तिलक of करचूरी resembled the mark of a seal.

One keeps one's treasure under seal. Her beautiful face was the सर्वस्व of Cupid : *i.e.* she was calculated to inspire love in anyone लला चुम्बिनः dancing on her forehead and touching the parting line of her hair. The com. reads 'चटुलतिलक' and explains 'सुवर्णशृङ्खलावद्धो नानारत्नमण्डितः । ललाटलम्ब्यलङ्कारश्चटुलतिलको मतः ॥'. चटुलतिलकमणि may mean 'a jewel dangling on the forehead' (where the तिलक mark is made) उदञ्चता shooting up कृत शिरोऽवगुण्ठन यस्याः. The red rays of the jewel on the forehead shooting round her head are fancied to be a red veil of silk पृष्ठे प्रेहन् अनादरसयमनेन शिथिलश्च जूटिकाबन्धः यस्या — whose thick hair dangled on her back, being loose as she tied it carelessly नील... पताका as though she, who had a crocodile like crest jewel (in her hair), was the banner of Cupid, with the ornament of a blue chowrie. Her loose and dangling hair was like a dark chowrie, which is placed as an ornament on banners, chowries are generally white, but her hair being dark, we have नीलचामर here. On the banner of Cupid (who is called मकरकेतु) there would be figures of crocodiles. Her चूडामणि was of the shape of a crocodile. A banner indicates the approach of a conquering general. She would help Cupid to subdue anybody by her charms 'अवचूल चिह्नम्' स० अवचूल — a pendant tuft or garland, an ornament hanging from the top of a banner महिनाय on शिशुपालवध 5 13 says "अस्योच्चडावचूडाख्यावूर्ध्वाधोमुखचूडकौ" इति ध्वजाङ्गे पु हलायुधः'. वाण is very fond of this word. Compare 'दिवस्वर वारणस्यावचूलचामरयलाप इवोपलक्ष्यमाणे किरणजाले' का० p 26, 'समदगजधरावचूलसहस्रसरस्वम्' p 114 'बहिरजोधूसरितमशिशिरकिरणविम्बमवचूलचामरमिव निःप्रममभवत्' का० p 116, 'केदाकलापकान्तिना च कृष्णचामरावचूलेन उपरचितदण्ड (ध्वजम्)' का० p 224 कुल मतः — As one worships one's कुलदेवता everyday and on every important undertaking, so the moon, by honouring her, would obtain her charms (in which the moon falls far short of her) पुन ० — Cupid was once burnt by Siva, but she would revive him again (*i.e.* she inspires love in anyone) सजीवनौपधि brings a person back to life 'पुष्पधन्वा रतिपति' इत्यमरः. वेले गरस्य As the ocean cannot go beyond the shore, so love reaches its high water mark in her. Or the meaning is 'As the ocean beats with the greatest fury on the shore, so she creates the most furious passion by her charm' ज्योत्स्ने दयस्य as at moonrise, moonlight covers every thing, so her charming youth brings under its sway everything — रतिरस एव धृत तस्य — A great river has plenty of water

('पयः कीललममृतम्' इत्यमरः). She was full of ambrosial (i. e. delightful) love. कु...तरोः a tree reaches its perfection by putting forth flowers. बाल...ग्यस्य what one learns in boyhood, one hardly forgets. So she was never left by cleverness. कौमुदीव कान्तेः—even Grace may derive charms from her, as the mellow moonlight lends beauty to everything. धृ...र्यस्य she was the strength of firmness i. e. she was so firm of resolve that even Firmness may draw upon her to add to itself. सं० gives another curious explanation 'यद्वा धृतिः प्रवेशरक्षणम् । यथा प्रविशन्कश्चिद्वाजनिकटं श्रियते केनचित्तथा धैर्यं तावद्यसरति यावदेवा न दृष्टा । एतस्यां दृष्ट्यायां सर्वे धैर्यशून्या इति.' गुरु...वस्य she is as though the teacher's hall for reverence. Even Reverence would respect her or even reverence would learn from her as one learns in a teacher's house. बीज...नयस्य modesty would be nursed in her i. e. she would be the source of all modesty. गोष्ठीः—all virtues met in her, as persons meet at an assembly or in a club. मन...भावतायाः—Those who are noble are always spirited and yet they would have to take lessons from her in मनस्विता. मनस्विता high-spirited nature. वृत्ति...ण्डस्य—तारुण्य after reaching her was satisfied i. e. did not find another, who could surpass her in charms. वदामवत् दीर्घे लोचने यस्याः. This and the following words in the instru. qualify वकरङ्गवाहिन्या. पाटलः (red) अधरः यस्याः. पाटल is also a kind of flower. कुन्दकुञ्जलवत् स्फुटाः (bright) दशनाः यस्याः. कुन्द buds are white. शिरीष is one of the most delicate of flowers. चम्पकवत् अवदातया who was bright and fair (in complexion) like the *champak*. 'अवदातः सिते पीते' इत्यमरः. कुसुममय्या इव—It will be noticed that her limbs, body and breath are compared to various flowers and hence the poet fancies that she was made of flowers. ताम्बूलकरङ्गवाहिनी the bearer of betel-box. महाप्रमाणः अश्वतरः (mule) तमारुढया. कतिपये परिचारकाः (attendants) परिकरः (retinue) यस्याः. दधीचप्रेम्णा on account of the love she bore for दधीच (whose confidante मालती was). This is to be connected with the words लुण्ठिता, आकृष्टा &c. लुण्ठि...रथैः she (मालती) was plundered by सरस्वती with her desires. Although मालती was far away, from her face सरस्वती's longing and loving heart understood what मालती had to say. So the poet says that मनोरथs of सरस्वती looted from मालती what she came to convey. प्रत्युद्ग...काभिः she (मालती) was received with welcome by her (सरस्वती's) longings. 'वत्कण्ठोलिके समे' इत्यमरः. Though she was far off, on seeing her सरस्वती became eager to know her message and her eager heart went

forward to meet मालती, though she herself sat where she was विलुप्तेव सितेन she (मालती) was as though seized by her (सरस्वती's) smile Her bright smile reached (was seen by मालती) and brought her hurriedly The reading विलिप्ता adopted by C and T is much better Her bright smile resembled sandal with which a person is anointed आच्य पुण्डरीकेण—she cast continuous glances at her (मालती) and her face was fixed on her When one's friend comes to one's house one welcomes him, embraces him, fans him honours him &c The poet represents that all these actions were done by सरस्वती, though मालती was yet far off स शया—मालती appeared to her a friend, as she (सरस्वती) hoped that मालती was the harbinger of good news from दधीच सविधम् = समीपम् अगृहा तया she captured (their hearts) by her polish (in all things) beginning with her (majestic) form पेशले clever or soft

P 15 l 26—P 16 l 25 ऋमेण मभूत् शोण स्नातुम् when Savitri had gone to the Sonā to bathe माकूना with feeling प्रस्तर couch वि रहसि I have to make you a request in private किं वक्ष्यति what would she (मालती) say? स्तने विनिहित वामवर तस्य नखाना किरणे दन्तुरित (bristling) To calm down the turmoil of her bosom she placed her hand on it उक्थिषमाना कुतूहलस्य अङ्कुर निवरा यसात् Her heart was curious to know what she would say The poet fancies that the rays of her nails were the shoots of curiosity bursting out of her heart गहना धावमानेन—(understand उपलक्षिता after उपहृतेन) the tender leaves on her ear used as an ornament dropped down (in her flurry) as though it were her ear running to hear (what मालती was going to say) अनवर लम्बमाना supporting herself on a neighbouring creeper, as though it were the hope of her life that was made tenuous by her incessant sighs व्यलदेहेन (सम्पूहेन), दोलायिता. दोलायिता placed in a swing &c moved to and fro The creeper swayed to and fro on account of her incessant sighs दोलायित also means 'held in suspense' (with जीवितासा). The hope for her life was also in suspense &c her life was in suspense on account of the incessant sighs It seemed that life would depart from her body which was so much agitated सनु लोचम्—her moon like face became bright at the sight of a messenger from her lover and bathed the world in its brilliance That brilliance being due to love, the poet fancies that she flooded the world with शृङ्गाररस (the sentiment of love, the fluid of love) ०८६

sticking or attracted by. कदम्बकैः = समूहैः. मदना...प्यमाणा—the idea is:—she got up from her flowery bed, on which bees clustered. The poet fancies that the dark bees were her longings (for union with दधीच) that came out of her in a visible form and lifted her up, being scorched by the fire of love (in her) and so being rendered dark. What is scorched becomes black. कुसुम...गात् she very slowly got up from her flowery bed, being in a high fever due to the darts of love. One who is laid up with fever rises slowly from his bed. Flowers are the darts of Cupid and as she slept on them they tormented her. 'अरविन्दमशोकं च चूतं च नवमहिम्ना । नीलोत्पलं च पद्मेते पञ्चबाणस्य सायकाः ॥'. 'सन्तापः सञ्ज्वरः समौ' इत्यमरः. उवांशु *adv.* in a whisper, secretly. कपोल...वेद्ययन्ती—In her bright cheek Mālatī was reflected. The poet fancies that she placed मालती (reflected in her cheek) near her ear that she (मालती) may deliver her message in a whisper. She would have felt ashamed (लज्जयेव) if people had heard what मालती would have said loudly. काङ्क्ष...प्राणानां वा who am I as to paying attention or as to the body or life? मालती requested her above to pay attention (text p. 15, l. 28). सरस्वती says that she has no control over her attention or body or even life and that all of them are at the disposal of Mālatī and her prince. C and T take शरीरस्य प्राणानां वा with the next sentence; but in that case we expect that वा should follow सर्वस्य. सर्व...जनः even without a request, an extremely handsome man is master of everything. अविद्यमानं प्रार्थितं (प्रार्थना) यस्य—A handsome man has not to make a request for anything; he gets it without a request. The reading अप्रार्थितेऽपि would convey the same sense. अतिवेल्लम् = अत्यर्थम्. अतिक्रान्तं वेल्लं यथा स्वात्तया. The reading अतिवेल्लः means 'very fine or graceful'. चक्षुः (चक्षुषि साधुः) = प्रियदर्शनः. सा...समा च There is nothing that you are not to me, a sister, a loving (प्रणयिनी) friend, a second self. She says:—you are to me in place of whatever relationship I may think of. Then she specifies some of these viz. स्वसा, सखी, प्रणयसमा. नियुज्य...निद्रम् Appoint this my frail body to (do) whatever task, great or small, it is capable (क्षम) of. श्लोदीयम् and गरीयम् are respectively the comparative forms of क्षुद्र and गुरु. क is added to शरीर in the sense of अनुकम्पा or कुत्सा (contempt). 'कुत्सिते' पा. 5. 3. 74. (कुत्सितं शरीरं शरीरकम्); 'अनुकम्पायाम्' पा. 5. 3. 76. अविद्यमानः अवस्करः (गुह्य) यस्य—that has no secrets. आश्रय *adj.* obedient. 'वचने स्थित आश्रयः' इत्यमरः (आश्रयोति वचनमिति). प्रतिभर dependent.

‘प्रतिसरश्चमूषे नियोज्यवरयुजयो’ हेमचन्द्र विवेच्य controlled by, at the disposal of प्रीत्या ते Through my affection I am dependent on you and at your disposal या क्षितम् lay open fair lady, what you desire to say निवक्षित *past p p* of the desiderative base of वच् वर वर्ण (complexion) अस्या इति वरः That word also suggests another sense ‘one who describes the bridegroom I have chosen’ लोडु ग्रामस्य (you know well) that the array of senses ardently hankers (after gratification) पारिप्लवता = चञ्चलता अतो मर्हसि hence you will please not blame me (let wait upon me with censure) न च कारणम् my talkativeness is not due to my foolishness or fickleness or trickery A चारण is a wandering actor who has to change his appearance as occasion demands Hence चारणता means धूर्तता न भक्ति there is nothing that great devotion to one’s master would not induce a person to do (i.e. a devoted servant would do anything for his master) अस्य कामो गुरु Cupid is his teacher (i.e. he is learning the lore of Love) अस्य (दधीचस्य) is to be connected with each of the following clauses Another sense is his Love (for you) is great (गुरु) चन्द्र इ the moon is the lord of his life (i.e. cools down his torment by its ambrosial rays) जीवितेश also means ‘Death’ The moon increases the excitement of those who are love sick and thus may cause their death Compare शकुन्तल III ‘तव कुसुमशरत्न शीतरश्मित्वमिन्दोर्द्वयमिदमयथार्थं दृश्यते मद्विषेणु। The com gives a third sense As दधीच is called देव (ling) above he requires a पुरोहित जीवितेश means पुरोहित पुरोहित was the first of the ten ministers that constituted a king’s council according to the Sul raniti (See Sacred Books of the Hindus vol 13 p 68) So the meaning would be ‘the moon is his first councillor’ मलय हेतु the wind from the मलय mountain (in the south) is support to him उच्छ्वासहेतु means ‘a source of consolation i.e. a friend’ It also means ‘a cause of sighs’ The southern wind is an excitant of love and causes a love sick person to heave deep sighs (उच्छ्वास) Compare ‘तस्यश्चदनप रिमल इव दक्षिणानिलेन सह समागच्छति मोह’ का० p 255 of P मलय is one of the seven principal mountains of India ‘महेन्द्रो मलय सद्य शुचिमानृक्षपवतः । विव्यश्च पारियात्रश्च सप्तैते दुर्लभ्यता ॥ वायुपुराण 45 88 अध स्थानेषु mental torments are in place of (i.e. occupy the position of) confidential persons Another meaning is ‘mental distress pervades his inside parts (i.e. his heart)’ स हृदयः pain is his great friend Another meaning is ‘pain greatly

harasses his life' (separate परम् + अंशु + हृत्) Or we may take 'परम् + अ—सुहृत्' (pre-eminently an enemy). प्र...सः wakefulness is his relative or friend. अस्स also means 'obtained,' the idea being 'he has secured wakefulness.' मनो...गताः yearnings are his spies. Another meaning is 'desires (for union with you) pervade him all round.' निः...सराः sighs are his vanguard (also 'sighs go in front of his body'). विग्रहः battle, body. मृत्यु...वर्ती Death is his personal attendant; also 'death stands near him' i. e. he will die if he be not united with you. He, being a prince, has death attending him (i. e. he condemns offenders to death). Compare 'यस्य प्रसादे यन्मा श्रीविजयश्च पराक्रमे । मृत्युश्च वसति क्रोधे सर्वतेजोमयो हि सः ॥' मनु० VII. 11. रण...रकः Disquiet is his emissary; also 'his unrest makes him wander about.' सं० says 'द्विविधा हि चाराः संस्थाः सञ्चारकाश्च' (i. e. spies are of two kinds, those who stay in one place and those who move about from place to place). In सर्वगताः above we had the first kind of spies. सङ्ग...वृद्धाः his fancies are the elders that instruct his intellect; also 'his fancies have increased, being incited by his intellect.' The idea is he listens to his fancies, as one would listen to the advice of elders. अनु...वना If I were to say 'he is a good match for your ladyship', then it would be highly honouring oneself. In this and the following sentences, she puts forward several sentiments and finds fault with each as not being suited to adequately express her master's feeling towards सरस्वती. In saying 'अनुरूपो' &c., she would be regarded as only honouring her master, as being partial to him. That must be said by others and by सरस्वती. The words आत्म० also mean 'that is purely my own supposition' (not necessarily shared by सरस्वती and others). Dāpa is very fond of passages in this strain. Compare हर्षचरित 3rd उच्छ्वास 'यामीति न खेदसदृशम् &c.' (text p. 54); 'अतिप्रियोऽसीति पौनरक्त्यम् &c.' कादम्बरी p. 237 of P. शील...रदम् If I were to say 'he is possessed of a noble character,' that would be in conflict with what he has now begun. A man of high character would not be over head and ears in love with a maiden seen only casually and would not send a दूती to her. धीर...सीतम् If I say 'he is firm or wise,' that would be inconsistent with his state (described by me already). सु...यत्तम् If I say 'he is blessed', that is in your hands. It is in your hands to make him happy by accepting him as your husband. सुभग means 'a person fortunate

in securing the love of the woman he loves' स्थिर श्रेय. If I say 'he is constant in his affection' that would be a clever hint or statement. Those words would insinuate that other handsome young men are not constant in their affections जानानि चितम्. If I say 'he knows how to serve (his fiancée),' that would not be appropriate to his position as a prince. A prince does not ordinarily know how to serve; he only knows how to command इच्छति लप्य to say 'he desires to be your slave till death' would be the words of a rogue (i.e. all false). Being a prince, he cannot be a *slave*. भवन लोभनम् 'you would be the mistress of his home' would be offering an allurements. A noble lady like you would not be tempted by the allurements of pomp and wealth and palaces. You would accept him only for his intrinsic worth. पुण्य पात 'blessed is she who secures such a husband' would be (sheer) partiality for one's master त्वं प्रियम् 'you are his death' is unpleasant (speech). अगु श्रेय 'you do not know his worth' would be a censure (of you). स्वप्ने शिवम् 'you have often shown him favours in his dreams' would be without a witness. She means—he is so deep in love with you, that he often sees you in his dreams. But that statement cannot be corroborated by producing any witness, as no one saw him dreaming of you. अविद्यमान साक्षी यस्य. For क, see above p. 12. प्राण तरता 'he solicits you for his life' would be cowardliness. A prince like him should not beg even for his life. She intimates by this how deep his love is. तत्रा जा 'come there' would be a command. She means she has no authority nor right to command her (सरस्वती). वारि भव 'even though forbidden (by you), he will perforce come' would be an insult to you. तदे. नसि you are thus beyond the range of words. She means that she (मातृती) has not words that would appropriately describe what दधीच feels for her and what she (सरस्वती) should do for him. The words she may employ are defective in some way or other.

P. 16 l. 26—P. 17 l. 11 अथ सरस्वती इति विस्फारित wide, expanded स्मिनेन वदतीति वादिनी वादिनी O lady of smiling speech. यदा सदा what you order is a great favour (i.e. even your orders are &c.) प्र वरा beside herself with joy विदित वृत्तान्त यदा उत्पण्डाया भार विभर्ति इति अभूत् तेन—that laboured under the burden of longing. क्षाम्यता languishing. One carrying a burden feels fatigue कल्पयितम्—*past p. p.* of कल्पयते

denominative verb from कल्प (कल्प इव आचरति). The rest of the day seemed to her as long as a कल्प on account of her longing. कल्प is a day of Brahmā and is a period of 1000 महायुग (कृत, त्रेता, द्वापर and कलि being one महायुग). Each महायुग has 4320000 human years. गमस्तिमति = रवी. The sentence here is सरस्वती (p. 17 l. 1) प्रतिपाल्यागास (l. 8). तिमिततरम् noiselessly. प्रहसि... चन्द्रमसि when the moon came up from the eastern quarter that was now bright as if smiling, as a lion comes out of a cave. The east gleamed with moonlight and hence is said to be प्रहसिता (smiles being described as white). पुरन्दरः इन्द्रः तस्य इयं पौरन्दरी. इन्द्र is the lord of the East. Vide p. 36. above. The words शुचिनि...कोमले may apply to both शयने and सैकते. But there would be repetition in ची...मारे and कोमले. So it is better to take the first three words with सैकते and कोमले alone with शयने as the com. does. शुचिनि white; pure. ची...मारे (1) soft with china silk; (2) soft like &c. तरङ्गिणि (1) that has waves i. e. is crumpled up or has a shining coverlet; (2) that has ripples (marks left by receding ripples). स्वप्न...दधाना having an ornamental mark on her forehead that (mark) seemed to be the lustre (चन्द्रिका) of the toe-nails of दधीच, that (चन्द्रिका) stuck (to her forehead) when she in her dream fell at his feet in supplication. स्वप्ने कृता प्रार्थना तस्यां पादपतनं तस्मिन् लग्नम्. The white mark of sandal on her forehead is fancied to be the light of दधीच's toes sticking to her forehead &c. गण्डसलमेवादनीः तस्मिन् प्रति० (adj. of इन्दुना). अय...जनः Here have I brought the person (दधीच) dear to you. निवेद्यमानः मदनसन्देशः वस्यै—The moon was reflected in her bright cheek. The poet fancies that that moon as if whispered in her ear this message of Love 'अयमसौ &c.' विकीर्य...पट्टम् fanning her perspiring bright (स्पष्ट) cheek with her hand that scattered pencils (चक्रवालं) of the rays of her nails, as though it (hand) had turned into a yak-tail fan the digits of the moon. She had no fan; therefore she fanned her cheek with her hand. Her cheek perspired on account of the deep emotion agitating her heart. स्वेद is one of the eight सात्त्विकभाव्य that are indicative of deep feeling. 'लम्भः स्वेदोऽथ रोमाञ्चः स्वरमद्गोऽथ वेपथुः। वैवर्ण्यमश्नु प्रलय इत्यष्टौ सात्त्विकाः स्मृताः ॥'. When she moved her hand to and fro, the rays of her bright nails were tossed about. Those rays resemble the digits of the moon. A yak's tail is also white. बालव्यञ्जनीकृतः चन्द्रकलाकलापः येन. Connect मृणालिकां with वहन्ती. She had placed across her breasts a

fresh lotus stalk to allay the fever of love. She placed the stalk across the breasts as they were plump and not between them. स० explains 'स्तनमध्ये प्रवेशाभावात्तिरश्चीनमित्युक्तम् स्तनयोरभिस्तनम् (अव्ययीभावः)'. The white lotus stalk resembled a cane. The poet fancies that the lotus stalk was a cane sportively let fall on her bosom by Cupid (चित्तम्) intimating that no one but दधीच was to enter her heart (i.e. only दधीच was to be her lover). A doorkeeper also uses his cane and prevents people from entering the royal gate. स्तनयती murmuring (to herself). If we read स्तनयतीम्, the meaning is the lotus stalk on her bosom made a sound. मनोचमना = कामेन चमया इति like a loving woman. 'जघन्योन्त्येऽधमाप च' इत्यमरः का तरुणीषु of what account are other poor (तपस्विनी) extremely excitable young women?

P 17 ll 12—23 आजगाम धिकम् The sentence is आजगाम च मालतीद्वितीयो दधीच (l 18) मधुमास — the month of चैत्र, the first month of वसन्त 'स्याच्चैत्रे चैत्रिको मधु' इत्यमरः. In this and the following clauses, the poet compares दधीच, who was accompanied by मालती, to several things by pronomistic words. मधुमास is an excitant of love. The poet hints by reference to मधुमास, मलयानिल &c, that the love of both दधीच and सरस्वती had reached the highest pitch through exciting surroundings. सु वह which has sweet breezes (with मधुमास) who bore (on his body) sweet perfumes (with दधीच). Spring is the season of flowers and hence the breezes are charged with fragrance. सुरभि गन्धवह (वासु) यसिन् सुरभि गन्ध वहतीति कृता मृणालानां धृति (धारण) येन — who bore lotus stalks कृता मृणाले धृति (प्राणधारण) येन that subsists on lotus stalks. दधीच bore lotus stalks to alleviate the burning torment of love. Hanysis subsist on lotus stalks. Compare 'मृणाललोभन च चरणसमयूषलक्ष्मैर्भवनहमैरिव सद्यार्थमाणा मदगद वज्राम' हृष्यरित 4 उच्छ्वास शिरण्णी peacock घनश्रीत्या उमुत्स — that uplifts its face in joy at (seeing) a cloud (with शिरण्णी), whose face was upturned (in expectation) on account of his deep (घन) love (with दधीच) आदित सरसाया चन्दनस्य भवलाया तनुल्ताया उत्पद्य येन that shakes a juicy tender white creeper (growing) on a sandal tree (with मलयानिल). Or we may explain as the com. does 'सरसान् चन्दनान् भवाश्च लानि इति सरस ला तनुल्ता' i.e. tender creepers that hang upon juicy sandal and भव trees. आदित सरमेन चन्दनेन भवलाया तनुल्ताया उत्पद्य यस्मिन् whose delicate body white with viscous sandal had a tremor (with दधीच). We may also dissolve as आदित उत्पद्य येन who caused the delicate body (of

सरस्वती) to shake (through love for him). But this is rather far-fetched. The poet is describing the personal appearance of दधीच and not of सरस्वती. दधीच's body shook with the emotion of love. कम्प is one of the eight सात्त्विकभावs, for which see above p. 79. कुप्य...पतिना as if drawn forward by the lord of planets (the moon) that as though seized his hair by his कर्स (rays, hands). When we want to drag a man, we may do so by seizing his hair with our hands. The moon's rays fell on his head. The moon is an excitant of love and urged him forward. कृतः करैः (रश्मिभिः) करेण (हस्तेन) वा कचग्रहः येन. कन्दर्पस्य उदीपने (exciting) दक्षेण. उद्यमान...रसेन as though he was borne by the रस (sentiment, water i. e. flood) of love abounding in उत्कलिकास (agitation, waves). The student will notice the appropriate words कृष्यमाण, प्रेयमाण, उद्यमान used by the author in each clause. परि...यष्टिः whose body was covered with a swarm of bees that crowded (over him) on account of the perfumes (his body bore), as though it (swarm) was a blue piece of cloth. अन्तः...दरः one of whose cheeks was whitened by the reflection of the moon gleaming inside it, which (reflected moon) appeared like the temporal bone over the ear of the intoxicated cupid—elephant, as though by the graceful embarrassed smile of the first union (of a loving couple). 'शङ्खो निषी ललाटस्मि' इत्यमरः. मत्तः मदनकरी (मदनः एव करी) तस्य कर्णशङ्खवत् आचरति शङ्खायते तेन. His bright cheek had a reflection of the moon. The bright image of the moon on his cheek looked like the temporal bone over the ears of an elephant. Bones are white. An intoxicated elephant, from whose temples मद् flows, might expose the temporal bone to view. The moon is a friend and excitant of Love. Hence the poet says मत्तमदनकरी. Or we may explain in another way. The reflection of the moon was like the temporal bone and her broad cheek was like the broad ear of an elephant. Smiles are bright and so resemble the image of the moon. The poet probably puts in the word एक in एककपोलेदरः by way of a picturesque contrast to माहतीद्वितीयः. Or perhaps the idea is that only one of his cheeks was turned towards the rising moon. हृदय...गिरा in a voice broken like that of Hanisas, as though mingled with the tinkling of the anklets of his beloved enshrined in his heart. His voice was broken by emotion. The poet fancies that it was interrupted by the tinkling &c. कृतं सम्भाषणं येन. यथा...शापयति—connect this and the follow-

fresh lotus stalk to allay the fever of love. She placed the stalk across the breasts as they were plump and not between them. *सं* explains 'स्तनमध्ये प्रवेशाभावात्तिरश्चीनमित्युक्तम्' स्तनयोरधि अधिस्तनम् (अययीभाव). The white lotus stalk resembled a cane. The poet fancies that the lotus stalk was a cane sportively let fall on her bosom by Cupid (चित्तभू) intimating that no one but दधीच was to enter her heart (i.e. only दधीच was to be her lover). A doorkeeper also uses his cane and prevents people from entering the royal gate. स्तनयन्ती murmuring (to herself). If we read स्तनयन्तीन्, the meaning is 'the lotus stalk on her bosom made a sound. मनोजमना=कामेन तप-या इव like a low woman 'जघन्योन्येऽधमपि च' इत्यमर का तरणीषु of what account are other poor (तपस्विनी) extremely excitable young women?

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ing clauses with तथा ता रामाम् भरमयत् उपजात विश्रम्भ (confidence) यस्याम् आत्मानमकथयत्—she declared to him who she really was (i.e. she told him that she was सरस्वती) सवत्सरमधिकम् a year or more It will be noticed how Bana very appropriately draws the veil of silence over the amorous sports of the meeting of सरस्वती and दधीच It is a canon of rhetoricians that the love sports of divinities are not to be dwelt upon in a poem In this respect Bana offers a pleasing contrast to Kalidasa who could not resist the temptation of describing the Sringara of Siva and Parvat in the कुमारसम्भव (VIII) Vide ध्वन्यालोक (उद्घोत III under verse 14) 'तस्मादभिनेयार्थे च काव्ये यदुत्तमप्रकृते रागादेरुत्तमप्रकृतिभिनायिकामि सह ग्राम्यसम्भोगवर्णनं तत्पित्रो सम्भोगवर्णनमिव सुतरामसह्यम् । तथैवोत्तमदेवताविषयम् । न च सम्भोगशृङ्गारस्य सुरतलक्षण एवैक प्रकार , यावदन्येऽपि प्रमेदा परस्परप्रेमदर्शनादय सम्भवन्ति । ते कस्मादुत्तमप्रकृतिविषये न वर्ण्यन्ते । यद्येवमिधे विषये महाकवीनामप्यसमीक्ष्यकारिता लक्ष्ये दृश्यते स दोष एव ।'

P 17 l 24—P 18 l 8 अथ द्वय मान्तिकम् सर्वं रानम् lovely on account of possessing all (auspicious) characteristics The following verse summarises most of them 'त्रिषु विपुलो गम्भीरं लिखेव पदुन्नतश्चतुर्लस्य । सप्तसु रक्तो राजा पञ्चसु दीर्घश्च सुक्ष्मश्च ॥' बृहत्संहिता 68 84 जातमानायैव the moment he was born सरहस्या together with the esoteric or mystical meaning Or सरहस्या may mean 'together with the esoteric portion viz the Upanishads' वेद is often defined as 'मन्त्रब्राह्मणात्मक' Compare 'वेद वृत्तोऽधिगन्तव्य सरहस्यो द्विजमना ॥' मनु II 165, where मेधातिथि says 'रहस्यमुपनिषद' स्वयं ध्यन्ति will spontaneously manifest themselves सङ्गत् दधीचम् The idea is —when सरस्वती left the mortal world at the bidding of ब्रह्मा, she started, enshrining her husband दधीच in her heart The poet fancies that she carried him in her heart for the purpose of boastfully displaying to the heavenly assembly that she had secured an ideal husband श्रुत्वा boast पितृ देशाद्—her curse was to end according to Brahma, when she bore a son Vide text p 5 l 9 हृदये हत struck in the heart as though by a thunderbolt or by a lightning flash 'हादियौ वज्रनटितौ' इत्यमर भ्रातृ of his cousin (as दधीच had no brother) C and I think that भ्रातृ was a proper name as it would be unnecessary to describe दधीच's brother or cousin as a Brahmana In our opinion ब्राह्मणस्य is purposely put in दधीच was the son of च्यवन and सुवन्मा (the daughter of a क्षत्रिय) and so was only माक्षणसदृश Vide मनु 10 6 'स्त्रीष्वनंतराणां द्विजैरुपादिता सुताः । सदृशानेव तानाहुर्नादोपविगर्दिताः ॥' वाण wants to intimate that

दधीच's cousin was the offspring of Brāhmaṇa parents. अक्षमाला अभिधानं यस्याः. निर्विशेषम् *adv.* without making any difference (connect with समवर्धयत्). सामान्यं स्तन्यं ययोः who were fed alike with the same milk. सारस्वतः (सरस्वत्याः अपत्यं पुमान्) आख्या यस्य. सोदर्ययोरिव like that of brothers. समानोदरे शयितः सोदर्यः according to 'विमापोदरे' पा. 6. 3. 88 and 'सोदराद्यः' पा. 4. 4. 109. आविर्भूतः अशेषाणां (सकलानां) विद्यानां सम्भारः (समूहः) यसिन्. सवयसि—of the same age. समानं वयः अस्य सवयाः. वाङ्मयं...यामास imparted the whole literature. प्राचुर्येण प्रस्तुता वाक् अत्र इति वाङ्मयम् according to 'तल्लुतवचने मयद्' पा. 5. 4. 21. कृतः दाराणां परिग्रहः येन who took a wife. अस्य...वासम् he out of affection made for him in that very place a dwelling named प्रीतिकूट. प्रीतिकूट seems to be the name given to the house of Bāṇa's ancestors. It was so called because सारस्वत built it out of love (प्रीति) for his cousin. आत्मनाऽपि as for himself. आपादौ—see above p. 27. कृष्णाजिनं अस्ति अस्य. These and the following words show that he remained a ब्रह्मचारी. मेखला is a girdle made of grass (मुञ्ज &c). तपस्वतः—*geni. sing.* of the *pr. p.* of तपस्यति denominative verb from तपस् (तपः आचरति).

P. 18 ll. 9--25 अथ तस्मात्...द्विजातयः. The first sentence is अथ तस्मात् (वत्सात्)...प्रावर्तत. विपुलो वंशः. All the adjectives apply to भगीरथीप्रवाह and वंश. The reading वत्सात् is good. प्रवर्धमानः आदिपुरुषैः (मार्गवादिभिः) जनिता या आत्मचरणस्य उन्नतिः तथा निर्गतः प्रघोषः यस्य whose noisy fame went on increasing on account of the eminence of the school (चरणः) established by the first founders (with वंश). वत्स belonged to मार्गवगोत्र. For चरण see above p. 20. Or प्रवर्धमान may be connected with आदिपुरुष, meaning 'who increased i. e. had progeny'. प्रवर्धमानः आदिपुरुषः (विष्णुः) तेन जनिता आत्मचरणात् उन्नतिः यस्य उन्नतिः स चासौ निर्गतप्रघोषश्च (with प्रकाहः)—that emitted a loud uproar, issuing from the foot of Vishnu. The com. sees here (in प्रवर्धमान) a reference to the वामनावतार, when विष्णु, first coming to बलि as a dwarf, assumed a huge form and covered the worlds. 'किञ्च त्रैलोक्याक्रान्तिकाले ब्रह्मलोकप्राप्तादिष्णुपदाद् ब्रह्मणा कमण्डलुजलक्षलिताद् गङ्गा समभवदिति वार्ता'. For the Ganges rising from the foot of विष्णु, see above p. 41. परमेश्वरेण (शिवेन) शिरसि धृतः (प्रवाहः); परमेश्वरैः (नृपैः) शिरसि धृतः honoured by kings (with वंश). The Ganges in her descent at भगीरथ's request to purify his ancestors fell on Śiva's head. सकलकलः (कलकलेन सह) आगमः (आगमने) तेन गम्भीरः—deep (in stream) on account of its coming (from heaven) with an uproar (with प्रवाहः); सकलानां कलानां (नृत्वादीनां) आगमेन (by the acquisition) गम्भीरः deep i. e. well versed (with

वश) महा माय applies in the same sense to both Or महामुनि may refer to जह्नु, whose daughter the Ganges became by being let off from his ear Note रामायण I 43 'ततो हि यत्नमानस जह्नोरद्भुतवर्मण । गङ्गा सप्तावयामास यन्वाट महात्मन ॥ 35 तस्यावलेपनं शतं नुद्धो जह्नुश्च राघव । अपिवत्तु जलं सर्वं गङ्गाया परमाद्भुतम् ॥ 36 गङ्गा चापि नयति स दुहितृत्वे महात्मन । ततस्तुष्टो महातेजा श्रोत्राभ्यामसृजन्नमु ॥ 38 विपक्षाणां शत्रूणां क्षोभं तस्य क्षमं (with वश) विपक्षाणां (विगता पक्षा येषां ते विपक्षा पवता तेषां) क्षोभं &c The Ganges wears out mountains by its flood Mountains had once wings and harassed the earth by flying anywhere Indra cut off their wings Compare 'उदधिमिव भयात् प्रविष्टसपक्षभूमिभृत्सदृशसङ्कुलम्' वाग्दवरी p 90 of P also रघु० 13 7 क्षितितले लम्बा आयति (दैर्घ्यं प्रभावश्च) येन The Ganges stretches for a long distance over the earth The family attained dignity (आयति) अस्त्रं च that proceeded without stumbling : e without minding any obstacle (with गङ्गा) that conducted itself without deviating (from the path of right) The sentence is यस्माद् अजायत वात्स्यायना नाम द्विजातय गृहमुनय who were sages dwelling in houses (and not in forests) A मुनि is a sage or a recluse who has given up worldly life The ancestors of Bana were householders but their conduct was so pure that they might be as well styled *munis* Compare भगवद्गीता 2 56 for a description of a मुनि आश्रितं श्रौतं ये that had recourse to ritual prescribed by the Vedas अनालम्बिता अलीका दककावु ये (1) that did not resort to the crane like disagreeable (अलीक) tones, (2) that did not assume false hypocritical tones There is an apparent contradiction between आश्रितश्रौता and अना कावव in the first sense Those who studiously perform the ritual of the Vedas have to recite in disagreeable tones the Vedic texts This विरोध is got over by taking the second sense of अना A दक is a symbol of hypocrisy, as it stands on one leg as though deep in meditation and then pounces down upon a fish कावु is a change of voice due to fear, sorrow &c 'कावु स्त्रियां विकारो यः शोकभीत्यादिभिर्ध्वने' इत्यमर For वनवृत्ति, note मनु० 'वकवच्चिन्तयेदध्या' VII. 106 Explain the विरोध in the following clauses similarly Read व्रता for वृता हनं कुकुव्रतं ये (1) that observed the vow of fasting called कुकुव्रत, (2) that devoured cocks अवैटाला वृत्ति येषाम् (1) whose conduct was not ferocious, (2) whose conduct was not cat like. Cats (बिटाल) pounce upon cocks There is विरोध in the second senses of both compounds, but none in the first sense

of each be taken. In कुकुटव्रत, one is to subsist on a lump of food not bigger than the egg of a hen. विवर्जिता जनपङ्क्तिः यैः (1) that avoided the cooking of (ordinary or low) people i. e. who did not take food cooked by common people; (2) that avoided the company of their castemen at dinner (i. e. that avoided a life of bustle and luxury). C and T translate 'averse to worldly pretence.' We cannot understand how this sense is arrived at. परि...कृताः that were free from thoughts (आकृतं) of fraud, bragging and hypocrisy (कूचं). It is difficult to say what the words कीर and कुची mean. कीर means a parrot and so might stand for 'uttering words without understanding the meaning, bragging.' अगृहीतं गृहं यैः (1) that did not resort to caves (i. e. remained householders and did not become recluses); (2) that were not hypocrites. 'गुहादम्भौ गृहरे द्वे' इत्यमरः. न्यङ्कृता निरुतिः (शाठ्यं) यैः that disdained dishonesty. प्रसन्ना (tranquil) प्रकृतिः (स्वभावः) येषाम्. We may also dissolve प्रसन्नाः प्रकृतयः (राजामात्याः) येषु. 'अमात्याद्याश्च पौराश्च सद्भिः प्रकृतयः स्मृताः' क्षीर० quoting काल. विगताः विकृतयः (changes of mind) येष्वः. परेषां परिवादः (निन्दा) तस्मात् पराचीनं (पराङ्मुखं) चेतः येषाम्. वर्णत्रयस्य व्यावृत्त्या विशुद्धं अन्धः (अन्नं) येषाम् whose food was pure, the three Varnas being excluded i. e. they did not take food with people of the three Varnas other than that to which they belonged. व्यावृत्तिः exclusion. C and T suggest another sense. 'Whose darkness i. e. delusion was corrected by sublatng the three colours'. In the श्वेताश्वतरोपनिषद्, (IV. 5. अजामेकां लोहितशुक्लकृष्णां &c.) the three colours शुक्ल, लोहित and कृष्ण represent सत्त्व, रजः and तमः and stand for the material world as opposed to the spirit. Having excluded the material world, their error was at an end and they properly understood the Reality underlying the material world. धीर्या विषणया (बुद्ध्या) अवधूताः अध्येषणाः यैः—who disregarded desires by their firm intellect. 'सनिस्त्वध्येषणा याचूना' इत्यमरः. The reference is probably to बृहदारण्यकोपनिषद् 4. 4. 22 'ते ह स पुत्रैषणायाश्च वित्तैषणायाश्च लोकैषणायाश्च व्युत्पायाय मिश्राचर्य चरन्ति' or to desires in general. असङ्गसुकः—स्विरः. 'सङ्गसुकोऽस्थिरे' इत्यमरः (from कस् 10 'to move' with सन्). प्रणत०—who befriended those that came seeking their help (lit. that bowed to them). शमिताः समस्तानां शाखान्तराणां संशतयः (संशयाः) यैः that removed (explained) all the doubts of other schools. शाखा is a traditional recension of a particular Veda, as शाकल of the ऋग्वेद. Here it seems to be used in the sense of शाखाध्येतृ. उद्घाटिताः (opened i. e. expounded) समग्राः

ग्रन्थार्थानां ग्रन्थयः (knotty or difficult points) यैः. वाग्मिनः eloquent. वाग्मिन् is used in a good sense, while वाचाल and वाचाट (derived from the same word वाच्) are used in a bad sense स...निनः fond of clever speech If we read परसुभा then the meaning is 'fond of the good sayings of others' विद...वेदिनः appreciating clever jokes They did not *them selves* crack jokes, but could appreciate them, they, though वेदाभ्यासरत, were not devoid of a sense of wit and humour, परि.. वाह्याः they were charming in their intercourse (with others) and not strangers to dancing, singing and music They knew a little of नृत्य and other arts, but were not solely devoted to them ऐति सृष्ट्याः who were never surfeited with traditional tales 'पारम्पर्योपदेशे स्यादैतिह्यमितिहाव्ययम्' इत्यमरः ऐतिह्यम् from इति ह with the affix ज्य (य), according to 'अनन्तावसथेतिह्येषजाज्य.' पा. 5 4 23. (आनन्त्यम्, ऐतिह्यम्). सानुक्रोशा = सदायाः, सत्येन शुचयः pure on account of truthfulness सर्वसरत्नेषु सौहार्द (good will, friendship) एव द्रवः तेन आर्द्रं हृदयं येषाम्. तथा सर्वं the clauses from this downwards are to be taken singly and also in pairs Taken singly each is construable by itself, if they are taken in pairs, there is an apparent विरोध. सर्वं..पेता possessed of all virtues सर्वं...भूताः possessed of all Gunas (सत्त्व, रजः and तम) and (yet) not overwhelmed by the quality of रजस् राजसेन (गुणेन) अनभिभूताः राजस is from रजस्, राज.. भूता is construable by itself, but in avoiding the विरोधे with सर्वं पेताः, we may explain it as राज-सेनया अनभिभूता.—not treated with dishonour by the royal army (सेना अनभि०) Explain the following clauses similarly क्षमाभाज who are forbearing क्षमा . नन्दनाः who resort to the earth and have recourse to the Nandina garden नन्दन is the garden of Indra Those who resort to it cannot be on the earth आ.. नन्दनाः also means 'who delight their dependents' अनिखिशाः = अक्रूरा. विद्याधरा—those that possess Vidyās अनि धराः—that are without swords and (yet) विद्याधरः निखिशः a sword निष्क्रान्तखिशतो हुलिभ्य —that which is longer than 30 finger breadths विद्याधरः are semi divine beings that are always armed with swords. 'मालासङ्गुलिकाजनादिना भेदेन भिन्नानामपि विद्याधराणां खड्गहस्तत्वं न व्यभिचरति' स०. अज...वन्तः not dull and well versed in the arts अज.. वन्तः not cold and (yet) moons 'क्षिशिरो जड.' इत्यमरः. अदो . काः free from faults (sins) and helping others (against difficulties or sins) तारयन्तीति तारकाः. अदो . काः without nights (रोषा) and yet constellations. Stars cannot be seen without night. अप ..

स्वन्तः not causing distress to others and brilliant (in appearance); not heating others and yet suns. अनु...भुजः without pride (ऊमन् m.) and sacrificers; without heat and (yet) fires. हुतं भुजते those who enjoy (the fruit of) what they offer as an oblation. अंकु...गिनः who had no deceit and were not addicted to pleasure; who did not creep on the earth and (yet) were serpents. अविद्यमाना कुसृतिः शाठ्यं येषाम्. 'कुसृतिर्निहृतिः शाठ्यम्' इत्यमरः. अविद्यमाना कौ (पृथिव्यां) सृतिः (सरणं) येषाम्. भोगिन् m. 'a serpent' (from भोगः hood + इन्). अस्त...लयाः who were free from stiffness (arrogance) and were abodes of good deeds; without pillars and (yet) holy places (temples &c.) A house cannot be without a pillar. अतुष्ट...दक्षः who never ceased in the performance of sacrifices and were skilful; the performance of their sacrifice was not disturbed and (yet) they were दक्षः. दक्ष was a famous प्रजापति. He once celebrated a sacrifice at which he did not invite his own daughter सती and her husband शिव. She went uninvited, was insulted and threw herself into fire. S'iva destroyed the sacrifice of दक्ष, pursued the latter and killed him. Compare 'न पशुपतेरिव दक्षोद्देगकारीष्यैश्वर्यविलसितानि' हर्षचरित II; 'दक्षाध्वरक्रियामिबोद्धतगणकचग्रहभयोपसेवितव्यम्बकाम्' कादम्बरी p. 128 of P. and कुमारसम्भव I. 21. अ...जितः who were not deceitful and had restrained desires; without serpents and vanquishers of Cupid (i. e. S'ivas). S'iva has serpents encircling his body. कामान् जयन्तीति or कामं कन्दर्पं जयन्तीति. 'भेषलिङ्गे शटे व्यालः पुंसि श्वापदसर्पयोः' इत्यमरः. असा...जातयः who were pre-eminent and Brāhmaṇas; who had nothing in common (with others) and (yet) had two jātis. A जाति (genus) is defined as 'नित्यमेकमनेकानुगमम्'. A जाति like गोत्व is common to all cows. So if they had two जातिस they must have certain characteristics in common with others and so could not be असाधारण.

P. 18 l. 26-P. 19 l. 5 तेषु...निजे. संसरति संसारे the world went on or revolved. बह्वक्षु वत्सरेषु as years rolled. प्रसवः...कुले as the वात्स्यायन family incessantly went on growing in an unbroken chain of progeny. ईनतेषः = गरुडः. गुरु...पाती (1) who was devoted to (had a liking for) his teachers or parents (with कुबेर-नामा); that flies on his big wings (with गरुड). द्विजः (1) a Brāhmaṇa; a bird. गरुड was the son of विनता one of the wives of कश्यप. विनता lost a wager with her co-wife कद्रु and had to be the latter's slave. She was released from slavery by Garuda who gave nectar as a ransom after vanquishing Indra. युगा...विस्तारः (1) whose progeny

expanded by their Brahmanical lustre (i.e. by their knowledge of the Vedas), (2) which have a vast creation of beings produced from Brahmas lustre (with युगारम्भा) In the beginning of the कृतयुग, ब्रह्मा was alone and from him sprang the creation चत्वार may be connected also with युगारम्भा as there are four Yugas स नन्दका — (1) that delighted the assembly of the good (with sons), that have the discuss and the नन्दक sword (with नारायणबाहुः) सता (माधूना) चक्रनन्दयन्तीति, सती चक्रनन्दनी येषाम् चक्र is one of the weapons of नारायण, who also has four arms नन्दक is the sword of विष्णु भूभार इव like the heavy earth अचल स्थिति (1) who never swerved from the usages of his family (with सन्तु), (2) that obtained steadiness by the group of mountains अचला कुलस्थिति यस्य, अचलकुले (पर्वतसमूह) स्थिति यस्य It was believed that the earth, which was at first unsteady, was made steady by the mountains Compare 'भिषजो भूधरा इव भुवो धृतिं चक्रुः' हर्षचरित IV, 'अनुनीविभूभृच्छतसहस्रकल्पिताष्टम सत्वारिण द्वितीयमिव मेदिनीसनिवेशम्' कादम्बरी Each वर्ष has its कुलपवतः for the seven कुलपवतः of भरतवर्ष, see above p 76 In अचलकुल, the author refers to the कुलपवतः चतुर्दधिवत् गम्भीर (सन्तु), चतुर्दधिमि गम्भीर (भूभार) समग्राणा अग्रजन्मना (माक्षणाणां) चक्र समूह तस्य चूडामणि एवादश—the eleven sons are compared to the Rudras that are also eleven They are manifestations of शिव सोमा मुखान् (1) whose mouths were full of the spray of the nectar like Soma juice (with पुत्रान्), whose faces are covered with the spray of the nectar from the moon (with रुद्रान्) सोम juice was drunk in sacrifices सोम अमृतरस इव तस्य शीरै चक्षुरितानि मुखानि येषाम्, सोमस्य (चद्रमस) अमृतरस तस्य शीरै तेन &c शिव has the moon on his head and, as the moon was full of nectar शिव's face would be covered with nectar spray राजदेवी अभिधान यस्या उपसम्पन्नया who died (connect with विधेयंशात्) एधीयमानां (increasing) धृति (energy steadiness) यस्य धाम्नि = गृहे

P 19 ll 6-8 कृतोप हास्यताम् कृत उपनयनादिक्रियाकलाप यस्य समावृत्त इति 'returned i.e. one who returns from his teacher's house to his home after finishing his study Compare मनुः III 1 'गुरुणानुमतं स्नात्वा समावृत्तो यथानिधि। उद्वहेत द्विजो भार्यां सवर्णां लक्षणाश्रिताम्॥' समावर्तन is what is now symbolised in सोमयज्ञ (in Marathi) For देशीय, see above (notes p 53) चतुर्दशं fourteen was rather an early name for समावर्तन, but it contrasts most favourably with the unseemly haste with which समावर्तन is now performed धृति means the Vedas and Smritis are works like the मनुस्मृति, which contain

the traditional laws and usages of the Āryas. 'द्युतिस्तु वेदो विद्ध्यो धर्मशास्त्रं तु वै स्मृतिः' मनु० 2. 10. पुण्यजातम्—is the object of कृत्वा. अदशमीस्य एव *lit.* 'without reaching the tenth decade of life' i. e. not in ripe old age. The full period of human life is 100 years, as expressed in the Vedic words 'शतायुर्वै पुरुषः.' This was divided into ten decades. दशमीस्य would be one between 90 and 100 years of age. 'दशमीस्थौ क्षीणरागयुद्धौ' इत्यमरः—दशम्यां वयोवस्थायां तिष्ठतीति. संस्रिते = मृते. आ...प्रातः overwhelmed with great distress. 'स्वाकष्टं कृच्छ्रमाभीलम्' इत्यमरः—आ समन्तात् मिथं लातीति (क्षीरस्वामी). अवि... तन्मयस्य as independence is the prime source (निदानं) of misconduct. Bāṇa became his own master at the tender age of fourteen. 'निदानं त्वादिकारणम्' इत्यमरः. This and the following clauses assign reasons as to why he became इत्वर. कुतू...भावस्य as adolescence is a period when curiosity predominates. 'बाल आ षोडशादृषात्'. Bāṇa wanted to gratify the curiosity he felt as to various things in the world. पैर्व...रम्भस्य as the first stage of youth is opposed to steadiness. शैश... चरन् doing many rash acts in keeping with his youth. इत्वरः—from इ to go, according to 'इन्-नश्-जि-सर्तिभ्यः करप्' पा. 3. 2. 103 (इत्वरः, नदवरः, जित्वरः)—a wanderer, a wild man. वयसा...याश्च friends and companions of the same age (as himself). The list shows that Bāṇa must have been in very affluent circumstances and must have led a life of ease and luxury. पारशवी—they were the sons of his uncles from wives of the Sūdra caste. Note मनु० 9. 178. 'यं ब्राह्मणस्तु शूद्रायां कामादुत्पाद्येत्युक्तम्। स पारयन्नेव शवस्तस्मात्पारशवः स्मृतः ॥'. पारयन्नेव (जीवन्नेव) शवः (a corpse) पारशवः—this kind of son was so called because he was no better than a corpse for conferring the spiritual benefits which a son was expected to confer. भाषाकविः, a vernacular poet. The word भाषा was often applied to the spoken vernaculars as opposed to संस्कृत, when the latter ceased to be spoken by the masses. The com. also explains as 'a composer of songs.' 'भाषा गेयवस्तुवाचः तेषु (!) कविः' सं०. प्रणयिनो loving (dependents). विद्वांसो = पण्डितौ. वर्णकविः probably means 'a poet celebrating the renown of others, a bard or panegyrist.' But we have 'वन्दिनी' a little later on. The com. takes the word to mean 'a poet of Gāthās or versifier in the अपभ्रंश dialects.' 'वर्णकविर्गंधादिषु गीतिदः। अपभ्रंशगीतकविः' सं०. प्रा...पुत्रः a young noble composing Prākṛit poems. महाराष्ट्र was the Prākṛit par excellence, the other important प्राकृत dialects being द्रौण्येनी, ... । पैशाची. प्राकृत is derived as 'प्रकृतिः संस्कृतं नय सर्वं तु आगतं वा' ~

some take it as meaning the language of the masses as opposed to सरकृत, the speech of polished society कालायनिवा—'कालायन्यर्थं वृद्धा वा वापायवसनाधवा' इत्यमर—an elderly widow dressed in the ascetic's red robes नाटुलिक = विषवैद्य —a dealer in antidotes or a snake-doctor भिषगपुत्र a young physician 'कलादो स्वमकारके' इत्यमर कलाद a goldsmith 'कलामादत्ते, कल सुवर्णकालिकामाद्यनि आराण्टयनिवा' क्षीर० हेरिक supervisor (of goldsmiths) according to स० लेखन scribe निप्रकृत् a printer पुस्तकृत् a model maker, a manufacturer of dolls 'पुस्तकृत्वेत्यकार' 'मृदा वा दारुणा वाध वस्त्रेणाप्यथ चर्मणा । लोहरक्षे कृत चापि पुस्तमित्यभिधीयते ॥' मार्दङ्गिक versed in playing on a drum (मृदङ्ग) 'मृदङ्गवादन शिल्पमस्य मार्दङ्गिक' according to 'शिल्पम्' पा 4 4 55 गायत्री singers सेरध्री—a female who, not being a regular servant is employed in others' houses for doing things requiring skill, such as decoration of the hair ६० 'सेरध्री परवेदमन्या स्ववशा शि पकारिवा' इत्यमर वाशिकी—a flute player, piper गाधर्वम् music सवाटिका shampooer लासकयुवा a young dancer ताण्डविक—It will be noticed that many of the names of Bana's associates such as मुदृष्टि, चामीकर नीमूत are very appropriate to the art they cultivated or the profession they followed This is rather suspicious आक्षिप one who plays at dice—अक्षेर्दाव्यति ० जयति इति आक्षिप, according to 'तेन दाव्यति खनति नयति जितम्' पा 4 4 2 विनव a gambler 'धूर्तोंक्षदवी वितवोच्छधूर्तों धूर्तकृतसमा' इत्यमर शैलालियुवा a young actor 'पाराशर्यशिलालिभ्या भिक्षुनन्मूत्रयो' पा 4 3 110 (शिलालिना प्रोक्त नन्मूत्रमधीयते शैलालिनो जटा) पाराशरी—an ascetic that has studied the Sutra of Parasara पाराशर्येण प्रोक्त भिक्षुसूत्र अधीयते पाराशरिणो भिक्षु See Panini's sutra quoted above क्षपणक—a Jain monk कथक a narrator or story-teller one who publicly reads and expounds the Puranas मन्त्रसाधक a magician one who is an adept in incantations असुर सन्ती treasure-seeker Bana very frequently uses this word but it is not easy to give the exact sense On considering all the passages where the word occurs we think that असुरविवर was a term applied to shafts of mines that had already been worked up in bygone days They were believed to be the work of Asuras and to lead to the treasures of पाताल, in hopes of reaching which many people must have endangered their lives Note 'य (जनपदविशेष) असुरविवरमिति वातिकै (अगृह्यते)' हर्ष० 3rd उच्छ्वास, 'असुरविवराणीवापावृत्तानि' हर्ष० 4th उच्छ्वास 'असुरविवरव्यसनिन चापजहु' भागध गोधनगिरिसुरङ्गया स्वविषय मेकलाधिपमन्त्रिण,' हर्ष० 6th उच्छ्वास, 'लमासुरविवरप्रवेदपिशाचेन वादम्बरा p 227 of P धातु विद् who knew

the धातुवाद i. e. the transmutation of metals into gold, an alchemist. Vide notes above p. 55 as to mercury. दादुरिकः a potter, according to 'शब्दददुरं करोति' पा. 4.4.34 (शब्दं करोति शाब्दिकः। ददुरं करोति दादुरिकः कुलाहः). ददुर was a musical instrument like a drum. The word probably means 'a player on ददुर' like मार्दङ्गिक above. ऐन्द्रजालिकः juggler, illusionist. मरुती = परिव्राजकः A Sannyāsin. 'भिष्टुः परिव्राज् कर्मन्दी पाराशर्यपि मस्करी' इत्यमरः. पतञ्जलि derives the word from मा and कृ. 'मा कृतं मा कृतं कर्माणि शान्तिर्वः श्रेयसीति आह्वतो मस्करी परिव्राजकः' महाभाष्य (Kielhorn Vol. III. p. 96). The word occurs in the 5th उच्छ्वास also. बाल...गतः being easily guided (led away) on account of his youth. निम्न dependent, in the hands of others. 'अधीनो निम्न आयत्तः' इत्यमरः. कौतुकेन आश्रितं (drawn) हृदयं यस्य. उपात्त obtained. सति...सङ्गे in spite of the fact that his attachment to learning was unbroken. His self-willed action in wasting his valuable youth in wanderings made him a butt of ridicule to the great. जगच्च—connect with उपहास्यतान्. निरवग्रहः being without any check. 'स्वच्छन्दो निरवग्रहः' इत्यमरः. ग्रह...यौवनेन as if possessed by his fresh youth. One possessed by a ghost does strange things. स्वैरिन् doing just as it pleases.

P. 19 l. 29—P. 20 l. 5. अथ...भवदिति. अत्युदारा व्यवहृतिः यस्य whose conduct or dealing was very charming or noble. This would be an adjective of वाण. Some MSS. read वह्निमनो-हृति 'charming on account of noble practices.' राजकुलानि courts. निर...द्योतितानि made illustrious by blameless lores. Vide notes p. 18 on निरवग्रहविद्या. गुरुकुलानि schools. Mark the contrast between वीक्षमाणः and सेवमाणः. महाहैः आलपैः गम्भीराः (deep i. e. full) गुणवतां गोष्ठ्यः. महा...मानः attending the meetings of the meritorious that were full of valuable discussions. स्वभावेन गम्भीरा धीः धनं येषाम्. पुनर...मानन् he again recovered that same scholarly attitude of mind which was appropriate to his family. विपश्चितः इयं वैपश्चिती. 'विद्वान् विपश्चिदोपज्ञः' इत्यमरः. ब्राह्मणाधिवास may be the name of Bāṇa's village, as प्रीतिकूट was the name of his home. ब्राह्मणाधिवास would also mean 'the resort of Brāhmapas.' अभिनवी-भूतो खेहसद्भावौ येषाम् whose affection and amiability were renewed. संस्तवेन प्रकटितं ज्ञातेयं (बन्धुता) यैः that manifested their relationship by being very intimate with him. 'संस्तवः स्वात्परिचयः' इत्यमरः. ज्ञातेय—from ज्ञाति, according to 'कपिशालीर्दङ्' पा. 3.1.127 (कापेयम्, ज्ञातेयम्)—ज्ञातेर्भावः कर्म वा ज्ञातेयम्. अभिनन्दितं अभिगमनं यस्य. अस्मैः relatives; those whose words are always true (Seers).

बाल...गतः being in the midst of the friends of his boyhood. The words may also mean 'going through the midst of the disc of the sun (मित्र) that has become mild.' The liberated soul was supposed to proceed through the sun on the path of liberation. Vide notes p 21 on देवयान. The com says that the sun's lustre is reduced at sight of a Yogi. "उक्त च—'तपस्यन्तं रविं दृष्ट्वा निस्तेजा जायते रविः । मोक्षमार्गप्रयत्ने तु तेजो नैवास्य विद्यते ॥'" इति— This is added to show that the chapter has come to an end

Uchchhvāsa II.

Verse 1. The verse contains many द्विष्ट words. The sentence is अतिगम्भीरे भूपे निरवतारस्य जनस्य समीहितसिद्धिं गुणवन्तः घटकाः पार्थिवाः दधति कूपे इव—with a very profound king it is the virtuous and energetic princes that bring about the fulfilment of what is desired by people who have no entrance (to the king), as with a well. The idea is that good princes that are about the person of an emperor intercede with the latter for bestowing favours on people. This and the next verse suggest how कृष्ण the cousin of हर्ष introduced बाण to the favour of हर्ष. गम्भीर means one whose feelings of anger &c. are not indicated by his gestures or appearance. अवतारः entrance or access. घटकाः those that accomplish. अतिगम्भीरे कूपे निरवतारस्य जनस्य गुणवन्तः पार्थिवाः घटकाः °सिद्धिं दधति in the case of a deep well, small earthen (पार्थिव) jars to which strings (गुण) are attached bring about the fulfilment of the desires of people who have no means of descending (into the well). अवतारः a flight of steps. The metre is Āryā. From the definition of आख्यायिका (Intro. p. XX) it will be seen that the verses occurring therein were to suggest future events.

Verse 2. रागि...भवाम्—the day plants in the red lotus beauty that is due to the sun. रागिन् also means 'affectionate, devoted.' लक्ष्मी wealth. This suggests how कृष्ण (who was like दिवस) planted wealth in Bāṇa who was devoted to the king हर्ष (who corresponds to the sun), the wealth being the gift of हर्ष and he (कृष्ण) being only the intercessor. अनपेक्षिताः गुणदोषाः सस्तिन् in which no regard is paid to merits or faults. The good are passionately devoted to the task of helping others, irrespective of their merits or faults. Here there is a veiled reference to the चापल्य of Bāṇa's youth.

P. 21 ll. 5-16 अथ...तिष्ठन्. The principal sentence is अथ तत्र...बान्धवानां भवनानि भ्रमन् मुखमतिष्ठन् मलयपुण्ड्रकैः पाण्डुराणि लज्जाराणि येषाम् (adj. of बहुभिः). For पुण्ड्रक, see notes p. 26. कपि...दिलेः that had tawny hair (with बहुभिः); that were full of tawny flames (with कृशानुभिः). कृशानुभिः = अग्निभिः. कतुं—The boys had come to see the sacrifices and partake of the दक्षिणा. They are fancied to be fires coming with the desire that sacri-

fices may be offered to them अध्यास्यमानानि inhabited This and the following nouns in the accusative qualify भवनानि below सेनेन सुकुमारा सोमकेदारिका तथा हरितायमाना प्रघना येषाम् the porches in front of the doors of which were green with the small beds of Soma plants that looked fine (fresh) on account of being (recently) watered केदारिका small field 'प्रघाणप्रघणालिदा वहि दारप्रवोष्ठके' इत्यमर The juice of Soma plants was required in sacrifices कृष्णानिनेषु विकीयमाणा (spread) शुष्यन्त पुरोडाशीया श्यामाकतण्डुला येषु पुरोडाशीय (from पुरोडाश with the affix छ : र्द्य) useful for पुरोडाश, which means a sacrificial oblation made of ground rice and offered in vessels 'विमापा हविरपूपादिभ्य' पा 5 1 4 (पुरोडाश्या तण्डुला, पुरोडाशीया वा) श्यामाक a kind of grain (called सावे in Marathi) बालिकाभि विकीयमाणा नीवार-दलय येषु नीवार is a kind of wild rice growing without cultivation The girls offered the grain to the birds and their pets ०शतै आनीयमाना ०समिध येषु पूली a bundle पलाशम् a leaf समिध f fuel They brought green Kusa grass leaves and fuel Or we may take पलाशममिध as meaning 'small twigs of the पलाश tree' that were required for being thrown into the fire इन्ध द्वादानी full of heaps (कूट) of fuel (इधन) and cowdung cakes आमिक्षा a mixture of curds and boiled milk, offered in the वैश्वदेव oblation 'पने पयसि दध्यानयति सा वैश्वदध्यामिक्षा' quoted by क्षीर० as a द्युति For आमिक्षीय (आमिक्षायै दित) see पुरोडाशीय above चतुर इद्वानि the covered platforms (वितर्दि) in the court yards of which were rubbed by the round hoofs 'स्याद्वितर्दिस्तु वेदिका' इत्यमर (दारुपरिष्कृता चतुरस्रा विश्रातिभू' क्षीर०) कमण्डलव्य useful or fit for making pots (कमण्डलु) 'उ—गवादिभ्यो यत्' पा 5 1 2 मर्दनम् pounding वै व्यानान् useful for making pegs for measuring the sacrificial (वैतान) altar शङ्ख्य from शङ्कु with affix यद्, according to 'तस्मै दितम्' पा 5 1 5 (शङ्कुवे दित शङ्ख्यम्) Pegs of the branches of उदुम्बर trees were used in measuring altars पवित्रिता पर्यंता (borders outskirts) येषाम् वैश्वदेवविष्ट—the offerings of boiled rice made to all the deities (निश्वदा) before taking one's dinner हवि श्यानि the tender leaves of the trees (विष्पिन्म) in the courts of which were darkened with the smoke of the oblations वत्सीय तर्णकानि where the newly born calves, being caressed (ललित) by the cowherds (वत्सपालव) that were fond of them, frisked about वत्सीय (वत्सेभ्यो दित) is formed like शङ्ख्य From the numerous words formed with the affixes छ (र्द्य) and यत् it seems as though वाग wanted to illu

strate the first Pāda of the 5th अर्चाय of the अष्टाध्यायी. 'सधो-
जातस्तु तर्णकः' इत्यमरः. पालकैः ललितः ललन्तः (sportive) तरलाः (चञ्चलाः)
तर्णकाः येयुः. क्रीडद्भिः कृष्णशारच्छागेशावकैः प्रकटितः पशुबन्धानां (यशानां)
प्रबन्धः (सन्ततिः) येयु where the continuous performance of animal
sacrifices was indicated by the young goats, dark and variegat-
ed (शार), playing about. This shows that in Bāpa's day ani-
mal sacrifices were frequently performed. शुक्र...सुखानि where
the teachers were given rest by the fact that parrots and
mainas (सारिका) commenced to repeat (the Vedas). The
idea is:—the parrots and सारिका, having repeatedly heard the
teachers reciting the Vedas, themselves correctly repeated
them and the students could take lessons from them, instead
of from the teachers, who thus got rest. Compare 'स्वतःप्रमाणं परतः
प्रमाणं कीराङ्गना यत्र गिरं गिरन्ति । दारस्यनीडान्तरसंनिरद्धा जानीहि तन्मण्डन-
पण्डितौकः ॥' माधवाचार्य's शङ्करदिग्विजय VIII. 6. सा...नीव as though
they were the penance groves of the three Vedas incarnate.
भवानानि—is the object of भ्रमन्.

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P. 27 ll. 17-23 तत्र...माली. Bāpa now describes the ad-
vent of summer in highly paronomastic sentences, the season
(कालः) being identified with शिव in his terrific form (महाकाल).
तत्रस्वस्य while staying in the houses of his kinsmen. कुसुमसमयः
(वसन्तः) एव युगम्. उपसंहरन् bringing to an end. ग्रीष्म brings to
an end the season of spring. शिव when destroying the world
brings the युग to an end. अजृन्मत *lit.* yawned *i. e.* increased.
ग्रीष्मः अभिधानं यस्य. सम्पुल्लभल्लिकाभिः धवलाः अट्टाः (market stalls)
एव हासाः यस्य where the stalls smiled with white full blown
jasmine flowers. The मल्लिका is a flower of the hot season.
मल्लिकावत् धवलः अट्टहासः यस्य. The loud laugh of शिव is called
अट्टहास. महाकालः the great season (of summer); S'iva. प्रत्य...तस्य
recently conquered. The poet now changes the metaphor.
ग्रीष्म is a conqueror that subdues the prince वसन्त, but at first
treats kindly the children of his vanquished rival. वसन्तः एव
सामन्तः तस्य. पयः पायिषु that drink milk (with बालापलेषु); that
drink water *i. e.* are thirsty (with नवोद्यानेषु). दर्शितः स्नेहः येन.
स्नेहः affection; moisture. नवोद्यानेषु (with उपलेषु) would also mean
'who have just begun to walk.' मृदुरभूत्—summer did not at
once scorch the gardens, but was mild at first. सकल...रोत् made
the stalks of all flowers loose *i. e.* summer scorched the
flowers of spring which easily dropped down from the stem.

A king at his accession (अभिनवोदित) lets loose prisoners from his jails. It was usual to set prisoners free on the accession of a king or at the birth of a prince or on other great occasions. Compare हर्ष 4th उच्छ्वास 'अधावन्त मुक्तावि बन्धनवृन्दानि' and notes thereon. प्रतपन् showing his valour, very hot कर्तु एव राजा तस्य अभिषेकाद्रां wet after a bath (with कामिनीना चया), wet at the time of the coronation (with चामरकलापा). At a king's coronation, holy water is poured over him. Chowries are a symbol of royalty, they may become wet at a coronation. In ग्रीष्म, young women bathe their heads with water, their hair looks very charming after the bath and excites love. In वसन्त, love is excited spontaneously but in the scorching heat of ग्रीष्म, such extraneous aids as charming tresses are required. This is spoken of as कामिनीना चया कुसुमायुगेन स्वयमगृह्यन्त. The hair of the women is fancied to be the chowrie of the king-summer, that is held in his own hand by Cupid. Bana seems to follow the रघुवंश in this description as suggested by the com. Compare 'ज्ञानार्द्रमुत्तेज्ज्वलुष्पवास विन्ध्यस्तमायन्तनमहिनेषु । कामो वसन्ताल्लयमन्दवीर्य केशेषु लेभे रतिमह्नानाम् ॥' रघु 16 50 हिमा माली the sun made his expedition towards the Himalaya (i.e. towards the north) यात्रा journey, expedition. It is in ग्रीष्म that the sun reaches the northernmost point in his apparent yearly motion. This natural phenomenon is fancied to be due to the wrath which the sun feels at the fact that the lotuses (that open by day light) are blighted by snow. For the effect of हिम on कमलिना see notes p 63.

P 21 1 24—P 22 1 2 अथ सन्तापात् हलाट तपतीति हलाटन्तप scorching the brow (hr forehead), according to 'असूर्यललाट्योदृशितपो' पा 3 2 36 (असूर्यपश्या राजदारा, ललाटतप सूर्य । सि कौ), a nasal being inserted after हलाट in accordance with 'अरद्रिपदनतस्य मुम्' पा 6 3 67 तपने = सूर्ये. लिखित हलाटिका एव पुण्ड्रक ये. For हलाटिका, see p 44 and for पुण्ड्रक, see p 26. अलका (curls) एव चीरचीवर (ragged dress of a mendicant) तेन सञ्जीते (covered) दिन न्दुभि the foreheads of ladies as though undertook vows (नियमा) for propitiating the sun. One who observes a व्रत has a पुण्ड्रक on his forehead, wears ragged garments and a rosary, ladies (on account of the fierce heat) had sandal mark on their foreheads, allowed their curls to play about their foreheads and had

drops of perspiration (resembling pearls in their brightness). चन्दनेन धूसराभिः (with सुन्दरीभिः); चन्दनवत् धू० (with कुमुदीनीभिः). अयूर्यम्पश्या—see notes above on ललाटन्तप. The women did not come out in the sun; the कुमुद plants close their buds in the day. कुमुदs are white and so the plants are called चन्दनधू०. दिवसमसुष्यत—the ladies slept the whole day; the कुमुद plants closed their petals in the day. निद्रा...तपम् the eyes, heavy with sleep, could not bear even the light of the jewels; what of the fully grown heat? अक्षि...शर्वदं: In the season of summer the moonlit nights became shorter and shorter, being esteemed by pairs of चक्रवाकs; like rivers. चक्रवाक is separated from its mate at night and so they welcome the shortness of the nights. सोडुपाः possessed of the moon (with शर्वदं:); with rafts (with सरितः). There are boats on rivers, which are welcomed by चक्रवाकs, as they live near them. उडुपः lord of stars (उडु f. n.) i. e. the moon. उडुपः-पम् raft. अभिनवः पटुः (strong) पाटलानां आमोदः तेन सुरभिः परिमलः यस्य (adj. of जलं and पवनं also). पाटल (trumpet flower) is a kind of fragrant summer flower. Compare शाकुन्तल I 'सुलभसलिलावगाहाः पाटलसंसर्ग-सुरभिर्वनवाताः'.

P. 22 l. 3-P. 23 l. 5. क्रमेण.....मातरिश्वानः. The sentence is क्रमेण च ...प्रावर्तन्त...मातरिश्वानः. खराः (fierce) खगस्य (सूर्यस्य) मखूलाः यसिन्. 'शरार्कविशगाः खगाः' इत्यमरः. This and the following clauses in the locative qualify निदाधकाले (l. 12). खण्डितं शैशवं यस्य whose childhood was gone i. e. when the season had far advanced. सीदन्ति स्रोतांसि यसिन् when the streams sank low i. e. had hardly any water left in them. शिष्टि...रिणि resounding with the cries of crickets. कातर...विश्वे when the world was deafened by the continued cooing of the distressed doves. वि...त्रिणि when the birds breathed very heavily. करीषङ्कपः मरुत् यसिन् when the wind swept dried cowdung. 'सर्वकूलाभ्रकरीषेषु कपः' पा. 3-2-42. (सर्वङ्कपः खलः । कूलङ्कपा नदी । करीषङ्कपा धावा । सि. कौ.). 'गोविह गोमयमल्लियाम् । तत्तु शुष्कं करीषोऽङ्गी' इत्यमरः. विरलाः वीरधः (लताः) यसिन्. As the leaves fell off through heat, the creepers grew less dense. रुधिर...स्तवके when the bunches of fullgrown (कटोर) धातकी flowers were licked by the young of lions in their greed for blood. धातकी flowers are very red. ताम्यत् स्तम्भेरमानां यूथं तस्य वमयुः तेन तिम्यन्तः महामहीधराणां नितम्बाः यसिन् where the slopes (नितम्बः) of large mountains became wet with the spray spouted from the trunks of languid elephants. स्तम्भेरमः इस्ती

स्तम्बे (तृणे) रमते इति (अलुक्समास) according to 'स्तम्बकर्णयो रमिजपो.'
 पा. 3-2-13 (स्तम्बेरमः कर्णेजपः). 'वमयु. करशीकरः' इत्यमरः. दिनकरेण
 दूयमानाः द्विरदाः तेषां दीनेषु (distressed) वदनेषु आश्याना (partially
 dried) दानस्य (ichor) द्यामिका (dark streak) तस्यां आलीना मूकाः
 मधुलिहः (bees) यसिन्. The thirsty bees stuck to whatever was left
 of the ichor. लोहितायमानाः मन्दारैः सिन्दूरिताः सीमानः यसिन् when
 the boundaries (of villages) looked red, being as though
 smeared with vermilion by the मन्दार flowers. मन्दार trees were
 planted on the boundaries Their red flowers looked like
 सिन्दूर. Even now boundary stones are smeared with सिन्दूर.
 स्यन्दः stream, trickling line सन्दोहः mass सन्दोहस्य सन्देहेन
 मुह्यन्तः महामहिषाः तेषां विषाणकोटिभिः विलिख्यमाना (scratched) स्फुटन्त्यः
 स्फाटिवदृष्टदः यसिन्—The crystal slabs looked like trickling water,
 so the buffaloes in hopes of getting more water vehemently
 struck them with their horns घर्मेण (by heat) मर्मरिताः (rustled)
 गर्मुतः (creepers) यसिन्. The leaves being dry, the creepers
 produced a rustle. त.. किरे when the scratching cocks were
 afraid of scratching (for food) in husk fire due to the heated
 dust कुकूलः—लम् fire burning in chaff Cocks ordinarily scratch
 for food in chaff, which is heaped up in dust The dust being
 heated set fire to a portion of the chaff and so cocks became
 afraid to scratch near it विक्किरः a bird, particularly, a cock
 (from कृ with वि). 'विक्किर' शकुनिर्विकिरो वा' पा. 6.1 150 विवरशरणाः
 (विवर शरण येषां) श्राविधा. (porcupines) यसिन्. Generally the
 word is श्राविध्, but Bana uses the form श्राविध. तदा...म्भसि when
 the waters of the ponds (being dried up) left only mud and
 were coloured by the fish rolling (विवर्तमान) on their backs,
 the fish being distressed by the cries (कूजा) of the ospreys
 (कुररा.) on the Arjuna trees on the banks of the ponds The
 com reads कूटज्वर and explains 'कूटः शब्द एव सन्तापकारित्वात् ज्वरः'
 चर्वमानाः उत्तानाः शरराः तै शार पङ्कशेष (पङ्कः शेष. यस्य) पल्वलाग्भः
 यसिन्. On the connection between the cries of ospreys and
 the distress of fishes, the com remarks 'कुररास्तटस्या यदा कूजन्ति
 तदा मत्स्याः पीडिताः सन्तः उल्लवन्तीति वस्तुधर्मोऽयम्.' दावेन जनित जगन्नी
 राजन यसिन्. The forest conflagration as though performed
 the नीराजन rite of the world For नीराजन, see above p 34
 रज...यक्ष्मणि which was the (cause of) the consumption of
 night. In summer night slowly dwindles, as a man gradually
 becomes emaciated in consumption. Compare 'धर्मवृद्धिरपि प्रम्यः
 क्षपाहास उदग्गती' वेदाङ्गज्योतिष. कठो...काले when the season of summer

was far advanced. प्रति...लुण्ठकाः that openly carried off in desert places the roofs (पटलं) of water-sheds (प्रपा), garden enclosures (वाटः) and huts, as though they were leaping in all directions. This and the following nouns in the nominative qualify उन्मत्ता मातरिस्थानः below. A mad man (उन्मत्त) also wanders (आटीकमान) everywhere. ऊपरः a desert. प्रपा is Marathi पाणपोई. लुण्ठकः robber. प्रपक...खलीः rubbing against sandy (शर्करिल) hard (कर्कर) places, as though they (the winds) were all of a sudden itching on account of their rashness in cracking (आच्छोटनं) the lines of the bushes of ripe कपिकच्छू. A person whose skin is itching rubs it against a hard substance. The wind broke the bushes of the prickly कपिकच्छू plant (that causes itch) and also dragged the sand off hard stony places. 'खी शर्करा शर्करिलः शर्करः शर्करावति । देश एवादिमौ' इत्यमरः. Vide notes on सैकत above p. 44. A mad man also may break the bush of the prickly कपिकच्छू, have itch thereby and rub his hands against stones. कपीनामपि कच्छूः यस्याः सा कपिकच्छूः. स्थूल...मुचः—The strong winds carried off gravel of comparatively large size. मुचु...दन्तुराः bristling with the shoots (कन्दलः—लम्) of मुचुकुन्द broken by them. दलनं breaking. The broken shoots looked like teeth. A mad man also shows his teeth. In most of the following clauses reference is made to a mad man's appearance and actions. We shall not explain all of them, as almost all can be easily understood. समन्त...तनवः that were moistened by the spray from the mouths of the noisy tribes of crickets (चीरी) flying all round. 'भृङ्गारी चीरका चीरी क्षिप्रिका च स्त्रियामिमाः' इत्यमरः. शीकरे शीक्यमाना तनुः येषाम्. शीक् 10th conj. to moisten. तरुणतरः तरणिः (सूर्यः) तस्य तापेन तरले चञ्चले (adj. of वारणि). तरुण...वारणि as though floating on the illusory and tremulous waters of the mirage, as they (waters) trembled with the heat of the fierce (lit. young) sun. The heat of the sun produced the appearance of a mirage on sandy deserts. The air being set in motion by the heat produced the appearance of waves. As the winds swept over the desert while the mirage lasted, they are fancied to be floating in the false water &c. तरङ्गिणी a stream. A mad man also may lie on a sandy bank and pretend to be swimming though there be no water. शुभ्र...जहाजः (winds) that blew with velocity easily crossing the desert tracks rustling (मर्मर) with dry S'ami trees. The winds swept with violence over deserts. मारव from मरु with the affix अ. मरोः अयं मारवः मार्गः तस्य रुद्धेन टाषवं (नैपुणं) तेन

जव तेन जडाला (rapid) A mad man also runs rapidly 'जडालो
 तिजवरतुल्यो' इत्यमर रेणव (रेणूनां अय) आवत (circular motion
 eddy) तेषा मण्डली (समूह) तस्या रेचक रासे रसेन रमसारथ्य नर्तन तस्य
 आरम्भे आरम्भटीनग (winds) that were wild actors in beginning
 a dance commenced with violence through liking (रस) for
 the circular dance (रास), that (नर्तन) purged (swept away)
 whirling columns of dust The idea is that whirl winds arose,
 raised moving columns of dust and carried the dust columns
 from place to place This clause contains several technical
 words pertaining to the science of dramaturgy आरम्भटी is
 one of the four styles (वृत्ति) in dramatic compositions, the
 other three being भारती, सात्वती and कैशिकी It is defined in
 Bharata's नाट्यशास्त्र as follows—'आरम्भटीप्रायगुणा तथैव बहुवचनवच्चनो
 पेता । दम्भानृतवचनवती त्वारम्भटी नाम विशेषा ॥ प्रस्तावपातश्रुतलङ्घितानि छेदानि
 मायावृत्तमिन्द्रनालम् । चित्राणि युद्धानि च यत्र नित्यं ता तादृशीमारम्भटी वदन्ति ॥'
 chap 20 25-26 The साहित्यदर्पण (VI 132-133) says 'माये
 न्द्रजालसंग्रामक्रोधोद्धान्तादिचेष्टिते ॥ सयुक्ता वधवन्धाचैरुद्धतारम्भटी मता ।' This
 style consists in representing intrigues deceptions, falsehoods
 illusions, fight imprisonments &c The com derives as 'इरयन्तीति
 (१ १ इरयतीति) अरा अराश्च ते भटाश्च अरभटास्तेषामियमारम्भटी' रास
 is a dance in a circle in which men and women join, holding
 one another's hands It is frequently mentioned in connection
 with कृष्ण and the Gops See मागवतपुराण X 33 'तनारम्भत गोविन्दो
 रासक्रीडामनुमते । स्त्रीरलेखित प्रीतैरन्योयावद्धबाहुभि ॥' 2 The com
 quotes 'अष्टौ षोडश द्वाविंशचन नृत्यन्ति नायका । पिण्डीवधानुमारेण तन्नृत
 रासक मृतम् ॥' In a रास, there is आवर्तमण्डली i.e. a ring of dancers
 that moves round and round Compare 'सावर्त इव रासकमण्डले' हर्ष ०
 4th उच्छ्वास रेचक means 'movements of the eye, brows &c which
 indicate love' 'तनाक्षिभ्रूविनाराश्च शङ्कराकारसूचका । सग्रीवा रेचका श्वेदो
 हावश्चित्तसमुत्थित ॥' नाट्यशास्त्र chap 22 10 As to रेचकं, the com says
 that they are three कटीरेचक, हस्तरेचक and ग्रीवारेचक Mad men
 also dance मलन crushing Mad men also are मलिन We may
 connect this clause with the next A क्षपणक remained as मलिन १९
 soot Compare 'कञ्जलमय इव बहुदिवसमुपचितवहलमलपटलमलिनिततनुरभिनु
 खमाजगाम शिखिपिच्छालान्छनो नम्राटक' हर्ष ० 5th उच्छ्वास Note the
 आचाराद्गमन (Sacred Books of the East Vol XXII p 124) II
 2 2 1 'Some householders are of clean habits and the mendicants,
 because they never bathe are covered with uncleanness शिक्षित चिन्वत
 that (winds) gathered up the feathers of the forest peacocks as though
 they had learnt the ways of Jain ascetics Jain ascetics (Digambara) carry
 peacocks

feathers to sweep insects from their path. 'लुञ्जिताः पिच्छिकाहस्ताः पाणिपात्रा दिग्म्वराः' सर्वदर्शनसंग्रह (आर्हतदर्शन) सप्र...जालकैः—करज is a wild tree so called even in Marathi. The dried seeds in its pods (मञ्जरी) rattle when the wind violently blows against them. That rattling resembles the noise of drums (गुञ्जा) beaten to announce the march of a prince &c. 'गुञ्जा तु काकचिन्नायां पटहे च कलध्वनौ' मेदिनी. See भट्टिकाव्य XIV. 2. 'वेणून् पुपूरिरे गुञ्जा जुगुञ्जुः करपट्टिताः' आतपेन आतुराः (distressed) वनमहिषाः तेषां नासाः निकुञ्जाः (bowers) इव तेषां स्थूलनिश्वासेः—the buffaloes heavily snorted. Their noses being compared to bowers, their deep breaths are properly fancied to be shoots (प्ररोहः). वातहरिण very swift deer. परिपाटी row, line. पेटकैः=समूहैः. The very swift deer springing up in the air seemed to be the children of the winds, as they equalled the wind in velocity. सन्नु...कोटिभिः with the curling (कुटिल) lines of the smoke of the burning heaps of chaff (वुस) on the threshing floor (सलधानं), they (winds) as though seemed to knit their brows. The curved lines of smoke resemble dark and curved eyebrows. सा...मुक्तिभिः by the emission of great heat, they (winds) seemed as though possessed of the waves of the अवीचि hell. Hell is a place of torments. अवीचि is one of the numerous hells mentioned in the Purāṇas. 'स्यान्नारकस्तु नरको... । तद्भेदास्तपनावीचिमहारौरवोरवाः' इत्यमरः. अवीचिबीचिभिः सह सावीचि० (adj. of मातरिभानः). The waves are of fire burning in them. मनुस्मृति (IV. 87-90) enumerates 21 hells of which महावीचि is one. लोम...तन्तुभिः with the threads of the cotton of the silk-cotton pods that were cleft (by the heat), they (winds) seemed as though they were shaggy. Mad men do not shave and so are लोमश. ददुणा...ष्टिभिः by the carrying of the heaps of dried leaves, they seemed as though suffering from leprosy or cutaneous eruptions. The dry leaves present the appearance of ददु. Or we may explain that those who suffer from ददु cover the skin with leaves to ward off flies. ददुण is formed from ददु with the affix न like पामन from पामन्, according to 'रोमादिपामादिपिच्छादिभ्यः शनेलचः' पा. 5. 2. 100. ददु is one of the eleven क्षुद्रकुष्ठकः. It is a name for skin diseases such as Eczema, Erysipelas. 'सकण्डुरागपिटिकं ददुमण्डलमुद्रतन्' सिरा... करणैः by scattering the long lines of grass, they seemed to have exposed their veins. वेणी and veins are both dark. Mad men, being underfed, may expose their veins. उच्छ्रम...शङ्कुभिः with the shaking points (शङ्कुः) of the pieces of barley awns (शङ्कुः—

वन्), they seemed to have long beards उदत श्मश्रु येवाम् दद्या
 शते —The pointed quills (शूल) of porcupines resemble teeth
 निहा खाभि —the flames of fire resemble tongues उत्स ल
 possessed of crests in the serpents sloughs that were whirled up
 by them ब्रह्म स्यन्त that, with the hot honey of lotuses, pra
 ctised the taking of mouthfuls for the purpose of swallowing up
 the moisture in the whole universe The winds carried away
 the hot honey of lotuses They made a mouthful of it The
 poet fancies that the winds were only practising in order
 to be able to swallow the fluid (i e to dry up) of the whole
 universe अभ्यवहरण भोजनम् Another sense is suggested There
 are six rasas मधुर, अम्ल, लवण, कटु, वषाय and तिक्त The winds took
 the sweet (मधुर) honey, the first रस, in order gradually to be able
 to taste all the six ब्रह्मस्तम्भ the universe The word is usually
 written as ०स्तम्भ 'स्तम्भशब्दोर्ध्वत्वादिसादृश्याद्गीष्वा भुवनाण्डायुच्यन्ते' वीर
 राघव on महावीरचरित 3 48 For ब्रह्मस्तम्भ, see text p 301 3 सक्त
 यन्त producing an alarm (विभीषिका) for the three worlds by
 the sharp sounds of the cracking of dried bamboo forests, as
 though they (sounds) were drums announcing the (might)
 of heat (वर्म) that dries up all water ०च्छोषण वर्म तस्य घोषणा
 तदर्थं पठे Read त्रिभुवनविभीषिका० च्युत सूतय that made the roads
 (सूति) variegated by the rows of the falling feathers of moving
 jays The feathers of चाप are dark त्विषि ताह्ना that (winds)
 were marked with sparks (स्फुलिङ्ग) and cold cinders in the
 bursting Gunja berries, as though their bodies were dark red
 by being scorched with the firebrand of the rays of the sun.
 Small round Gunja berries are red with a patch of black. The
 red represents sparks and the dark stands for charcoal (अह्वार)
 A firebrand (अलात) is red and the scorched skin is dark
 त्विषिमान् सूय तस्य मयूखलता एव अलात तेन ध्रुप (burning) तेन कल्माष
 (variegated) वपु येवाम् By the suns rays the Gunja berries
 were split up The bursting berries look like patches of skin
 scorched by contact with firebrands गिरिगुहासु गम्भीरा झाङ्कारा
 ते भीषणा भ्रान्ति (भ्रमण) येवाम् the movements of which were
 terrible as they roused echoes in the mountain caves (by their
 fierce velocity) Mad men also wander among mountains
 भुवनभलीकरणार्थं अभिचार तस्य चरु तस्य पचने चतुरा अभिचार a magi
 cal spell for securing some malevolent purpose चरु an oblation
 of rice One who wants to effect some evil object offers a चरु
 with red powder sprinkled thereon or offers even blood The

bunches of the पारिमद्र flowers, being red, resemble oblations of blood. तारवः—तरोः अयम् तपय... वयम् propitiating the forest fires (feeding) on trees. Oblations are thrown into fire. The winds carried the red पारिमद्र flowers and there were forest fires also. The poet fancies that the winds propitiated fires with oblations of blood. पारिमद्र is निम्बतरु. Compare हर्ष० 8th उच्छ्वास last para. 'असुरं वधामि चारुचरुपिशुनः शोणितकायकपायितकुक्षिः... कटाह इव च बाह्वैरपत्यः' अग्नि... रंहसः the velocity (the path) of which was bestarred with hot sand. शिलाजतुः bitumen. It is used as a medicine. ०रसलवैः लिप्ताः दिशः यैः. दावदहनेन पच्यमानानि चटकाण्डानि तेषां खण्डैः खचितानि तरुकोटरकीटपटलानि तेषां पुटपाकः तेन गन्धः तेन कटवः. The forest fires made the sparrow's eggs burst open. The shells of the eggs fell all round the insects in the hollows of trees and covered them as in a vessel of leaves. Inside them the insects were baked. That produced a strong smell. पुटपाकः is a particular method of preparing drugs. The ingredients are wrapped up in leaves and then plastered over with clay. The whole is then roasted in the fire of cowdung cakes. मातरिश्वानः = वायवः. मातरि आकाशे श्रवति or श्रसिति or मातरि शु (आशु) अनिति.

P. 23 ll. 6-22. सर्वतश्च... दावाग्नयः. The sentence is सर्वतश्च... प्रत्यदृश्यन्त दावाग्नयः. भूरि... वायुभिः with the breaths blowing from the deep cavern-like jaws of old huge serpents, they (forest fires) seemed to be as though kindled by being fanned with thousands of bellows (मस्र). कचि... हरिणाः—fires are yellowish (हरिण) and burn grass. Deer (हरिणाः) also subsist on grass. 'हरिणः पाण्डुरः पाण्डुः' इत्यमरः. In this and the following clauses up to ०खितयः (l. 14) there are pairs of words that serve to qualify दावाग्नयः and also serve another purpose. The latter in each pair of words is a noun with which the former can be construed as an adjective. कचित्—कचित् in some places—in other places. ०विवातितः rolling. वज्रवः yellowish-red; ichneumon. 'विपुले नकुले विष्णौ वज्रुः स्वात्पिङ्गले विपु' इत्यमरः जटा... कपिलाः resting on fibrous roots and tawny. जटा also means 'matted hair.' कपिलाः the sage Kapila, the founder of the सांख्य system, the plural being used to show respect. Or कपिलाः may stand for 'followers of कपिल'. शकु... श्येनाः that make the nests (कुलायः) of birds fall and are white (श्येन). Hawks (श्येनाः) bring down the nests of smaller birds. विलीनलक्षारसवत् लोहिता हविः (कान्तिः) येषाम्. अधराः that could not be controlled. The lips of ladies are red like melting lac and also red with lac. आसा...

शिखा the motion of which became greater by the wings of the birds that were overtaken (by the fires) and that (fires) had flames blazing up The only wings of the birds added to the strength of the conflagration विगता शिखा (flames) येषाम् विशिखा also 'arrows.' आसा गतय (with arrows) 'the velocity of which was increased by obtaining the feathers of birds.' Arrows have feathers attached to them दग्धा निशेषा नमहेतव ये दग्ध वाणा —The fires burnt up the woods, leaves &c, from which they were produced and then became extinguished निर्वाण from वा with निर् निर्वाणम् also means 'मोक्ष' and निर्वाणा would mean 'those that are liberated from ससार, the cycle of births and deaths' दग्ध हेतव (with 'liberated') 'that have completely burnt up the causes of birth, viz all actions' Actions done for gratifying this or that desire produce their results for enjoying which one has to go through the cycle of births and deaths When correct knowledge of the nature of the soul and the Supreme is acquired, then the ज्ञानी does not desire the fruits of his actions No man can be free from actions, but what he can be free from and what he is advised to be free from is the desire to obtain for himself the fruits of his actions Compare the following from the भगवद्गीता 'ज्ञानाग्नि सर्वकर्माणि भस्मसात्कुरुते तथा ॥' chap 4 37, अनाश्रित कर्मफल कार्यं कर्म करोति य । स सन्यासी च योगी च न निरग्निर्न चाक्रिय ॥ chap 6 1, त्यक्त्वा कर्मफलासक्तं नित्यतृप्तो निराश्रय । कर्मण्यभिप्रवृत्तोऽपि नैव विब्रित्करोति स ॥ chap 4 20 कुसुम रागिण that are charged with the fragrance of the sky (अम्बर) perfumed with flowers and are of rosy hue (रागिण), also 'lovers, that give out the perfume of garments (अम्बर) scented with flowers The com takes कुसुम to mean 'smoke in the first case (with fires) स रुचय that emit smoke and have a faint lustre (रुचि), those that have no taste for food (suffering from indigestion) emit smoky (foul) eructations धूमस्य उद्गार तेन सह स० (बहुव्रीहि) with दावाभय, सधूम उद्गार (eructation) येषाम् (with मन्दरचय) सकल सका that swallow the whole world as a morsel and have ashes, those that suffer from the disease called भस्मकरोरु are prepared to devour the food in the whole world घसर=मक्षक घ्रास mouthful, food 'कटादि रुक्षाग्रमुनो नराणा क्षीणे कफे मारुतपित्तवृद्धौ । अतिप्रवृद्ध पवनान्वितोऽग्नि क्षणाद्रसं शोषयति प्रसक्त ॥ सुक्त क्षणाद्रसं करोति यस्मात्तस्मादयं भस्मकसंज्ञको भूत्' योगरत्नाकर वैष्णु वृद्धा that were seen (blazing) on the tops of bamboos and had assumed large proportions, very

old persons rest their bodies on the tops of bamboo sticks (i. e. they cannot walk without the support of a stick). अचलो...क्षयिणः that consumed (उपयुक्त) bitumen on mountains and wrought destruction; consumptives (क्षयिणः) consume bitumen continuously. शिलाजतु was supposed to cure consumption. 'शिलाजतु रसायनं कटुकतिक्तमुष्णं कृमिक्षयोदरभिदग्गरीश्वयथुपाण्डुकण्डूहरम्' योगरत्नाकर. Compare com. 'शिलाधातुप्रयोगाद्वा प्रसादाद्वाय शाङ्करात् अजामूषप्रयोगाद्वा क्षयः क्षीयेत नान्यथा ॥' सर्वं...पीवानः destroyed all fluidity and had assumed vast proportions; those that eat all kinds of food become plump and fat. पीवत् fat. For the six *Rasas* see above p. 102. रौद्राः terrible; worshippers of Rudra (शिव). गुग्गुलु (Marathi गुग्गुळ) is a kind of fragrant gum, burnt in the temples of शिव. Compare 'शिरोविभूतविलीयमानगुग्गुलुविकलनवसेवकानुनीयमानमहाकालम्' हर्ष ० 5th उ०. ज्वलित...स्थितयः (fires) that burnt the reeds and Madana trees together with flowers by the fire of the blazing roots and stood (blazing) on the stumps of trees. ज्वलितानि नेत्राणि (मूलानि) तेषां दहनेन दग्धाः सकुसुमाः शराः मदनाश्च येषु. कृता स्वाणु स्रितिः यैः. ज्वलित...स्थितयः that behaved like S'iva, who burnt up Cupid together with his flowery arrows by the blazing fire from his eye. ज्वलितेन नेत्रदहनेन दग्धः सकुसुमशरः मदनः यैः. कृता स्वाणोः शिवस्य स्रितिः व्यवहारो यैः. For the burning of मदन, vide p. 14. Separate ०शिखा नर्तनारम्भ०. चटुल...नटाः the flames of which quivered and which (therefore) looked like wild dancers at the beginning of their dance. चटुल०—The dancers in the आरभटी style have their hair waving when they begin to dance. For आरभटी see above p. 100. शुष्केषु कासारेषु स्रितिः (सरणं देषाम्) that pass over dried up tanks. The com. connects this with the preceding clause. "कासाराणि नटुलास्तेषु वाः स्रितयः कचित् स्मृतय इति पाठः । इतरत्र तु शुष्कं शुष्कगीतं क्षण्डुमादि । आसार्यन्ते इति आसाराः । आसारितानि यद्यपि गीयन्त एव तथापि 'वर्धमानमथापीह ताण्डवं यत्र योज्यते' इति ताण्डवं हि आरभटीप्रधानम्' सं०. स्फुट...घृणिम् with their flames—hands, that showered the bursting dry grains of wild rice, they seemed as though worshipping the sun. One may make an offering of parched grain (लाज) to the sun. When the fires made their way over dried up tanks, they parched up the seeds of नीवार rice growing there. घर्मघृणिः means 'one whose rays (घृणिः) are very hot' i. e. the sun. अघृणाः without disgust, 'जुगुप्साकरणे घृणे' इत्यमरः. दृढ...गृहवः greedy (गृध्र) for the stinking smell of the fat (वसा) of the fall—grown (कटोर) land tortoises that were forcibly offered (in the fires). One

would be disgusted with the smell of fat and would avoid sacrificing the tortoises 'विन्व स्यादामगधि यत्' इत्यमरः अष्टुणा' also means pitiless' स्व भक्षयत् that swallowed up their own smoke as though through the fear of the rise of clouds. Clouds are dark like smoke. The poet fancies that the fires thought that smoke might form into clouds which bring rain and extinguish them. So the fires consumed their own smoke. Or we may explain differently. Smoke itself was supposed to form clouds. Compare 'धूमज्योतिः सलिलमरतां सतिपातः क मेघ' मेघदूतः सति कक्षेषु—The fires burnt up the small insects on grass and thereby produced a crackling sound. Sesame also are small and produce a crackling sound when thrown into fire. 'कक्षौ च तृणवीर्यौ' इत्यमरः श्लोकेण विचदन्त बल्बलवत् धवला शम्बूज-गुच्छयः येषु श्वित्रिणः सरन्तु that made the bi-valvular shells white like barks burst open by heat in dried up lakes, like leprosy persons 'शम्बूजा जल-गुच्छय' इत्यमरः. The shells in the beds of lakes were split by the heat and made a crackling noise. श्वित्रिणः persons suffering from white leprosy (श्वित्) The skin (बल्बल) of lepers is white like shells and cracks up owing to the burning sensation (श्लोष) they feel खेदि काननेषु in forests they had showers of bees'—wax dropping from bee-hives that began to melt, as though they had perspiration. The drops of wax look like drops of perspiration विलीयमानः मधुपटलगोलः तस्मात् गलितः मधूच्छिष्टः तस्य वृष्टिः येषां ते वृष्टयः खलः परेषु ऊपर-रम् barren saline soil. As nothing grew on the barren soil the flames (शिखा) of the fires lost their thickness : & became gradually extinguished. A bald man (खलति) also has very scanty hair (शिखा) on his head. ज्वलितानि सूर्यमणिशकलानि येषु (adj. of शिलोच्चयेषु) गृहीतं चयेषु—The सूर्यकान्तः emits fire when the sun blazes forth. In summer these stones began to blaze forth and their blaze mingled with the forest fires which thus seemed to be devouring pieces of stones.

P 23 ll 23-29 तथाभूते इति अपराहसमये—connect with प्रविश्य and not with मुक्तवत् as C and T do. For पारश्व, see above p 89 चतुः पते—this was a title applied to universal kings that ruled over the whole (known) world. Vide Intro p XV (last footnote). The earth was often spoken of as bounded by four oceans in the (principal) directions. Compare 'चतुरम्भोधिभोगभूतिभाजनस्य देवस्य' इयं 7th उच्छ्वासः सकल राजचक्रं

(राजसमूहः) तस्य चूडामणीनां श्रेणी (row) सा एव शानः (touch-stone) तस्य कोणैः (corners) कषणं तेन निर्मलीकृताः चरणनखमणयः यस्य सः मणिः तस्य. Diamonds are made bright by being rubbed against शानः. हर्ष's toe-nails were bright like jewels. When the feudatory kings bowed their crowned heads at the feet of हर्ष, the jewels in their crowns rubbed his toes and made his nails look brighter. धीरेयस्=मुख्यस्. 'धुरो यद्वृकौ' पा. 4. 4. 77. धुरं वहतीति धुर्यः धीरेयः. महा...श्वर—these were the titles assumed by paramount kings. Compare the inscription of Harsha, Intro. p. XXVIII. and the 2nd footnote on p. XXXVI. of the Intro. भ्रात्रा—must mean here 'cousin.' प्रज्ञाततमः most famous. दीर्घाध्वगः *lit.* that goes a long distance i. e. a messenger.

P. 23 l. 30—P. 25 l. 10 अथ तेना...इति. The first sentence is अथ तेन (भ्रात्रा) आनीयमानं...लेखहारकमद्राक्षीत् (p. 24. l. 1). अतिदूरागमनेन गुर्वी (heavy) जटा (slow) जट्टा (leg) यस्य. कार्दमिकं चेलं (वस्त्रं) तस्य चीरिका (strip) तया नियमितं (bound, girt) उच्चण्डं (gaudy) चण्डातकं (tunic) यस्य. For चण्डातक, see above p. 69. कर्दमेन रक्तं कार्दमिकं (stained with mud). पृष्ठे प्रेक्षन् (rolling) पटश्चरकर्मण्यदितः गलितः ग्रन्थिः यस्य—who had a loose knot made of a strip (कर्षटः-टम्) of ragged cloth rolling on his back. The knot contained probably some coin. It was loose by long travel. 'पटश्चरं जीर्ण-वस्त्रम्' इत्यमरः. If we read गलग्रन्थिम्, then the meaning is:—he had round his throat a portion of a ragged garment, the rest being allowed to roll on his back. अतिनिविष्टसूत्रबन्धे निश्चितं अन्तरालं तेन कृतः व्यवच्छेदः यस्याः. The letters he carried were tied in the middle by a thick thread. Thereby the middle part was much depressed (निश्चित) and the bundle of letters was thus divided into two distinct portions. व्यवच्छेदः division. लेखमालिकया—there were many letters, sent with him by other people also. Or it is possible that because the letter was placed on the head, the author compares it to a chaplet. परिकलितः (occupied) मूर्धा यस्य. तत्रभवतः पूज्यस्. 'पूज्ये [तत्रभवानत्र भवांश्च भगवानपि.] तत्रभवत्' is applied to a person who is [not present]. विमुच्य having unloosened it. मेखलक was the name of the messenger. सन्दिष्टमवधार्य having understood the message. कल...पातः loss of time should be avoided by the wise, as it hinders the (desired) object. धीमद्भिः—refers to Bāṇa. एता...मात्रकम् this is the only substantial thing in this letter; all else is merely communication of (ordinary) news. मेखलक was to deliver the real message orally. The letter contained only one important

sentence viz that Bāna should start at once All else in the letter was of a complimentary character अवधृत (understood) हेतुसार्थ येन समुत्सारित (sent away) परिचिन येन मेधाविन refers to बाण स्वामी refers to वृष्ण पञ्चगोत्रता belonging to the same family In this sentence are collected most of the circumstances that give rise to friendship and affection समानजातिना belonging to the same caste The words समानधानता in B would mean 'pursuing the same subject of study दर्शनाभ्यास repeatedly seeing each other परो करण conferring benefits in one's absence प्रत्यासन्न near बद्ध पक्षपात (liking) येन निमपि in an indescribable way बुभुक्षुदनाम् आकरे भवन्त आसीत् with reference to you, this (our) emperor had been informed by bad men in various ways : & he had been prejudiced by them against you न वा but that is not so : & there is no truth in what the wicked said about you न शक्य there exist no persons who, even though they may be good, will not have friends, neutrals and enemies सतामपि सताम्—this has a picturesque effect The first सताम् means 'साधूनाम्' शिशु भवत् as your mind was not averse to boyish follies Read चापलापराचीन चापलेभ्यो अपराचीना चित्तवृत्ति यस्य स वृत्ति तस्य भाव वृत्तिता तथा 'पराङ्मुख पराचीन' इत्यमर असदृशम् not worthy of or deserved by you इतरो वक्ति च other people take it up and repeat it सलि मनासि the minds of the unreflecting (public) are blind and fickle, like water गतस्य अनुगतिर्यस्य The unreflecting people blindly follow what others say Water also rushes in a continuous stream Put a vertical line after मनासि बहु श्रय who arrives at a firm conclusion after listening to many people A king has to form his opinion as best as he can after listening to the various opinions of other people about things and individuals पृथिवीपति refers to हर्ष तत्त्वानेषिभि who seek to know the truth दूर कुनोऽसि though you are far off, I know you as well as if you were before me सर्व राशि the youth of every one is guilty of follies It is unfortunate that Bana nowhere specifies clearly the follies he was guilty of He merely makes a vague reference to 'चापल' In the penultimate paragraph of the first उच्छ्वास also, he vaguely alludes to 'चापलानि' Again in the last para of this chapter, he speaks of 'बालचरितचापल' Later on हर्ष accuses him of being a भुजङ्ग (a gallant a dissolute person) but he repudiates that charge तथे मिना and the king accepted it to be so : & he accepted that proposition or excuse (about बाण) अहत कालस्य क्षेप यथा स्वात्तया .

(अव्ययीभाव) without loss of time. Read अवकेशी &c. अवके...मतः I do not approve of your dwelling in the midst of your kindred without seeing the great king (हर्ष), like a tree without fruit. अवकेशी इव. 'वन्ध्योऽफलोऽवकेशी च' इत्यमरः (अवके इत्ये ईष्टे इति—क्षीर०). A tree without fruits is not liked by anybody. अदृष्टः परमेश्वरः येन that does not see the god (sun). वन्धु...वसन् being in the midst of (i. e. in the shade of) other trees. न च...मवित्तव्यम् you should not be despondent (विषादिन्) by the difficulties of attendance in court nor should you be afraid of waiting upon the lord. यतो—There is one sentence from यतो to स्वामी (including the verse). The words in the verse are capable of three meanings, one applying to Cupid (मनोभव), the second to a vain master and the third to S'iva (ईश्वर). The first and second are those principally intended. स्वस्य इच्छया सङ्कल्पेन उपजातः उत्पन्नः विषयः यस्य the realm of which (Cupid) springs from one's own fancy. काम is called सङ्कल्पज. Compare दशकुमारचरित 'वः कामः सङ्कल्पः'. स्वेच्छोपजाताः विषयाः यस्य (with a bad king) that has under his rule as many countries as he desires. स्वेच्छयाः उपजाताः विषयाः यस्य from whose mere will, this world of objects springs up (with शिव). न...देहीति who cannot be described as possessing a body (with काम). काम is अनङ्ग and so he cannot be called देही. न...देहि इति who cannot be addressed with the words 'give' (with a bad king). A bad king, though possessed of vast territory, cannot be thus addressed for fear of his punishing the suppliant. शिव cannot be described as देही, because thereby one would detract from his all-pervading nature. मार्ग...दुःखम् he causes pain with numerous darts (with काम). मार्गेणः बाणाः. मार्गेण also means याचक (with bad king). मार्गेण will mean 'search for truth' or begging (with शिव). One has to pray to शिव with hundreds of requests; or one has to search for truth about God in various ways. This causes trouble. मोहा...काण्डे all of a sudden he snatches life (of lovers) by producing infatuation (with काम). मोहा...काण्डे (a bad king) takes away livelihood (such as grants of villages &c.) through his folly. मोहात्...काण्डे—शिव, who typifies the principle of destruction, takes away the lives of all, when मोह (i. e. तमोगुण) predominates. कष्टं alas. ईश्वरदुर्विदग्धः (with काम) badly burnt by शिव. ईश्वरश्चासी दुर्विदग्धश्च a conceited king. Cand T understand the verse differently. They take ईश्वर...ग्व as 'one who is unskilled in waiting upon a king' (ईश्वरे दुर्विदग्धः). This sense may possibly be extracted from the

words but to regard that sense as the principal one (as C and T do) is wrong. The subject matter of discussion is the conduct of kings and not the want of skill of courtiers न्यस्ता व्ययत्तयेन who humbles puts into the shade Yayati &c. Here is a long list of famous ancient emperors. The story of नृप who was cursed for making delay in deciding a disputed claim is narrated in रामायण उत्तरकाण्ड chap 53. नल is well known. नल was king of निषध. What king is meant by निषध is not clear. It is probably निषध the great grandson of राम. Vide रघु० 18. 1 and हरिवंश 15. 26. नहुष son of आयु and father of ययाति. He was cursed to be अचर. See विष्णुपुराण IV. 10. अम्बरीष is referred to in कौटिल्य's अर्थशास्त्र as a king that had conquered the six enemies (काम &c). दिलीप was an ancestor of Rama. नामान्—See विष्णुपुराण IV. 1 and मार्कण्डेय chap 113 ff. भरत—the son of दुष्यन्त and शकुन्तला. भीमरथ who brought down the Ganges is well known. ययाति, son of नहुष, transferred his old age to पूरु. अहङ्कार एव कालकूटविष तेन दिग्धा जत एव दुष्टा ना दृष्टव्य his eyes are not polluted and stained with the deadly poison of conceit. As he is called अमृतमय, कालकूट, which is the opposite of अमृत, is naturally suggested and अहङ्कार is compared to it. न गिर his speech is not choked by the disease of the throat due to the terrible poison (गर) of pride. i. e. he does not speak proudly. गव गुरगर तेन गलग्रहणं तेन गग्नदा गलग्रह inflammation of the throat due to various causes. अतिसयेन ऊष्मा एव अपस्मार तेन विस्मृत सैर्यं येषु नाति स्थानकानि his postures are not such that he will forget his serenity by the epilepsy of puffed up pride. सय pride ऊष्मा stiffness. In epilepsy there is loss of consciousness (विस्मृत) and the body becomes stiff (i. e. the man falls down in a fit). उदाम (overbearing) दर्प एव दाहज्वर (burning fever) तस्य वेगेन (operation) विट्वा (distressed, overwhelmed) अभिमान एव महासन्निपात तेन निर्मित अङ्गमङ्ग यस्मिन् गतानि movements. सन्निपात is a fatal fever in which there is a combined derangement of the three humours वात, पित्त and कफ. The योगरत्नाकर (आनन्दायाम ed p 98) gives the general symptoms. In it there is अङ्गमङ्ग (the limbs become stiff and painful) मद एव अर्दित तेन वक्त्रीकृत ओष्ठ तस्मात् निष्प्रयूतानि (emitted) निष्ठुराणि अशराणि येषु. A haughty man may curl up his lips and utter harsh words. अर्दित is a वातव्याधि, which may affect the lips. 'उच्चैश्चा हरतोत्यर्थं खादनं कठिनानि च । हस्तनो भूमतो भारादिपमाच्छयनासनात् ॥ शिरो नासीष्ठचिबुकहलादेक्षणमपिपु । अर्दयत्यनिलो वक्त्रमर्दितं जनयेत्तन ॥' अस्या

शकलेषु he looks upon good men of unblemished character as jewels and not on pieces of stone. He cares for नररत्न and not for ordinary jewels. In this and the following clauses दान employs the figure of speech called परिसंख्या, of which he is very fond. It occurs where an express specification of one thing, either made in answer to a question or not, tends to exclude either expressly or impliedly other similar things; i. e. किं भूषणं सुदृढमत्र यशो न रत्नं किं कार्यमार्यचरितं सुकृतं न दोषाः १. In the text, the figure occurs without a preceding question. 'किञ्चित्पृष्टमपृष्टं वा कथितं यत्प्रकल्पते । तादृगन्यव्यपोहाय परिसंख्या तु सा स्मृता ॥' काव्यप्रकाश X. Read ०धवलेषु गुणेषु. मुक्ता...भारेषु He looks upon virtues pure like pearls as decorations and not on loads of ornaments white with pearls. दान...कीटेषु he believes in deeds of liberality as साधन and not in the worms of elephants that are दानवत्. दानवत् endowed with gifts; possessed of ichor. 'मदो दानम्' इत्यमरः. साधनम् a means of accomplishing one's object; army. Elephants were one of the four component parts of the ancient Indian army. सर्वांगेसरे that is the foremost of all. He wanted such fame as would make him the most pre-eminent man. जीवितं एव जरत्तृणम्—to him life was like rotten grass; glory was everything. Life (with ordinary men) is the foremost of all (things). If we read सर्वांशां then आशा means 'quarters, hopes'. It is a good reading. गृहीतः करः (tribute) याभ्यः; गृहीतः करः (पाणिः) यासाम् (with ०पुत्रिकासु). गृहीत...योगः he exerts himself to subdue (lit. to accomplish) the quarters from which he levies tribute. अभियोगः exertion, perseverance. He makes no प्रज्ञा...योगः (effort to adorn) the dolls viz. his wives whose hand he took (in marriage). चर्मपुत्रिका dolls of leather. गुणवति strung (with धनुषि); possessed of good qualities (with ०जने). पिण्डो० that live on the crumbs that he gives. अस्व...मातमा His soul is for serving his friends i. e. he is devoted heart and soul to his friends. उपकरणम् what helps; an instrument, means i. e. something subservient or subsidiary. भृत्यो...भुत्वम् his sovereignty is for helping his servants. पण्डित...गध्यम्—his learning enables him to understand the worth of learned men and to help them. कृपण wretched. सु...हृदयम् his heart is to him a means to remember the good deeds of others or to gratefully remember the benefits received from others. साह...शरीरम्—the one use that he makes of his body is to plunge in bold undertakings. अस्ति...धिवी the earth enables him to show his skill in sword-play i. e. he vanquishes

everyone in the world with his sword वि जवम् he requires the circle of kings (attending on him) for amusing himself (he does not require their help in battle) 'अथ राजकम् । रात्रयत्नं च नृपतिश्चित्रियाणां गणे व्रमात् ॥' इत्यमरः प्र पक्ष his enemies only serve to show his valour (or glory) सवन् अतिशेते श्यावि सुखमेव रस तस्य प्रसूति यस्या from which flows happiness that excels other pleasures As his feet are compared to पल्लव, the happiness of serving him is compared to रम पल्लव give shade His feet afford protection पाद च्छाया may also mean the brilliancy of his sprout-like (i.e. red) feet कृत् वशिपु (food and clothing) यस्य 'वशिपु त्वन्नमाच्छादनं द्वयम्' इत्यमरः विश्रातश्चासी सुखी च that has taken rest and feels refreshed

P 25 ll 11-24 अथ गते मकरोत् पर्यस्ते वासरे when the day was scattered about (was drawing to a close) सङ्घट् तपे when the afternoon sunlight, red like a young crow's mouth, was growing fainter and fainter (क्षाम /it emaciated) as though drunk by the cavities (सम्पुट) of the closing red lotuses सङ्घट् or सङ्घट् 1 A to unite or join क्षयिणि decreasing, consumptive A consumptive also becomes emaciated Red lotuses close their cups in the evening The poet fancies that the sunlight grew faint because it was drunk the whole day by the red lotuses that were fully expanded One may drink water with हस्तसम्पुट क्षिणिलित (lessened) निजवाजिनव येन (adj of पतङ्ग) The sun is represented as drawn by seven horses जवा ले as rosy as a bunch (आपीड) of china roses अस्ता पतङ्गे when the sun stumbled (रसलित) on to the top of the setting mountain, as though he was limping, having tender feet pierced by the thorns of lotus plants The hairy growth on the stems of lotus plants is like thorns One whose feet are pierced by thorns limps and may stumble if he has to ascend to the tops of mountains कण्टकै क्षत पादपल्लव यस्य पुर मुखे when the first part (मुख) of the night (दयामा) came hurrying in the east (पुर), having her long tresses of slight darkness dangling about, and being dark through grief at the absence of the moon अधकारलेश एव लम्बालका, प्रेक्षत लम्बा यसिन् The idea is that it was a moonless night and the east began to look dark दयामा also 'a handsome young woman खञ्जति loc sing of प्र p of खञ्ज 1 P to limp A lady's face (मुख) also may lose its brightness through separation and she might have her hair .

rolling on her back, because not tied up. A woman, whose husband had gone on a journey, was not to decorate her body &c. 'हास्यं परगृहे यानं समाजोत्सवदर्शनम् । क्रीडां शरीर-संस्कारं खजेटप्रोषितमर्तुका ॥' कृतं सन्ध्योपासनं येन. अन्य...राज्ञा I have been misunderstood by the king. निर्निमित्तं = निष्कारण. कष्टा distressing. विषमम् full of difficulties. तत्र = राजकुले. न...गतिः I cannot claim to have affection for the royal family first started by my ancestors, nor have I access to it from their time. In these and the following clauses he intimates that neither his ancestors nor himself had ever before visited the court and so he is diffident as to how he might acquit himself when once there. नो...रोधः nor do I possess that regard (of the king) which comes of remembering (former) benefits. अनुरोधः consideration. बाल...स्नेहः affection that springs from serving (the king) from one's childhood. गोत्रगौरवम् family position or importance. पूर्व...प्यम् the courtesy due to old acquaintance. न प्रया...लोभनम् nor can I offer the allurements of the exchange of thoughts. विद्या...हलम् nor can I claim the admiration due to vast learning. आ...दरः—regard paid to fine appearance. सेवा...लम् skill in the changes of tones necessary in service. A servant has to assume tones of humility even when exasperated. For काकु, see above p. 84. वि...रघ्यम् the cleverness requisite in the meeting of the learned. वित्तव्ययेन वशीकरणम् winning over (people about the court) by expenditure of money. अवश्यं गन्तव्यम्—In spite of all these drawbacks I must go. पुरारातिः 'enemy of the cities' i. e. शिव. He was so called because he burnt down the three cities of gold, silver and iron built by Maya for demons in the sky, air and earth. 'अमुराणां पुराण्यासंस्त्रीणि वीर्यवतां दिवि । आयसं राजतं चैव सौवर्णं परमं महत् ॥' द्रोणपर्व chap. 202. 64. भुवनगुरुः the object of worship to the world. गतस्त...व्यति will do everything that is proper (संप्रत) when I go there.

P. 25 l. 25—P. 26 l. 9 'अथान्य...रगात्. The sentence is अथ अन्यस्मिन्नहनि...प्रीतिकृदात् निरगात्. In this paragraph we have a very interesting and instructive account of how an orthodox Brāhmaṇa left his home on an important undertaking. धृतं धौतं धवलं दुकूलवासः येन. गृहीता अक्षमाला (rosary) येन. प्रास्या...वर्त्तं having many times recited the Vedic hymns and portions of *mantras* suited to one starting on a journey. प्रस्थाने भवं or प्रस्थानं प्रयोजनमस्य इति प्रास्थानिकम्, according to 'प्रयोजनम्' पा. 5. 1. 109. विरूपाक्षः शिवः. He is so called because he has three eyes. क्षीररूपं पुरःसरं यस्याः

(*ady* of पूजा) preceded by a bath of milk. The image of शिव was washed with milk by Bana क्षीराभिषेक is even now resorted to to propitiate Rudra. Compare 'अतिशुचिदैवसम्पाद्यमानविरूपाक्षक्षीरकलश सहस्रलपन (रात्रकुल)' हर्ष० 5th उच्छ्वास सुर बहुला mostly consisting of or abounding in sweet flowers &c वित्रेपन sandal ointment प्रथमदुता तरला तिला तेषा त्वर विघटन तेन चटुहा सुसरा शिखा एष शेखर यस्य—whose crest was formed by the rolling and crackling flames that split open the husks of the sesame that were offered first of all and hurled about (being heated by the fire) प्राज्य (plentiful) आज्य (ghee) तस्य आहुत्या प्रवर्धिता दक्षिणार्च यस्य whose right flame was kindled &c Flames of fire curving to the right were regarded as indicating good luck. Compare 'तस्मै सम्यग्भुतो वह्निर्वाजिनीराजनाविधौ । प्रदक्षिणार्चिर्व्याजन हस्तेनेव त्रय ददौ ॥' रघु० IV 25, 'प्रदक्षिणार्चिर्विरसिराददे । बभूव सर्व शुभशसि तत्क्षण' रघु० III 14, 'उदाचप हुत्वा प्रदक्षिणावर्तशिखाकलापमाशुशुक्षणि' हर्ष० 7th उ० 1st para. आशुशुक्षणि = अग्निम्. This is a Vedic word rarely used in classical literature. It is variously derived from शुच् or शुष्, शुन्न = धनम्. This is again a word very frequently used in the Vedas यथाविद्यमान according to his means प्राङ्मुखी facing the east नैचिकी an excellent cow or a sacrificial cow 'उत्तमा गोपु नैचिकी' इत्यमर शुद्ध अङ्गराग (ointment) यस्य शुद्ध माल्य (garland) यस्य रोचनया चित्रा द्वाग्रपट्टया तै ग्रथितानि कुसुमानि तै कृत कर्णपूर यस्य whose ear was adorned with गिरिकर्णिका flowers that were interwoven with the tips of दूर्वा grass that was smeared with रोचना रोचना—bright yellow pigment prepared from the urine or bile of a cow or found in its head. All the three रोचना, दूर्वा and गिरिकर्णिका (a kind of white flower) are auspicious. रोचना was used to ward off evil spirits and the evil eye शिखाया आसक्ता सिद्धार्थका (white mustard) येन. The white mustard was believed to protect against evil spirits सिद्ध अर्थ यस्मात् माने यया whose heart overflowed with affection, as if she were his mother श्वेत वास यस्या कनीयस्या स्वप्ना this is a personal matter mentioned only casually by the author महाश्वेतया—it is difficult to say what god less is alluded to. Both दुर्गा and सरस्वती are fair and may be called महाश्वेता. We believe it is दुर्गा that is meant. दुर्गा is also named गौरी and सर्वमङ्गला. Here the chief point is the auspicious rites performed when Bana started. The देवीभागवत says 'श्वेत शुद्ध शिवस्थान यस्माद्येह ममागता । महाभावममुत्पन्ना महाश्वेता तत् स्मृता ॥' सं० says 'महाश्वेता देवताविशेष रविस्वदेवतेत्यन्ये' महाश्वेतया would also mean 'who (माली) was very fair' अभि जरन्तीभि congratulated or

applauded by the old female servants. वन्दितो चरणौ येषाम्. अभि...
 वृद्धैः kissed on the head by the elders in the family at whose feet
 he fell. वर्धितः गमनोत्साहः यस्य. मौह...हृदः having made, in accord-
 ance with the opinions of astrologers, offerings to the lunar
 mansions to satisfy their desires i. e. he offered such things as
 were calculated to propitiate the नक्षत्र on which he started. मुहूर्तं
 वेद मौहूर्तिकः (with affix ठक्), according to 'तदधीते तद्वेद' पा. 4. 2. 59.
 हुतं नक्षत्रदोहदं येन. हरितगोमयेन उपलिप्तं (plastered) अजिरं तस्मिन् स्यण्डिलं
 (a raised plot for sacrifice) तस्मिन् स्थापितम् (adj. of कलशं).
 असितेतराणां (धवलानां) कुसुमानां मालया परिक्षिप्तः (encircled) कण्ठः यस्य
 (adj. of कलशं). पिष्ट...पाण्डुरं white with five finger marks of
 flour. The five fingers were dipped in some powder (or flour)
 mixed with milk and the jar was smeared with the finger-
 marks by way of मङ्गल. Compare 'पिष्टपद्माङ्गुल—मण्ड्यमानोलूखल-
 मुसलशिलापकरणम्' हर्षः 4th उ० below. मुख...पलवम् even now
 आज्ञापलवः are placed in the mouth of jars as auspicious. For
 पूर्णकन्दः as being auspicious, vide notes above p. 70. कुसुमानि
 फलानि च पाणिषु येषाम्. अप्र...पद्भिः that recited the *apratiratha*
 hymn. It is ऋग्वेद X. 103. अप्रतिरथ is the name of the sage
 who composed the hymn. निजद्विजैः by the Brāhmaṇas that
 were his dependents. प्रथम...चरणः putting forward his right
 foot first. The right foot, eye, hand in the case of males and
 the left foot, eye, hand in the case of females are auspicious.

P. 26 ll 10-18 प्रथमे...भवनस्य. धर्म...कष्टं very distressing
 owing to summer. This and the clauses up to रोमाञ्चितमिव
 qualify क्लान्तम् (l. 14). निष्प...पमं terrible on account of the
 leafless trees. पमिकजनेन नमस्क्रियमाणाः प्रवेशपादये उत्कीर्णाः कात्यायनी-
 प्रतियातनाः यस्मिन् in which the images of Durgā carved under (or
 on) the trees at the entrance (of the forest) were paid homage
 by travellers. 'प्रतिमा प्रतियातना प्रतिच्छाया' इत्यमरः. शुष्क...सहस्रैः
 though dried up, it (forest) seemed as though full of sprouts
 with thousands of tremulous long tongues that hung from (the
 mouths of) thirsty beasts. The red and tremulous tongues
 resemble red and restless पलवः. पुलकित...सङ्घातैः seemed to be
 spotted with the swarms of bees (सरपा) flying from the honey
 combs (मधुगोलः) that were licked by bears and monkeys.
 अच्छाः निर्मलाः मल्लाः शस्त्राणि नखानि यस्य. For पुलक in the sense
 of 'spots,' see above notes pp. 69-70. As रोमाञ्चित follows
 immediately afterwards, we cannot take पुलकित in the sense
 of रोमाञ्चित. For गोलङ्गुल see p. 54. 'सरपा मधुमक्षिका' इत्यमरः.

(*ady* of पूजा) preceded by a bath of milk. The image of शिव was washed with milk by Bana. क्षीराभिषेक is even now resorted to to propitiate Rudra. Compare 'अतिशुचिशैवसम्पाद्यमानविरूपाक्षक्षीरवल्गु-सहस्रलपन (रानकुल)' हर्ष० 5th उच्छ्वास सुर बहुला mostly consisting of or abounding in sweet flowers &c. विलेपन sandal ointment प्रथमहुता तरला तिला तेषां त्वम विघटन तेन चटुरा मुखरा शिखा एव शेखर यस्य—whose crest was formed by the rolling and crackling flames that split open the husks of the sesame that were offered first of all and hurled about (being heated by the fire) प्राज्य (plentiful) आज्य (ghee) तस्य आहुत्या प्रवर्धिता दक्षिणार्चि यस्य whose right flame was kindled &c. Flames of fire curving to the right were regarded as indicating good luck. Compare 'तस्मै सम्यग्भुतो वहिर्वाजिनीराजनाविधौ । प्रदक्षिणाचर्चिर्वाजन इस्तेनेव नय ददौ ॥' रघु० IV 25, 'प्रदक्षिणाचर्चिर्विरसिराददे । बभूव सर्व शुभशसि तत्क्षण' रघु० III 14 'उदर्चिष हुत्वा प्रदक्षिणावर्तशिखाकलापमाशुशुक्षणि' हर्ष० 7th उ० 1st para आशुशुक्षणि=अग्निम्. This is a Vedic word rarely used in classical literature. It is variously derived from शुच् or शुष शुम्न=धनम्. This is again a word very frequently used in the Vedas. यधानियमान according to his means प्राङ्मुखी facing the east नैचिदी an excellent cow or a sacrificial cow 'उत्तमा गोषु नैचिदी' इत्यमरः शुद्ध अङ्गराग (ointment) यस्य शुद्ध माल्य (garland) यस्य रोचनया चिना दूर्वाग्रपट्टा तैः प्रयितानि ष्वसुमानि तैः कृत कर्णपूर यस्य whose ear was adorned with गिरिवर्जिका flowers that were interwoven with the tips of दूर्वा grass that was smeared with रोचना रोचना—bright yellow pigment prepared from the urine or bile of a cow or found in its head. All the three रोचना, दूर्वा and गिरिवर्जिका (a kind of white flower) are auspicious. रोचना was used to ward off evil spirits and the evil eye. शिखाया आसक्ता सिद्धार्थका (white mustard) येन. The white mustard was believed to protect against evil spirits. सिद्धा अथ यस्मान् मात्रे यया whose heart overflowed with affection, as if she were his mother. येन वास यस्या वनीयस्या स्वप्ना thus is a personal matter mentioned only casually by the author. महाश्वेनया—it is difficult to say what goddess is alluded to. Both दुर्गा and सरस्वती are fair and may be called महाश्वेना. We believe it is दुर्गा that is meant. दुर्गा is also named गौरी and सवमङ्गला. Here the chief point is the auspicious rites performed when Bana started. The देवीभागवत says 'श्वेत शुद्धं शिवस्थानं यस्याच्चेद ममागता । महाभावमनुत्पन्ना महाश्वेना तत् स्मृता ॥'. Says 'महाश्वेना देवताविशेष रक्षित्वेति तेन ये' महाश्वेनया would also 'who (मालिनी) was very fair' अभि जरन्तीभिः congratulat

at the watch (at the place where the hours of the watch were marked). सर्वे...कृते: that were collected together, as though they were mountains, for constructing a dam across the ocean in order to conquer all continents. The elephants were dark and big like mountains. The king wanted to conquer the continents beyond the sea. He would cast the hills of elephants into the sea and would thereby cross over to the other side. In the Purāṇas, the द्वीप are seven (जम्बु, बृक्ष, शात्मल, कुश, कौश्र, शक and पुष्कर). See विष्णुपु. II. 1. 11. ff. Sometimes they are spoken of as eighteen. 'अष्टादशद्वीपनिखातयूयः' रघु० 6. 38; 'भ्रूलतादिष्टाष्टादशद्वीपे दिलीपे' and 'अष्टादशद्वीपाष्टमङ्गलकमालिनी मेदिनी' हर्ष० 6th उ०. ध्वज...कल्पितैः that were made like so many festive days of पुष्यामिषेक, charming with banner cloths, sharp drums, conches, chowries and unguents. पुष्यामिषेक is the day when the king takes a ceremonial bath, the moon being in the Pushya asterism. On these days the king is accompanied by ध्वज &c., which are the insignia of royalty. The elephants also had these on their body. श्यामायमानम्—this qualifies राजद्वारम् (p. 28. l. 7). The dark elephants made the gate look dark. There is another sense suggested. 'The day looked like night on account of the dark elephants.' अनवरतचलितैः सुरुषुटैः प्रहतं मृदः (पृथिव्याः) अङ्गं यैः—that struck the earth with their hoofs that pranced ceaselessly. सुरुषुटैः प्रहतः मृदङ्गः यैः the sound of the hoofs resembled the beating of a tabor to the accompaniment of dancing. Hence the poet says 'न...लक्ष्मीम्'—that made Royal Glory to dance (while they themselves beat the drum). उप...जातिम् with the laugh-like foam spreading over the the corners of their lips, they seemed as though mocking the tribe of deer that (compared with the horses) had slow legs. The idea is that the horses were swifter than deer. Both फेन and हास are white. सुक्लिन् n. corner of the lip. आका...श्रवसम् that challenged with their joyous neighing the horse of Indra to a combat (सङ्घट्टः). उच्चैःश्रवस् is the horse of Indra, one of the 14 jewels churned from the ocean. उत्पत...तले that as though flew up into the sky in anger against the horses of the sun, their ornamental chowries serving them as wings. पक्षायमाणा मण्डनचामरमाला येषाम्. पक्षः इव आचरति पक्षायते. तुरङ्गैः...मानम् (राजद्वारम्) that was as though in waves with horses. प्रे...वृत्तैः returning after being sent. From प्रेषितैश्च to चक्षितैः (p. 27 l. 5) we have words qualifying क्रमेणकुलैः. बहु...मण्डनकैः their mouths were

रोमा शतं bristling with horripilation with the hundreds of the stout shouts of asparagus (अभीर) that grew on the soil burnt (by forest fires) दग्धस्थलीषु रुढा अभीर तस्या वदन्तै अभीर is a plant called शतावरी or नारायणी When soil is burnt, it becomes more fertile, hence the word स्थूल Seeds that are lying deep down in the debris spring up vigorously after the burning of forest trees by conflagration हृदयनिवेशेण not different from (i.e. as dear as) his own heart The com takes आत्रा to refer to चद्रसेन सुहृदा is to be connected with जगत्पतिनाम्ना We may possibly take आत्रा (cousin) also with जगत्पति We are not told anywhere that चद्रसेन accompanied Ban० सम्पादिता सपर्या (पूजा) यस्य रक्षाधारम् (object of अससाद) army मणितारस्य समीपे उप० (अव्ययीभाव) मणितार was a town अजिरवतीमन्वायतम् अन्व० (अव्ययीभाव) along the river अजिरवती कृत सन्निवेश येन encamped

P 26 l 19—P 28 l 7 निर्वर्तित गमत् The principal sentence is निवातत कर मेखलेन सह रात्रद्वारमामत् निवर्तितं कर येन who carried out the usual incidents of bathing and taking his meals याममात्र अवशेष यस्य when only one watch (of three hours) remained पट्ट पितै that were brought (near the royal gate) for tying on their heads the fillets of honour This and the following nouns in the instrumental qualify वारणे द्वै (p 26 l 27) A पट्टबन्ध was a mark of great honour Compare 'लब्धो मनोरथदुर्लभो महर्षिदेवीपट्टबन्धसत्कारलामो ललाटेन' हप० 5th उ० णिण्डि हृतैश्च (some) brought for mounting drums (डिण्डिम) on their backs विक्षे प्रपितै some acquired by way of tribute, some received as presents and some sent by the rangers of the elephant depots स० says 'निक्षेप कर' we may translate 'वि० जितै' as collected for being despatched to various places कौशलिक or का० a present (from बुशलम्) नागवीथी rows of elephants or place where elephants were caught and trained प्रथम दौक्षि that were brought near for being seen with curiosity (or admiration) for the first time that were sent at the time of despatching an envoy and that were presented (दौक्षि) by the chiefs of small villages (in forests) पल्ली a small village or settlement परिवृद्ध Head 'प्रमु परिवृद्धोऽधिप' इत्यमर स्नेच्छा वारितै that were called for the pleasure (वीतुक) of a mimic fight at will दीय मानैश्च that were given (i.e. put together for a sham fight) that were separated (when they had fought for some time) and were led off यामस्यादिनै that were placed

at the watch (at the place where the hours of the watch were marked). सर्व...कृतैः that were collected together, as though they were mountains, for constructing a dam across the ocean in order to conquer all continents. The elephants were dark and big like mountains. The king wanted to conquer the continents beyond the sea. He would cast the hills of elephants into the sea and would thereby cross over to the other side. In the Purāṇas, the द्वीप are seven (जम्बु, प्लक्ष, शाल्मल, कुश, क्रौञ्च, शाक and पुष्कर). See विष्णुपु. II. 1. 11. ff. Sometimes they are spoken of as eighteen. 'अष्टादशद्वीपनिसातयूषः' रघु० 6. 38; 'ब्रह्मादिष्टादशद्वीपे दिलीपे' and 'अष्टादशद्वीपाष्टमङ्गलकमालिनी मेदिनी' हर्ष० 6th उ०. ध्वज...कल्पितैः that were made like so many festive days of पुष्याभिषेक, charming with banner cloths, sharp drums, conches, chowries and unguents. पुष्याभिषेक is the day when the king takes a ceremonial bath, the moon being in the Pushya asterism. On these days the king is accompanied by ध्वज &c., which are the insignia of royalty. The elephants also had these on their body. श्यामादमानम्—this qualifies राजदारम् (p. 28. l. 7). The dark elephants made the gate look dark. There is another sense suggested. 'The day looked like night on account of the dark elephants.' अनवरतचलितैः सूरपुटैः प्रहतं सूरः (पृथिव्याः) अङ्गं यैः—that struck the earth with their hoofs that pranced ceaselessly. पुटैः प्रहतः सूरः यैः the sound of the hoofs resembled the beating of a tabor to the accompaniment of dancing. Hence the poet says 'न...लक्ष्मीम्'—that made Royal Glory to dance (while they themselves beat the drum). उप...जातिम् with the laugh-like foam spreading over the the corners of their lips, they seemed as though mocking the tribe of deer that (compared with the horses) had slow legs. The idea is that the horses were swifter than deer. Both केन and हास are white. सुक्निं n. corner of the lip. आका...श्वसम् that challenged with their joyous neighing the horse of Indra to a combat (सङ्घट्टः). उच्चैःश्वस is the horse of Indra, one of the 14 jewels churned from the ocean. उत्पत...तले that as though flew up into the sky in anger against the horses of the sun, their ornamental chowries serving them as wings. पक्षायमाणा मण्डनचामरमाला येषाम्. पक्षः इव आचरति पक्षायते. तुरङ्गै...मानम् (राजदारम्) that was as though in waves with horses. प्रे...वृत्तैः returning after being sent. From प्रेषितैश्च to एकपितैः (p. 27 l. 5) we have words qualifying कमलककुलैः. बहु...मण्डनकैः their mouths were

ornamented with rows of cowries (वराणिका) as though they (cowries) were rows of numerical figures in counting the distance of many *yojanas* they had travelled. तार च्छेदै that looked as though they were patches (छेद) of evening light marked with stars. The white cowries on the mouths of the camels looked like stars and their tawny skins like the yellow glow of sunlight in the evening अरण लेयै that having their ears ornamented with red chowries looked as though they were fields of red rice covered with red lotuses. The अरण चामरिका looked like red chowrie and the tawny skin like a field of red rice 'क्षेत्र त्रैहेयशालेय मीहिशात्युद्भवोचितम्' इत्यमर 'मीहिशाल्यो दंक्षु' पा 5 2 2 (शालीना भवन क्षेत्रम् । दक्षु) अनव शतै having strings of charming golden bells tinkling incessantly, they seemed to be groves of old *laanya* trees with hundreds of dry pods of seed rattling on them घुरुघुरुक a small bell (Marathi घुरुर) For करञ्चवीन see text p 221 20 अब जटालै that were full of beautiful (चित्र) tufts of woollen threads of five colours, dangling near their ears. The next clause is अन्यत्र आतपत्रखण्डै श्वेतायमानम् (1 13) शर तनुभि (umbrellas) that were white like milk freshly flowing, as though they were autumnal clouds. Autumnal clouds are white when a mass of water (पय पत्रल) drops from them वरप

मण्डलै the circular shadow of which was annihilated by the light (आलोक) due to a mass of pearls (which encircled the umbrellas), as though they were trees of paradise. A कल्पपादप yields whatever one desires and so it may yield pearls नारा . पश्यै had jewels (emeralds) sticking to them, as though they (आतपत्र) were the lotuses in the navel of Vishnu पुण्डरीक and the umbrellas are white. The lotus in Vishnu's navel may touch the wings of गरुड who is the वाहन of विष्णु आश्विष्टा गरुडपक्षा येपु गरुडपक्ष is a kind of gem, otherwise called गारुत्मत 'गारुत्मत मरुवनम्' इत्यमर क्षीरो दण्डै that had brilliant and large rods of coral as though they were regions (उद्देश) of the milky ocean. The umbrellas were white like milk. Coral is found in the sea शेष खण्डै that had large (रक्षीत) rubies sparkling on them, as though they were the board like (तै ब्रौड) hoods of शेष. It was supposed that serpents had red gems in their hoods. शेष has a 1000 hoods and is as white as the umbrellas श्वेत सेवितै that were resorted to by swanlike kings, as though they were the islands of the heavenly Gan_

Swans (राजहंस) resort to the celestial Ganges. अभि...तपन् overpowering the season of summer, laughing at the splendour (or heat) of the sun, and drinking up the light of the sun. The umbrellas did not allow the heat to be felt. चन्द्र...जनयद्भिः in the shade of the umbrellas people felt as cool as in moonlight. There is an apparent विरोध viz. how can जीवलोक be turned into चन्द्रलोक? कुमुद...कुर्वद्भिः the (white) umbrellas made the season full of white lotuses. The umbrellas look like कुमुदस. There is विरोध in saying that umbrellas turned the season (it was ग्रीष्म then) into कुमुदमयकाल (i. e. the season of शरद). There is another विरोध. काल means 'dark.' What is कुमुदमय (and so white) cannot be dark. There is विरोध between ज्योत्स्ना and वासर, फेन and sky (there can be no foam in the sky). अकाल...सूत्रद्भिः—the white umbrellas in the day looked like moonlight. कौमुदी means 'the full-moon day in आश्विन.' It was ग्रीष्म then and so the poet uses the word अकाल. उप...श्रियम् laughing at the glory of Indra. शतक्रतोः रथं शातक्रतवी. खण्डः-म् Mass. श्वेतायमानैः resembling conch-shell. The reading श्वेतद्वी. पायमानम् is better than श्वेतायमानम्. The royal gate seemed on account of the numerous white umbrellas to be like श्वेतद्वीप (where everything is white). For a description of it see शान्तिपर्व chap. 336. 'क्षीरोदधेर्योत्तरतो हि द्वीपः श्वेतः स नाम्ना प्रथितो विशालः ॥ 8...श्वेताः पुमांसो नतसर्वपापाः' 10. The next clause is क्षण...दौलायमानम् (l. 17). क्षण...भुवनम् that (chowries) as though seemed to steal away the world, the eight regions of which were seen for a moment and then lost to view. क्षणदृष्टनष्टानि (क्षणदृष्टानि पश्चाद्विनाशानि) अष्टदिङ्मुखानि यस्य. The idea is:—thousands of chowries were waved to and fro. So the people could see the regions beyond where they were standing between one waving of the chowries and another. That interval being very short, the author says that the worlds disappeared from view after being seen for a moment. आश्लेष...कारयद्भिः—the idea is:—when the chowries were uplifted (उत्क्षेप) they shaded the sun from view and so caused darkness (i. e. the day went away); when the were lowered down (अक्षेप), the sun again came into view (i. e. the day came). The poet fancies that the day was as if placed on a swing by the chowries and was made to come near and then go away as a person sitting on a swing does. Mark the two accusatives दिनं and गतानि. दिनं गतानि करोति (primitive sense of कृ); दिनेन दिनं वा गतानि कारयन्ति चागराणि (causal). 'दृक्को-

रन्त्यतरस्याम्' पा 1 4 53 (the subject of हृ and कृ in the primitive sense is put in the instrumental or accusative in the causal) उत्सारयद्भि has been omitted by oversight after कारयद्भि उत्सा स्थितिम् that as though drove away the rule of Kali rendered dark (काली) by the stain of the contact of bad kings Kaliyuga had set in long before हर्ष began to rule Bad kings ruled in Kali. Everything that is evil and sinful is represented as dark. Kali's rule must be dark with the misdeeds of bad kings. The white चामरस as though removed this darkness कालेय is derived from कलि with the affix ट् विकचै विशदै (bright) काशवनै पाण्डुरा दिश यस्मिन् (adj of समयम्) विकच पादयद्भि — The white काश flowers are seen in शरद्. The white chowries resemble कारस and so are fancied as bringing about autumn विस मावयद्भि —chowries are white like lotus fibres and are waved in the air. So the poet fancies that chowries made the sky विसमय शशिकरवत् शुचीना (pure, bright) हस शङ्खे that (राजद्वार) seemed like a flock of Hamsas with the conchshells in the ears of elephants. Both हस and शङ्ख are white. Rings of conchshell were suspended from the ears of elephants for ornamentation or as auspicious. This explanation of करिकर्णशङ्ख will do in 'अत स्फुरता मत्तमदनकरिकणशङ्खायमानेन प्रतिमेदुना' (text p 17 ll 16 17). See below अनवरतमवतसशङ्खे &c (text p 29 l 30) कल्प काशि —the बदलिकास (banners, plantain trees) were so many that there seemed to be a forest of कल्पवृक्ष मानिक्य पत्रै —the umbrellas of peacock's feathers looked like a forest of ruby trees (on account of the reddish tinge of the eyes) मन्दा क्षौमै —the white and flowing silken dresses looked like the stream of the Ganges and the white linen dresses like the milky ocean वद् यूक्षै —emeralds are green like plantain trees जय त्रै that seemed to create as though a second day by the (rosy) morning hues of rubies. It was afternoon when बाण saw the राजद्वार. The red light shed by the rubies there was like बालातप and hence there seemed to be morning in the afternoon जन्यमान अन्यदिवस यस्मिन् उत्पद्यमान अवर अम्बर (आकाश) यस्मिन् उत्पद्य पटलै —Sapphires are blue like the sky आरम्यमाणा अपूर्वा निशा यस्मिन्. The dark महानील stones produced the appearance of night in the day, hence the author uses the word अपूर्व स्वन्दमान अनेककालिदीमद्वय यस्मिन्. The Jumna is dark like गरुडमणि. See गरुडपक्ष above (text p 27, l 7) अद्ग रश्मिभि with the rays of topaz it seemed to be full of charcoal.

The blue topaz would look like charcoal. If it was reddish, then it would look like a live piece of coal or like Mars (अह्वारक). The next sentence is कैश्चि...शुभमहासामन्तेः समन्तादासेव्यमानम् (I. 34). कैश्चि...विशद्भिः some did not get admission, hung down their heads (on that account) and seemed, under the guise (निमः) of the image of faces reflected in the nails of their feet, to enter their own bodies through shame. 'निमस्तु कथितो व्याजे पुलिङ्गः सदृशे त्रिषु' मेदिनी. As they hung down their faces, the latter were reflected in the bright toe-nails. The poet fancies that through shame they entered their own bodies in the shape of reflections. कैश्चि...पर्यद्भिः under the guise (व्याजः) of the pencil of the rays of the nails of their hands that were scattered about, some (kings) seemed to hand over chowries for service to the earth which they scratched with their fingers. To scratch the earth is inauspicious. The vanquished kings, being deeply engrossed in sad thoughts and having nothing to do, drew lines on the ground with their nails. The rays of the bright nails resemble chowries. The poet fancies that chowries were handed over to the earth (poetically represented as the queen of a king) that the latter might thereafter serve king Harshā with the chowrie. 'रिपानिर्माणमुर्व्या च्छदतृणलवनं पादयोश्चाप्यपूजा दन्तानामप्यशौचं वसनमलिनता रुक्षता मूर्धजानाम् । सन्ध्यायुग्मे च निद्रा विवसन- शयनं आसहास्यातिरेकः स्वाङ्गे वायं च पुंसां निधनमुपनयेत्केशवस्यापि लक्ष्मीम् ॥'. उरःस्थले दोलायमानः इन्द्रीलतरलप्रमाणदृष्टः येषाम्. तरल is the central gem in a necklace. 'तरलो हारमध्यगः' इत्यमरः. कैश्चि...पट्टैः—the rays of the blue sapphire resemble a sword blade. The poet fancies that the kings had suspended from their necks swords (instead of carrying them in their hands) in order to propitiate their lord (इष्टं). तरल (=चञ्चल) suggests that the swords flashed like sapphires. कैश्चि...श्मश्रुभित्तिव—the bees hovering round their faces are fancied to be the beard allowed to grow through grief at the loss of their kingdoms. One who is in mourning for the death of a relative does not shave himself. श्रेखरे (chaplet) उड्डीयमानं मधुपमण्डलं येषाम्. अभयेन पलायमानः मौलिः (crown of the head) येषाम्. The bees on the white chaplet are fancied to be their heads (with the dark hair growing on them) running away for fear of having to submit to the humiliation of bowing at Harsha's feet. अविविधमानं (इषात्) अन्यत् दारणं येषाम् that have no protector other than इष्टं. Another sense is (अविविधमानं अन्यसात् दारणं रक्षणं येषाम्) 'who are not protected by any one else';

this latter sense we have to construe समानितैरिव—they were as though honoured because they did not require another to protect them 'शरण रक्षणे गेहे बधरक्षकयोरपि' हेमचन्द्र अन्तरान्तरा from time to time निष्पतताम् coming out अन्तर, पृच्छद्भि that ceaselessly (अश्रान्त) asked again and again the servants that accompanied inner doorkeepers after whose track ran thousands of suppliants अथ भविष्यति will it be to-day ? भुक्त आस्थान यस्मिन् भुक्ता कस्याम् will the emperor grant an interview after sitting in the audience hall ? Will he come out into the outer court ? भुक्त आस्थान यथा स्वात्तथा or भुक्त आस्थान यस्मिन् We may take 'अथ स्थान' as one sentence and translate 'will there be an audience hall (i. e. will he hold his court) after taking his dinner ? If we read भुक्त्वास्थाने, the meaning is 'will he, after taking his dinner, grant an interview in the audience hall ? The king was to enter the hall of justice after taking his dinner 'भुक्तवान् विहरेद्येव स्त्रीभिरन्त - पुरे सह । विदित्य तु यथाकालं पुन कार्याणि चिन्तयेत् ॥ मनु० VII 221 आसे व्यमानम्—qualifies राजद्वारम् Connect महीपाले with अध्यास्यमानम् (occupied) प्रति कालम् that waited for the time when the emperor would be seen एका विष्टे sitting in a spot by themselves जैनै आर्हते—we must understand the Bauddhas by जैनै as आर्हते follows जिन and अर्हत् are epithets that are applied to the founders of both Jainism and Buddhism by their followers But in the usage of Brahmanical writers आर्हत stands for the system of महावीर (as in आर्हतदर्शन in the सर्वदर्शनसंग्रह) So जैनै is equal to बौद्धे Compare 'न जिनस्यैवार्थवादशून्यानि दर्शनानि' below (text p 35 ll 25 26) पाशुपतै—The पाशुपतस are a sect of माहेश्वर For a brief statement and refutation of the पाशुपत system see शारीरकभाष्य on वेदान्तसूत्र II 2 37 ff According to them शिव is called पशुपति (the lord of पशुस i. e. the जीवस) and is only the निमित्तकारण of the world पाराशरिभि—for the meaning see above p 90 वर्णिभि—वाणन् means 'ब्रह्मचारिन्' (from वर्ण + इन्) 'वर्णिनो ब्रह्मचारिण'-according to 'वर्णाद्ब्रह्मचारिणि' पा 5 2 134 For a longer list of the followers of various sects see हर्ष० 8th उ० 5th para सवदेशेषु जम येषाम् सर्व दूतमण्डलै we know that ambassadors used to be sent to Indian courts by kings of Persia Greece Rome &c In the frescoes in the caves of Ajanta there is a representation of a Persian embassy सव पतीनाम्—there were so many people of various tribes and nations that it seemed as though it was the place where the primeval sages created beings of various kinds For प्रजापतिस, see above p 18 It was these ten

प्रजापतिः that created everything. *Vide* मनु I. 36-41. लोक...रचितं made by gathering together the essence of the three worlds. अकथनीयः समृद्धिसम्भारः यस्य. The महाभारत is the biggest work in the Sanskrit language and yet a work of that vast extent would have fallen far short of adequately describing the glory of Harsha's gate. कृत...वेदम् the position of which was effected by a thousand कृतयुगः. Various meanings are possible. The royal gate was so gorgeous that it would seem to an observer to have been the work of long ages. Or the royal gate conveyed an atmosphere of so much purity and righteousness that as though a thousand कृतयुगः had combined to form it. For कृतयुगः as an era of unmixed virtue, *vide* p. 45. स्वर्गाणां अर्बुदैः. अर्बुद is equal to 10 कोटिः. 'लक्षं च नियुतं चैव कोटिरर्बुदमेव च । वृन्दः खर्वो निखर्वश्च शङ्खपद्मी च सागरः । अन्त्यं मध्यं परार्धं च दशदृष्ट्या यथाक्रमम् ॥' विहितं रामणीयकं यस्य. राज...ग्रहं that was surrounded or resorted to (*lit.* accepted) by crores of royal glories.

P. 28 ll. 8-13 अभव...प्राविशत्. जातः विसयः यसिन्. इयत् प्रमाणं यस्य (*adj.* of जातं) of this (vast) extent. प्रजासृजं of those (प्रजापतिः) that created beings. महा...क्षयः how is it that the great elements were not exhausted (in creating these numerous beings)? महामूतः are the five gross elements *viz.* पृथिवी, अप्, तेजः, वायु and आकाश, from which the bodies of all beings are created. परिच्छेदः limit. The idea is that in creating so many beings, the furthest limit of the number of atoms must have been reached and exhausted. विच्छेदः is a better reading, but is probably an emendation. परमाणूनां परिच्छेदः is more in accordance with the style of Bāṇa who cares for अनुप्रास more than for anything else. ध्युपरमः cessation, end. आकृ...प्तिः the exhaustion of all forms. पुण्यभागी (refers to बाण)—because he was soon to be ushered into the presence of the glorious हर्ष. तम्=बाणम्. अप्रतिहतः without being obstructed.

P. 28 ll. 14-30 अथ स...भ्यन्तरम्. The first sentence is अथ स मुहूर्तादिव...पुरुषेणानुगम्यमानः निर्गल्य अबोचत्. सः=मेखलकः. The instrumentals from प्रांशुना qualify पुरुषेण. कर्णिकारवत् गौरेण. वीधकेन (विमलेन) कञ्चुकेन छत्रं वपुः यस्य. समु...लक्षेण whose waist (अवलम्बं) was small, being bound by a belt (शस्तं) that was studded (बन्धुर) with ornaments of flashing rubies. पदकं metal plate studded with stones. पदकवन्धेन बन्धुरं शस्तं तस्य बन्धेन कृशं अवलम्बं यस्य. In the lexicons the meaning assigned to शस्त is 'finger-guard'

‘अनुलित्र शस्तक च तथा चाहुषरक्षरम्’. But that meaning will not do here. If we read वस्तदन्ध, the meaning is ‘by a strap of goat skin.’
 ०शिलावत् विशाल वक्ष यस्य हरस्य (शिवस्य) वृष तस्य कुबुद (hump) तस्य कूणे (राशि) तद्वत् विकट (formidable) असतट. He was fair and formidable like हरवृष. उरसा विभ्रता wearing on his chest a necklace as though it (दार) were a rope to restrain the tribe of deer in the form of restless organs of sense हृषीक = इन्द्रियम् इति समानेन—the jewelled rings in his ear are fancied to be the sun and the moon brought there to inquire of them whether there existed any one in their families equal to हर्ष वह विरणै for whom room was as though made by the rays of the sun out of regard for his (पुरुष) position, the rays being eclipsed (lit pulled away) by the flowing (वहत्) stream (वेणिवा) of the beauty of his face विसर = समूह. When there is a crowd and a way has to be made for a great man, people have to be dragged out (आक्षिप्यमाण). The bright lustre of his face surpassed the sun’s rays प्रसादेन लम्बया obtained through the favour of his master (with ०मालिक्या), serene (with ०दृष्ट्या) लम्ब प्रसाद (serenity) यया सा लम्बप्रसादा or प्रसादलम्बा, according to ‘बाहितादयादिपु’ पा 2 2 37 (आहिताग्निः । अग्न्याहितः) आहिताग्निः is an आकृतिगण (illustrative list only and not exhaustive) मुण्डमालिका a chaplet नेष्टु हता bearing on his bent head a white turban as if it (turban) were courtesy itself, though he occupied a position that was the centre (अधिष्ठान) of sternness. As the chief of all doorkeepers his position required him to be stern in keeping discipline, yet he was courteous and had bent his head when approaching Bana. C and T translate ‘lifting his white turban as a token of respect. This is quite wrong. No one in India would lift his turban as a token of respect. The learned authors are misled by western notions वामेन goes with ०हयेन and ०त्सर with कृपाणम्, which latter is the object of कलयता स्थूलमुक्ताफलानां छुरणेन (inlaying) दन्तुर (uneven, jagged) त्सर (handle) यस्य कलयता (goes with पुरुषेण) holding ‘त्सर खड्गादिमुष्टौ स्यात्’ इत्यमर इतरे धारयता holding in the other (१० right) hand a polished (उमृष्टा) golden staff, as though it (staff) were a streak of lightning without its unsteadiness. अपनीता तरलता यस्या. For शतकौम्म see above p 54 ताडिती is from तन्ति अप रलता (with वेत्रयष्टिम्) also means ‘that prevents wanton actions’ (of the crowd at the door) अपनीता तरलता यया अनन्तर = मुख्य चक्षुष्य = प्रिय. See above p 75 द्वारे नियुक्त

दीवारिकः. सम...वेशी let your honour (Bāṇa) who is intent on welfare treat him with befitting behaviour. प्रतिपत्तिः respectful behaviour, course of conduct. कल्याणे अभिनिवेशः अस्मिन्. The word means the same thing as कल्याणिन्. Compare 'आलोकयतु तावत्कल्याणाभिनिवेशी लक्ष्मीमेव प्रथमान्' का० p. 104 of P; 'स्तत्रायेण कल्याणाभिनिवेशिनः श्रुतिविषयमापतितमेव' का० p. 136 (P). आगच्छत—the plural shows the respect he paid to बाण. एव...ग्राह्यं worthy to be thus favoured.

P. 28 l. 31—P. 29 l. 25. अथ...इति. The first sentence is अथ...तुरङ्गैः आरचितां मन्दुरां विलोकयन् (l. 14)...अव्यक्तं इमधिष्ण्यागारमप-
श्यत् (l. 19). वनायुजैः born in the country of वनायु. The words in the instrumental from वनायुजैः qualify तुरङ्गैः below (l. 14). From वनायुजैः to पारसीकैः we have the breeds of horses from various countries. हलायुष and विश्व give वनायुज and पारसीक as synonyms. But that will not do here as पारसीक follows. आरट्ट—
'पञ्च नद्यो वहन्त्येता यत्र निःसृत्य पर्वतात् । आरट्टा नाम वाहीका न तेष्वार्यो द्रयद्वं
वसेत् ॥'. The country of कम्बोज was beyond the Hindookush moun-
tains (probably eastern Persia) and was known in very ancient times. It produced one of the best breeds of horses. See रघु० IV. 69-70. यास्क refers to the country 'श्वर्तिर्गतिर्तर्मा कम्बोजेध्वेव भाष्यते
विकारमस्यायेषु भाष्यन्ते श्व इति' निरुक्त. See पाणिनि IV. 1. 75. पारसीक is Persia. From शौणैः, we have horses of various colours. ति...यैः
dappled like partridges. In this para, the author shows his familiarity with शालिहोत्र, the science of horses. पञ्चमद्रः—horse
having on the head and four hoofs five auspicious marks. Accord-
ing to सं०, it is a horse whose face together with the head and four hoofs is white. 'सिताश्च यस्य वाजिनः शफाः समस्तकं मुखं स पञ्चमद्र-
नामको नृपस्य राज्यसौख्यदः ।' 'पञ्चमद्रस्तु हृष्टमुखपार्श्वेषु पुष्पितः' हेमचन्द्र. On
महिकाक्षैः, सं० says "शुक्लपर्यन्ते अस्तितारके नयने येषां ते महिकाक्षाः ।
उक्तं च 'पृथुलिग्धाः समा चैव महिकाकुसुमप्रभा । राजी यस्य तु पर्यन्ते
परिक्षिप्ये तु लोचने । स हयो महिकाक्षस्तु दृष्टिपर्यन्ततारकः ॥' इति." They
are horses on the corners of whose eyes there are spots of white hair. कृत्तिकापिञ्जरैः—सं० 'तारकाकदम्बककल्पानेकविन्दुक-
रमापितत्वचः'—horses the coat of which is marked with numerous starlike spots. कृत्तिका is a cluster of six stars.
आयतं (long) निर्मासं मुखं येषाम्. अनुत्कटः (हृत्तः) कर्णकोशः येषाम्.
सुवृत्तः (well rounded) शृङ्गः (soft or delicate) सुघटितः (well
proportioned) घण्टिकावन्धः येषाम्. घण्टिकावन्ध—that part of the neck
where bells are tied. The com. says "शिरसो ग्रीवायाश्च यन्मर्ध्वं स
घण्टिकावन्धः यो निगाल इत्युच्यते । तस्य सुवृत्तादि शस्यते । यदाह 'ग्रीवाशिरोन्तर-

स्थितो दीर्घवृत्तः समाहितः । नोदतो नार्धितो नातिदुर्नाहोऽतिविधानतः । मुदिग्धोनुप-
दिग्धश्च निगालो गदित शुभः ॥' इति". यूपानुपूर्व्या वक्ता आयता उदग्रा ग्रीवा येषाम्
with curved, long and up-turned necks resembling a sacrificial
post in their contour. आनुपूर्वी order, regular succession of parts:
पूर्वानुक्रमेण अनुपूर्वं तस्य भावः आनुपूर्वी or अपूर्वम् उपचयेन श्रयन्त स्वन्धस-
न्धयः येषाम् whose shoulder joints were stout (swelling) on
account of the accumulation (of flesh) निर्भुज (projecting,
convex) उरः सल येषाम्. The com says 'स्थूलासि महदच्छिद्रं पृथुलं दध-
निबलिः । उरः ईदृक्प्रशसन्ति स्थूलक्रोडं महत्तरम् ॥' अस्थूला. (not thick)
slender प्रगुणा. (straight) प्रसृता (legs) येषाम् लोहपीठवत् कठिन
सुरमण्डल येषाम् अति धारयद्भिः that had bellies round and as
though without entrails through fear of their being broken
through great speed अनिर्मिताणि अन्नाणि येषु अन्नाणि suggests the
idea of interstices or ups and downs What is वृत्त (well
rounded) cannot have ups and downs उच्यन्त्या (large) द्रोण्या
विमज्जमाना पृथुजघन येषाम् whose broad flanks were divided
by a large depression द्रोणी is a feature of beauty in a
horse It is a depression on the chest, back and flanks
of a horse The com quotes 'पृष्ठोरः कटिपार्श्वस्य मासोत्कर्षणनिर्मिता ।
द्रोणिकेति प्रशसन्ति शोभा वाजिनि पञ्चमी ॥'. जगती पहलैः whose leaf
like tails rolled on the ground (जगती) C and T translate
'with the hairs like new shoots swaying about in the wind'
वध यज्ञिते that were restrained with difficulty by the numerous
firm ropes fixed (in the earth) on both sides The ropes held
their necks If we read भूमिपाशः, then the meaning is 'ropes
in the ground firmly fixed &c We then expect the order
to be भूमिनिर्वात &c आय माजैः although already long enough,
they (horses) seemed to be longer still as one of their hinder
legs was stretched because it was tied with a rope पाशबन्धः is
Marathi पायबन्द बहुगुणेन सूत्रेण ग्रथितः ग्रीवागण्डकः येषाम् the neck
ornament of which was suspended with a cord of many strings
आमीलिते (closed) लोचने येषाम् दूर्वा चालयद्भिः that kept moving
their limbs that were itching, the skin of which twitched,
that were held between the teeth and then let go, that were
spotted with bits of foam darkened by Durva juice दशनैः
आदौ गृहीता पश्चात् मुक्ताः . परस्परिता पुनः पुनः ईषत्त्वम्पिता त्वम् येषाम्
When their limbs had itch, the skin twitched and they held
the itching skin between their teeth to ease the itching sensation
Thus caused the foam and the juice of the Durvas they were
grazing upon to stick to their bodies 'प्रतीकोऽवयवेऽपि स्वात्' मेदिनी.

Cand T take the word as meaning 'mouths'. But we cannot then construe ०मुक्तान् with प्रतीकान्, as mouths cannot be bitten by teeth. सालसं वलितः बालधिः (पुच्छं) यैः that lazily moved their tails. बाला भीयन्ते अस्मिन् इति बालधिः (बालधिः also). एक...घनाधैः half of whose flanks was drooping (नस्त) and relaxed as they rested on one hoof. निद्र...यद्भिः that seemed to ponder when they slept. स्खलित...यमानैः that emitted low rumbling neighing when they stumbled. ताडिता खुरधरणी तस्याः रणितेन मुखरं शिखरं येषां ते ०शिखराः खुराः तैः लिखितं क्षमातलं यैः. खुरधरणी is a wooden foot-rest. The object may be to allow the urine to pass through a hole in the foot-rest into a gutter underneath over which the plank is placed. प्रकीर्यमाणाः यवसग्रासाः तेषु रसः (liking) तेन or तस्यात् मत्सरः तेन उद्भूतः क्षोभः येषाम्. When fodder was scattered before other horses, they became enraged and jealous. प्रकुपिताः चण्डाः चण्डालाः (अश्वपालाः) तेषां हुद्कारैः (threatening words) कातरतराः तरलाः तारकाः (pupils) येषाम्. कुकुम...लक्ष्यमाणैः As their bodies were yellowish red because saffron was rubbed over them, they seemed to have always near them the lustration-fires. Both कुकुम and fire are red. For नीराजन, see above p. 34. उपरिविततं वितानं (canopy) येषाम्. पुरः पूजितं अभिमतदेवतं येषाम्. The अभिमत-देवत according to the com. is गोविन्द. आरचितां filled. मन्दुरा stable. 'वाजिशाला तु मन्दुरा' इत्यमरः. इस्तवामेन to the left of his hand. अत्युच्च...कुर्वाणम्—this and the following clauses qualify ०गारम्. अत्युच्चं—which, on account of its great height, as though left the sky no room. The elephant stable was very high and crowded the whole sky. कदली plantain tree; banner. परिवृताः पर्यन्ताः यस्य the outskirts of which were surrounded. सर्व...पूर्यमाणम् that was filled on all sides with streams (स्रुति) of ichor full of bees, as though with rivers. अन्ना...न्द्रियं that filled the nostrils with the odour, as though of blooming Bakula trees, spreading in all directions. The odour of the ichor of the best elephants was said to be like that of Bakula. Separate विकसताम् + आमोदेन. The com. says "तदुक्तम् । 'मालतीमुक्तपुत्रायबकुलोपमसीरमम् । दानं पि(मि?)ष्टाम्बुसदृशं मुञ्चच्छेत्तुं तु शीतलम् ॥' दूरादव्यक्तम् not quite distinct owing to distance. इम...गारम् a stable where elephants were housed. 'धिष्ण्यं स्थाने गृहे' इत्यमरः. अत्र...करोति—the elephant—stable looked from a distance like a palace. So वाण asked this question. औपवाहः—'राजवाहस्तवीपवाहः सजाहः समरोचितः' क्षीरस्वामी—a king's elephant meant for riding only (and not for fighting). जात्यन्तरितः आत्मा his

separated from him by another species. The king's soul was in a human body, while in दर्पशात it was in an elephantine body. दर्पशात—literally means 'one who destroys the pride' (of other elephants). दर्पशातयति इति C and T strangely enough explain it as *ke'en* (or perhaps attenuated and lacking) in pride. श्रूयते—I have only heard, but never seen. यद्येन्द्रमेव. If it be so (i.e. if दर्पशात is housed here) and if there be no objection (in seeing it) then I shall first of all see the great elephant. अतिपरवान् overcome.

P 29 l 26—P 31 l 22 गत्वा च पश्यत्. The principal sentence is गत्वा च दूरादेव दर्पशातमपश्यत् गम्भीर गर्जितै—by the deep sounds issuing from his throat. गम्भीर low, sweet गम्भीर हलम्—the idea is—The big elephant trumpeted in deep grunts (as is usual with these animals) that sound resembled the rumbling of a cloud. So the चातक and the peacock welcomed the sound (thinking that a cloud was near) with vociferous notes. A चातक was supposed not to be able to drink the water flowing on the earth, it had to rest content with a few drops from the cloud falling direct into its mouth. Hence the word वियति with चातककदम्बकै and भुवि with peacocks (नीलकण्ठ). Compare 'नातका इव तृष्णावन्तो न शक्यते ग्रही तुमकुलीना' हर्ष० 4th उ०. See for peacocks dancing when it thunders p 63. क्रियमाणं बलं बोलाहलं यस्य. This and the following words in the accusative singular qualify दर्पशात below. विरुचानि कदम्बानि सवदति (resembling) इति ऋषादी मद् सुरा इव तस्या सौरभेण भरितं भुवनं येन वायं बालम् that seemed as though he were the premature season of clouds wearing an embodied form. Both the elephant and clouds are dark. In the season of clouds (rains) one sees चातकसः peacocks dancing and the कदम्ब tree putting forth buds. Therefore the elephant (whose color resembled the odor of *Kadamba* buds) is fancied to be the season of clouds incarnate. It was then the middle of ग्रीष्म and not वर्षा. So the word अग्राह is put in अविरलं तत्सन्तर्प्य (about to leave) the fourth stage of life that had reached its perfection by his skin being marked with spots brown like thick drops of honey as though it were a lake. अम्यवगाढम् full developed (with दशान्), deep (with सरसीन्) अविरलपुबिन्दुवत् पिङ्गलानि पद्मजालकानि सजातानि अस्या इति ०जालनिगन् (with दशान्). Vide notes on तारमित्र p. 42. पद्मजालकम्—marks of reddish spots on the elephant's skin. 'पद्मकं बिन्दुमालकम्' इत्यमरः (पद्मनिष्ठिनि

रक्तवात्पद्मकम् तारुण्ये हि हस्तिनां देहे रक्तविन्दवः स्युः । क्षीर०). 'चतुर्थ्यामवगाढायां
 लेखाविन्दुभिराचितः' सं०. ०विन्दुभिः पिङ्गलानि पद्मानि (कमलानि) तैः जालकि-
 ताम् (with सरसीम्). There is brown honey in lotuses. सरसीम्—
 'दक्षिणापथे हि मंहान्ति सरांसि सरस्य इत्युच्यन्ते' महाभाष्य (Kielhorn Vol I.
 p. 73.). 'चतुर्थीदशा' means 'the age between 30 and 40'; compare
 कौटिल्य's अर्धशतम् 'That which is seven अरत्तिस in height, nine
 in length, ten in circumference and is 40 years old is the
 best' (translation p. 207). आमन्दः कर्णताल एव दुन्दुभिध्वनिः येषु (*adj.*
 of शंखैः). अन...गायन्तम् that chanted (the tune suited to) the
 beginning of his auspicious entrance into the fifth stage with
 the conch-shell ornaments on his ears that were blended
 with the low drum-like rumbling of the flapping of his ears.
 For शङ्ख on elephant's ears, see above text p. 27 l. 18. At
 an auspicious ceremony such as the first entrance in a new
 house, there is the music of drums (दुन्दुभि) and conches may be
 blown. पञ्चमी stands for पञ्चमीदशा. अविरतचलने चित्रा (charming)
 त्रिपदी एव ललितं (fine) लास्यं (dancing) तस्य लयैः (harmony).
 त्रिपदी standing on three legs, while one is lifted up. This is
 a characteristic action with the elephant. 'गानगेययोरन्यूनाधिक्ये
 शिष्टता लयो द्रुतादिः वाचादीनामन्योन्यं समत्वमिति यावत्' क्षीरस्वामी. The
 elephant moved incessantly and he rested his body on three
 legs. So he seemed to be engaged in dancing and there
 was a certain rhythmical method in his movements. दोलयमानः
 दीर्घदेहस्य आभोगः (expanse) यस्य सः ०भोगः तस्य भावः ०भोगता तया.
 मेदिनी...यमानम्—the idea is:—by his incessantly standing on three
 legs, he seemed to be lessening his weight on the earth for
 fear of (otherwise) breaking it (विद्वलन). His incessant move-
 ments to and fro looked like rubbing the itching body against
 the quarters. Buffaloes and elephants may rub their bodies
 against walls. लघयन्तम् *pr. p.* of लघयति denominative verb from
 लघु. आहवः fight. उदस्तहस्ततया because he throw up his trunk (into
 space). उदस्त *past p. p.* of अस् to throw with उद्. There are eight
 guardian elephants of the eight quarters. 'दिशवतः पुण्डरीको वामनः
 कुमुदोऽन्ननः । पुष्पदन्तः सार्वभौमः सुप्रतीकश्च दिग्गजाः ॥' इत्यमरः. हे with आ
 in the sense of 'to challenge to a fight' takes the आत्मनेपद only.
 'स्पर्धायामाहः' पा. 1. 3. 31. (कृष्णधाणूमाहवते). करपत्रम् saw (Marathi
 करवत्); saw-like trunk (करः पत्रमिव). रथूलाः निशिताः दन्ताः यस्य.
 A saw has teeth and cleaves pillars (स्तम्भः). रथूलौ निशितौ दन्तौ
 यसिन् (with trunk). He moved his trunk armed with sharp
 tusks and seemed to cleave the world (ब्रह्मस्तम्भः). See above

p 102 for ब्रह्मस्तम्भ अमा मानम् he seemed to desire to go out as though the world could not contain him His incessant movements and large body give rise to this conceit The next clause is सवत नन्दम्, the chief portion of which is सवत लेशिकै आधोरणै च आधीय नन्दम्—to whom delight was caused by riders (लेशिक) and keepers (आधोरण) who treated him with remedies (उपचार) appropriate to summer आधीयमान 'समयसमुपचितोपचारै आनन्दयस्मिन् 'आधोरणा हस्तिपका' इत्यमर सरस वनैरिव by riders who tossed (over the elephants) creepers full of juice and sprouts and who seemed as though they were forests gathered together through long familiarity In forests also there are dancing creepers full of juice &c The elephant roamed in forests which as though came there in crowds (उपचित) to alleviate his torment If we read घनै, the words चिर चितै cannot be well explained clouds also cause creepers to dance when they pour water over them विक्षिप्त धोरणै keepers that threw water mixed with juicy moss and bundles (विसर) of lotus stalks (on them) looked like lakes In lakes also there are waters, moss and lotus stalks The chief words in the next clause are अपि च अतिस्ववीयसा 'दण्डेन भगलयन्तमिव सबल ककुभां चक्रवालम्'-and who seemed to chain the circle of the quarters by his very stout, bolt-like trunk स्ववीयस् comparative of स्थूल प्रति क्षिप्त (adj of 'दण्डेन') that was tossed aloft as though he smelt (but took the wind) the ichor of some rival elephants प्रतिगजदानपवनस्य आदानेन दूरक्षिप्त तेन अनेक दरेण which was way with small lines of wrinkles (वलि) round it as though with marks (lines) to reckon his victories in many battles Ignorant persons reckon by drawing lines on the earth or wall &c The wrinkles on the trunk are fancied to be such lines Compare 'बहुयोजन गमनगणनसख्याक्षरावलीभिरिव' &c (text p 27 l 1) कुलशैला समुद्रा द्वीपा काननानि च तै सह (बहुव्रीहि)—adj of चक्रवालम् For the कुलपर्वत see above p 76 for the seven seas p 32 and the seven continents p 3 एक and अपर qualify दन्तकाण्डम् करा पहवमिव—When a plant is watered it puts forth पहव The leaves of the कदली held in the trunk seemed to be the पहव of his tusk, the tusk being watered by the juice oozing from the कदली stem करान्तरे अर्चिनेन उद्रतानि पलाशानि यस्य मुक्ता पहवा येन It is not correct to understand मुक्तपहव as 'a shooting twig of pearls' In that case मुक्तपहव cannot be properly dissolved and the उग्रथा is not properly worked out अपर दन्तकाण्ड—From the other tusk

hung down lotus fibres, which resembled रोमाञ्च due to his great zest for fighting. 'विसर्पन्त्या...कान्त्या'—these words are to be connected with वमन्तं, अर्पयन्तं, ०हसन्तं and कल्पयन्तम्. सर...वमन्तम्—His tusks were very white. कुमुद also are white. When the brilliance of the tusks spread all round, the poet fancies that he vomitted the कुमुद bed that he had eaten when he sported in the lakes. On the use of वान्त in poetry, *vide* p. 50. निज...पयन्तम्—the brilliance of tusks spreading in the world is fancied to be his fame (which is white) spreading in all directions. कु...हसन्तम्—he seemed to laugh at lions that were naughty (दुर्ललित) because they had broken down some wretched worms of elephants. हास is white. कल्प...कल्पयन्तम् he seemed to make for himself a silken veil manufactured from the heavenly tree. The brilliance of his tusks spreading round his face looked like a fine white silken veil. हस्त...लक्ष्यमाणेन which (palate) was seen when he gracefully lifted up his trunk. रक्ता...वर्षन्तम् when he showed his red palate, he seemed to vomit the red lotuses he had devoured. His तालु was red like रक्ताशुक and fresh किसलय. A red तालु showed an excellent elephant and so did a brown (विह्वल) eye. Compare बृहत्संहिता 'ताम्रोष्ठ-तालुवदनाः' 67. 6. चूत...विसृजन्तम्—the plain idea is that the ichor flowing from his cheeks (करटः) was as fragrant as चूत, पारिजातक &c. 'काकेभगण्डौ करटौ' इत्यमरः. बहर्निशं...पतीनाम् that seemed to bestow on the elephants all the forests by दानपट्टक, on which he gracefully placed his trunk, that were rubbed with a half-cut sugarcane reed, and that resounded with a swarm of bees. विभ्रमेण (लीलया) कृता हस्तस्य शुण्डायाः स्थितिः शेषः. अर्धखण्डितं पुण्ड्रेषुकाण्डं तेन कण्डूयनं तस्मिन् लिखितैः. पुण्ड्र is a kind of very sweet red sugarcane. करिपतीनाम्—the genitive is used in the sense of the dative. दानपट्टकैः is used in two senses; (1) streams of ichor; (2) royal grants declaring a gift. All the clauses have an application to royal grants. विभ्रम...स्थितिभिः on which (royal copperplates or other edicts) the hand (royal signature) is gracefully (or hastily) made. Mark the use of the word हस्त in inscriptions as in 'स्वहस्तो मम &c'. Intro. p. XXIX footnote. लिखितैः suggests that royal orders are written with a pen (लेखनी) of reed (resembling शुककाण्ड). वाचालितैः—royal grants are loudly read by the donees (who resemble bees that seek the दान). Take away the comma after क्रियमाणम्. शिशिरी० qualifies शिरः. अविरल...दधानम्—the idea is:—As the

heat was intense, his high head was cooled with a garland made of pieces of ice. His head on which the white pieces of ice were placed seemed to be covered with a पट्टबन्ध (fillet) studded with bright jewels. The jewels resemble stars, as do the pieces of ice. A पट्टबन्ध indicated authority. *Vide notes p 116 'बन्धुरे तूततानतम्' इत्यमर* 'सेव नक्षत्रमाला स्यात्सप्तविंशतिमीक्षिकै' इत्यमर. As there were no pearls, but only icy pieces, the author says विभ्रमन० &c आदौ स्मृतानि (covered, concealed) पश्चात् अपावृतानि (opened, laid bare) दिङ्मुखानि याम्या कर्णौ तालवृन्ते (fans) इव. As he flapped his large ears, he screened from view for sometime the worlds and then again allowed them to be seen. Compare for a similar conceit 'क्षणदृष्टनष्टादृष्टमुख' &c (text p 27 l 13) कर्ण क्षमीम् out of devotion to his master, he, as though fanned Royal glory resting on the couch of his tusks. A lady resting on a couch of ivory (in summer) may be fanned by a servant. The elephant is a symbol of हृक्ष्मी. Further the elephant helped the king to secure राजहृक्ष्मी. The flapping ears would fan his tusks. आ गतेन (1) that descended in a well proportioned shape from the backbone (with बालधिना), that was handed down through a long family in succession (with चामरेण). A chowrie was one of the signs of royalty (आधिपत्यचिह्न) and may be handed down from father to son. चलता waving (applies to both चामर and बालधि) वंश family, back-bone आयत long. On आयत-वंश०, स० remarks "आयतवंश, वक्रवंश, शरवंश, बालवंशश्चेति चत्वारो वंशा । तेषु बालवंश आयत एव शास्त्रकृतानभिप्रेत । तथा च 'यावत्पूरितपाशश्च वंशश्चापलता कृति । शुभो ज्यो गजेन्द्राणामायत कुरुते सुखम् ॥' इति तैरुक्तम् । आयतादशात्तत्क मेण गोपुच्छवदायत इति विग्रह । समानार्हो हि बालधि शोक करोति । यदुक्तम् 'वक्र स्थूल च ह्रस्व च पुच्छ कचविवर्जितम् । समानार्हं हि नागस्य भर्तुं शोककर स्मृतम् ॥' शीकर the spray from the elephant's trunk दिग्विजयपीता—he had drunk the waters of several rivers when he accompanied his master Harsha on the latter's दिग्विजय. अवधानदानेन निरपदीकृता (made motionless) सकलावयवा येषु (ady of बलनानां) अन्य बलनानाम् of the twistings of his body when he heard the sound of the drum borne by other elephants क्षण शोचन्तम्—the idea is—When he heard the sound of drums on other elephants, he attentively listened for a moment and then again became restless and trumpeted. A person, when insulted, heaves deep sighs. The author fancies that the elephant trumpeted because it wanted to convey that it was insulted by there being other elephants.

carrying drums and that it bewailed its own lot 'that it could not fight with those elephants. आरो...मुञ्चन्तम्—the elephant scratched the ground and dropped ichor (मद). The poet fancies that the elephant did these actions through shame at the humiliation of having to bear on his back the riders (आरोहाः). A person who feels ashamed scratches the ground and gives up pride (मद). अवशया (आदी) गृहीताः (पश्चात्) मुक्ताः कवलाः तैः कुपिताः आरोहाः तेषां आरटनस्य अनुरोधेन in obedience to the shouts of the riders &c. The riders shouted angrily when the elephant took up mouthfuls and then dropped them. मदस्य तन्द्रा (drowsiness) निमीलितः नेत्रत्रिभागः यथा स्वात्तथा. अनादरात् unwillingly. अवजग्धेभ्यः (eaten) तमालपत्रवेभ्यः स्रुतः द्यामलः रसः यसिन् (adj. of मुखेन). As the juice of तमाल leaves was dark, it resembled मद. मुखेनापि—it is from the temples that ichor flows. दल...पेण he seemed as though splitting with pride. It will be noticed that from these words up to सिञ्चन्तमिव सौभाग्येन, there are pairs of words, each of which begins with the same letter. So the reading दलन्तं is better than चलन्तम्. श्व...मदेन who breathed heavily as though through bravery (that finds no outlet), who swelled as though through pride. मूर्च्छन्तम् also means 'fainting.' मदेन through intoxication. द्यु...दानेन breaking through youth, flowing with ichor. He was so full of youthful energy that it, not being contained within him, as though split him up. वल्यन्तम् prancing. माद्य...त्साहेन he was as though intoxicated through arrogance and seemed to rise aloft through his energy. ताम्ब...सौभाग्येन he gasped on account of his own brilliance, he smeared (everything) with his grace, he sprinkled (the world) with his loveliness. Heat (तेजस) makes one languid (ताम्यत्). स्निग्धं smooth; affectionate. Smooth nails in elephants were highly thought of. "उक्तं च 'नखाः स्निग्धाः सिताः शस्ताः' इति" सं०. परुष rough; unkind. It will be noticed that the first words in each pair of clauses are contradictory as in स्निग्धं परुषं and गुरुं सच्छिष्यम्. -गुरुम् large; teacher. सच्छिष्यं विनये a good disciple in modesty or discipline. मृदु soft; affectionate. दृढं hard; firm (in friendship). ह्रस्वं...वन्धे short of neck. दरिद्रं slender; poverty-stricken. सत...दाने ceaselessly flowing with ichor; ceaselessly giving gifts. बलमद्र is बलराम, the elder brother of कृष्ण. मदलीलासु in pranks due to being in rut; pranks due to drink. मद्र is an elephant of the best type. Vide व्याकरण्य's अर्थशास्त्र II. chap. 31 for मद्र and मन्द्र elephants and बृहत्सं.

हिता 67 1 'मद्रो मन्द्रो मृगश्चेति विज्ञेया त्रिभिषा गजा' दलराम was notorious for drinking See विष्णुपु० V 25 कुल . तासु who was like a high born wife in his obedient nature आयत्तता obedience, docility जिन क्षमासु a Jina in patience जिन may stand for Buddha or Mahavira, the founder of Jainism, both of whom laid emphasis on क्षमा वह्नि मोक्षेषु he was a very shower of fire when he let loose his wrath ना पु (1) pulling out or lifting serpents, (2) in destroying elephants Garula is the implacable foe of serpents दर्पशात destroyed his rivals in battle कलहकुतूहलेषु in his eagerness for quarrels (or fights) नारद—*vide* p 18 नारद is represented as always proceeding from heaven to earth and *vice versa* with some mission or news and as fond of quarrels Note the Marathi expression 'कळीचा नारद' He is therefore styled कलिप्रिय शुष्का स्कन्देषु—In the rains one expects अशनिपात But a thunderbolt when there is no rain (no cloud) is unexpected So दर्पशात made sudden (and hence terrific) attacks (अवस्कन्द) बाहिनीक्षोभेषु (1) in agitating rivers, (2) in terrifying armies आश्यां विष यस्य स आशीविष सर्प दशनवर्मस्तु (1) in biting, (2) in using his tusks पाशं श्लिषु (1) in drawing (sinners) with the noose in his hand, (2) in drawing with his charming trunk The word पाश at the end of compounds conveys the idea of 'beauty' as in केशपाश प्रशस्त हस्त हस्तपाश The god Varuna, who in the Rigveda is represented as ruling over the moral laws of the world has a पाश as his weapon Compare 'उदुत्तम मुमुग्धि नो वि पाश मध्यम चृत । अवाधमानि जीवसे' ऋग्वेद I 25 21 यम वेष्टनेषु he is the net of Yama in entangling his enemies 'वागुरा मृगवधनी' इत्यमर यम is represented as drawing the soul of a dying man with his पाश Compare सावित्र्युपाख्यान (वनपर्व 297 17) 'तत सत्यवत कायात्पाशबद्ध वशहतम् । अङ्गुष्ठमान पुरुष निश्चक्षुष यमो बलात् ॥' कालम् (1) dark, (2) time परिणतितु (1) in butting with his tusks, (2) in maturity or old age Time makes one old or time brings to maturity one's actions The elephant was dark and butted with his tusks or the elephant meant death (destruction) when परिणत as he butted against anything परिणत when applied to an elephant has a technical sense 'तिर्यग्दन्तप्रहारस्तु गज परिणतो मत' इत्यायुष quoted by महिनाथ on शिशुपालवध 4 29 तीक्ष्णकर स्य तस्य ग्रहेषु in eclipsing the Sun, तीक्ष्ण करेण ग्रहण तेषु in seizing forcibly with his trunk लोहिताङ्ग the planet Mars (that is red in appearance) वक्रचारेषु (1) in crooked movements, (2) in retro-

grade motion. The movements of the earth and the other planets round the sun give rise at times to an apparent retrograde motion. This occurs very often in the case of Mars and therefore वक्र itself means 'Mars.' When Mars is retrograde, it is an evil sign. अलातचक्रं a firebrand. मण्डल...ज्ञानेषु (1) in the knowledge of moving in a circle; (2) in the false knowledge of a circle of fire. If a firebrand is quickly revolved round, it produces the appearance of a circle of fire. The elephant knew how to move in a circle. The com. sees here a reference to difficult combinations of letters in a verse that were indulged in by certain poets like भारवि and माघ and were called चित्रबन्ध such as गोमूत्रिका. 'गोमूत्रिकामण्डले त्रिविधा हि गतिः । तत्रालातचक्रमुत्सुकचक्रं भ्रमणं करोति'. मनो...क्रमस्य—The elephant was big like a hill and he was very heroic, the result being that the king succeeded in whatever he desired. A चिन्तामणि was a fabulous jewel supposed to yield whatever one desired. दन्त...मानस्य the elephant is now called a palace of pride or high-mindedness. A palace may have columns of ivory and pearls. The elephant had tusks resembling (in whiteness) pillars of pearl stones. दन्तानां मुक्ताशैलानां च स्तम्भाः यस्मिन् स ० स्तम्भः निवासप्रासादः; दन्ती मुक्ताशैलस्य स्तम्भी इव तयोः निवासप्रासादः. घण्टा...हरम् charming with bells, chowries and ornaments. Both the elephant and the celestial car are so adorned. इच्छा...स्वितायाः the heavenly car of nobility or high spirits moving at will. The elephant conveys his master where he wishes. मद...क्रोधस्य to irritability he is a shower-bath of scented water, dark with a cloud of ichor-stream. मदधारा एव दुर्दिनं (rainy day) तस्य अन्धकारः यस्मिन्. 'मेघच्छत्रेऽहि दुर्दिनम्' इत्यमरः. धारागृह is comparatively dark and has scented water. The ichor is dark and has odour. सकाञ्चना प्रतिमा (image) यस्मिन्. A big temple is स...प्रतिम (has a golden image). The elephant also was स...प्रतिम; he had a head marked with gold. प्रतिमा is the part of an elephant's head between the tusks. Compare 'विपुलेऽपि पृथुप्रतिमो दन्त इव गणाधिपस्य मुने' इयं 4th उच्छ्वास, 2nd verse. निकेतनम् a house, (here) temple. क्रीडापर्वत has प्रसवण (streams) and गण्डशैल (boulders). The elephant also had प्रसवण (the flow of ichor) from his hill-like cheeks. गण्डी शैली इव तौ च प्रसवणं (दानं) च तेः सह (with दर्पशातं); गण्डशैलाश्च प्रसवणानि (वारि-प्रवाहाः) च तेः सह. 'गण्डशैलास्तु च्युताः रथूलोपला गिरेः' इत्यमरः ('च्युताः भूकम्पादिना' क्षीरं). The elephant was hard like adamant (वक्र) and had tusks and neck (तोरणम्). A मन्दिर has an arched

gate of ivory. सदन्तः तोरणः यस्य. 'तोरणोऽस्त्री बहिर्द्वारम्' इत्यमरः. दन्ती च तोरणं च तैः सह. A गिरिदुर्ग (hill-fort) is stationary. The elephant is like a difficult (दुर्ग) hill or affords protection like a hill-fort, but is moving (सञ्चारि). उच्चौ कुम्भकूटौ अट्टालकौ इव ताभ्यां विकटम् formidable with his tower-like high temple bones (कुम्भकूट) (with दर्पशात); a hill fort is formidable with कूट्स and towers. 'अट्टालकः प्राकाराग्रे रणगृहमिति कौटिल्यः' क्षीर०. 'कूटं पूर्दारि यदस्तिनखस्तमिन्' इत्यमरः ('दुर्गद्वारावतरणार्थः क्रमनिष्ठो हस्तिनखामो मृत्कूटः' क्षीर०) i. e. it is a sloping earthen mound at the gate of a fort. The elephant was dark and strong like an iron rampart (प्राकारः) and served to protect the earth as a rampart does. कृतानि अनेकवाणैः विवरसहस्राणि यसिन्—the elephant was pierced in battle by arrows कृतानि अनेकवाणविवरसहस्राणि यसिन् in the fort-wall, there were loopholes for discharging arrows. The com. says this is called इन्द्रकोश in चाणक्य's work. 'Between the tower and the broad street there shall be constructed an Indrakosha which is made up of covering pieces of wooden planks affording seats for three archers' अर्थशास्त्र (English Translation) p. 58. दर्पशात is called पारिजातपादप for two reasons. He belonged to the king (भूनन्दनः) and had bees humming (over his ichor). नन्दन, the garden of इन्द्र, has पारिजात which is pursued by bees (शिलीमुखः). भूः एव नन्दनं or भुवः नन्दनः. For भूनन्दन (prince), see 4th उच्छ्वास first para. In a music hall, there is dancing. The loud flapping of दर्पशात's ears resembled ताण्डव. आपा...ण्डलानाम् a drinking saloon for the swarms of bees. मधुप also means 'drunkards.' Amorous sports (शृङ्गार) and ornaments are seen in the ladies of the harem. दर्पशात also had ornaments and शृङ्गार (marks with vermilion on the head and trunk). 'शृङ्गारं चूर्णसिन्दूरलवङ्गकुसुमेषु च' विश्वः. In the festival of Cupid (which is now celebrated in फाल्गुन) there is dancing through intoxication of youth (or drink). दर्पशात was full of graceful movements (लीलालस) due to being in ichor. अधुष्णप्रदोषम्—on a clear (lit untrodden) night, the stars are visible दर्पशात had the नक्षत्रमाला ornament, for which see text p. 30 l. 23. मदः एव महानदीपूरः तेन पुवः (flood ing). दर्पशात emitted floods of ichor even without the proper season of rain. सप्तच्छद—The tree सप्तच्छद (Marathi सातवीण) blossoms in शरद् and ichor has an odour resembling its flowers. Vide. रघु० IV. 23. 'प्रसवैः सप्तपर्णानां मदगन्धिमिराहताः। असूयदेव तन्नागाः सप्तथैव प्रमुसुवुः॥' Dew (नीहारः) is found only in the cold sea-

son; but dewy spray (from the trunk) was emitted by him at all times. A cloud thunders. The elephant produced thunder-like trumpeting. 'आहम्बरस्तूर्यरवे गजेन्द्राणां च गर्जिते' इत्यमरः.

✓ P. 31 l. 23—P. 35 l. 17 आसी...द्राक्षीत्. नून...गुतान् surely in creating this elephant, hills were used as atoms. Ordinarily the size of atoms from which all things are produced is atomic. But the elephant was so vast that it seemed impossible that atoms could make his huge body. So hills must have been taken as the smallest constituents which went to make up his body. विन्ध्य...करः—this is a hyperbolical description. The idea is:—वाण saw the firm and stout tusks and the formidable trunk. The elephant was massive and strong like the विन्ध्य mountain. The strikingness consists in assigning tusks to a mountain. दन्त suggests 'peak'. दर्पशात was powerful like the primeval Boar. The Boar had no कर (hand); but दर्पशात had a कर (trunk). Verse 4. Read 'लिखतां' for लिखिताम्. This verse is full of puns and is applicable to दर्पशात (the best of elephants) and also to the king. The principal portion is विद्रिषां कथमपि स्मृतिपथं आयातः नागेन्द्रः मान...नपि न सहते—When this big elephant is somehow remembered by the enemies (of the king हर्षे), he (दर्पशात) does not brook even the hope-elephants in their minds i. e. the high hopes (of regaining their kingdoms) crumble to nothing the moment they remember the prowess of दर्पशात. The words मान... गजेन्द्रानपि also mean 'he does not brook the (presence of) दिग्गजस residing on the मानस lake'. आशा = दिशा. शून्यीमवत् चेतः येषाम्—whose minds are vacant and who therefore are totally at a loss what to do. अलिखताम् (adj. of विद्रिषाम्). नि...श्रियम् who vainly paint in their desires their royalty which is totally lost to them. They build high hopes of regaining what they have lost. चिन्ता... श्रियाम् (1) whose intellect is distracted by thoughts that are simply a source of anxiety; (2) whose minds are overwhelmed with thoughts (चिन्ता) and imaginings as to the means (of regaining their lost kingdoms). वने that were banished in the forests. King Harsha also does not brook the hopes they entertain, the moment he is remembered. The metre is शार्दूलविक्रीडित. तेन = दीवारिकेन. ०जलेन पङ्क्तिः (dirty, soiled) कपोलपट्टः तस्मिन् पतिताम् (adj. of दृष्टिम्). दृष्टिमाकृष्य—वाण took away his eyes with difficulty from the elephant. One who is मत्त may fall in dirt and has half-closed (मुकुलित) eyes, and has to be dragged out of mire by his friends. सङ्कुलानि crowded. क-

ह्यान्तराणि courts (object of समतिक्रम्य) भुक्ते आस्थानमण्डप तस्य पुरस्तात्
 in front of an audience pavilion after he had taken his meal
 For भुक्तास्थान, see above text p 27 l 32 स्थितम्—the principal
 sentence is स्थित चक्रवर्तिन इर्षमद्राक्षीत् (p 35 l 17) The next
 clause is दूरा वृतम् दूरात् (surrounded) at a distance ऊर्ध्व
 स्थितेन standing erect All the adjectives qualify लोकेन and
 स्तम्भमण्डलेन प्राशुना tall, the rays of which spread all round प्रकृष्टा
 or प्रसृता अश्व यस्य व्यायामेन व्यायत (firm, powerful) वपु यस्य
 (with लोकेन), व्यायामव्यायत वपु यस्य that were as long (व्यायत)
 as the distance between the outstretched hands (about six
 feet) शस्त्रिणा armed, on which weapons were tied or that
 were shaped with instruments (with स्तम्भमण्डलेन) व्यायाम is
 the same as व्याम (Marathi वाव) ' व्यामो बाह्यो सकरयोस्ततयोर्तिर्यगन्तरम् '
 इत्यमर मौलेन hereditary (मूल वेत्ति मूलादागतो मूले भवो वा), placed
 on a base or pedestal As the attendants were of ruddy com-
 plexion they are compared to golden pillars आ लोकम्
 near whom were sitting his distinguished (विशिष्ट) favourites
 हरिचन्दन is a kind of very fragrant sandal तुषार ice दन्त पाद
 the feet of which (bedstead) were white being made of ivory,
 the rays of which are white like ivory The words स्तले and
 एषादे furnish the reason why the bedstead of pearl stone is
 fancied to be made of the moon शय भुजे who rested the
 whole weight of his body on his arm that was placed on the
 end of the bedstead दिङ्मुख रममाणम्—the idea is —The lustre
 of his body spread all round like a canopy (वितान), being blended
 with the rays of jewels As the Emperor with his vassal kings
 was bathed in the brilliance, he seemed to be bathing in a lake
 the lustre being the water and the rays of jewels lotus fibres
 A bath is very agreeable (सुमग्न) in summer वितता मणिमयूखा
 यसिन् (adj of विताने) राजकेन सह For राजक, see p 112 तेजस
 मित्रम्—Ordinarily every being is पञ्चमहाभूतात्मक But he, being
 all brilliance seemed to be created from the atoms of तेजस
 alone अनि गृहीतम् he was seized by all auspicious marks in all
 limbs as though in order to place him on the throne though
 he was unwilling to occupy it The idea is—all his limbs
 had the auspicious signs as required by the सामुद्रिकशास्त्र One
 who has such signs becomes a king If a person be
 unwilling to sit in a place, he has to be made to occupy
 the place by being seized The word गृहीत has two senses
 seized, accepted.' C and T think that in this clause there

is probably a reference to the facts underlying Hiuen Tsang's story that Harsha at the advice of a Bodhisattva refrained from mounting the 'simhāsana.' We do not think there is any such reference. The author indulges in an उत्प्रेक्षा on seeing the king occupying the throne and his great brilliance. Compare 'लक्ष्मणैरपि रागाविष्टैरिवाधिष्ठितसर्वाङ्गाम्' (कादम्बरीम्) का० p. 186 of P. गृहीतं ब्रह्मचर्यं येन who was observing the vow of celibacy. There is विरोध between गृही...चर्यम् and आ...क्ष्म्या. Compare 'यूतं च जनवादं च परिवादं तथानृतम् । स्त्रीणां च प्रेक्षणात्मनः सुपधातं परस्व च ॥' मनु० 2. 179 (ब्रह्मचारी वर्जयेत्). The विरोध can be got over by taking आ...क्ष्म्या as meaning 'who was possessed of royal glory.' गृ० may be explained in this way. According to Manu, a householder who was devoted solely to his wife and observed certain rules about cohabitation was as good as a ब्रह्मचारी. 'ऋतुकालाभिगामी स्वात्स्वदारनिरतः सदा । पर्ववर्जं प्रजेर्धनां तद्गतो रतिकाम्यया ॥ निष्वास्वष्टासु चान्यासु स्त्रियो रात्रिषु वर्जयन् । ब्रह्मचार्येव भवति यत्र तत्राश्रमे वसन् ॥' मनु० III, 45 and 50. The com. refers to a curious tradition "या त्वेवमनुश्रूयते 'यावन्मया न सकला जिता भूमिस्तावन्मे ब्रह्मचर्यम्' इति श्रुतिर्हर्षः प्रतिज्ञातवान् । द्वादशभिश्च वर्षैर्जित्वा तां महिषीमब्रवीत् 'प्रतिज्ञा मे निर्व्यूढा' इति । ततो रोषात् 'अहमपि द्वादशवर्षं ब्रह्मचर्यं चरामि' इति सा प्रतिज्ञामकरोत् । इति ब्रह्मचर्येणाशाकालोऽस्तिवाहितः." We may explain गृहीत० as गृहीता ब्रह्मणः वेदस्य चर्या येन 'who practised the study of the Veda.' In the next clause also there is an apparent विरोध. प्रतिपन्नं (accepted) असिधाराधारणव्रतं येन. A ऋषि has nothing to do with wielding a sword. So he could not be called a consistent (अविसंवादिन्) ऋषि, as he wielded a sword. But there is no inconsistency in his wielding the sword for protecting the good and the distressed and in being a saintly king (राजर्षि). प्रति० suggests another sense 'who wields the sword against those that come to him for protection'. प्रतिपन्नेषु असिधाराधारणं व्रतं यस्य. If he does so, how can he be called a राजर्षि (whose first duty is to protect)? Compare मनु I. 89 and 10. 80. प्रति० also means 'who observes the vow called असिधाराव्रत.' A ऋषि would observe such a व्रत. It is explained as 'यद्यैकशयनस्यापि प्रमदा नोपमुज्यते । असिधाराव्रतं नाम वदन्ति मुनिपुङ्गवाः ॥' *File* महिनाथ on रघु 13. 67. विषम...धर्मे who firmly clung to धर्म as though through fear of stumbling in his steps placed on the uneven path of kings. विषमः (uneven, difficult) to carry out) राजमार्गः (royal road, the duties of kings) विनिहितं पदं (foot, position) तस्य स्तुलनं (stumblinging).

तस्य भिया (भीत्या) One who is afraid of stumbling on a public road supports himself (सुलभ) on a stick भीते सेव्यमानम् who was attended whole heartedly by Truth that had obtained his word, as though it (truth) were afraid The idea is — all kings had given up truth, हर्ष alone stuck to it whole heartedly One who is abandoned by others becomes afraid and goes to another who would promise to protect him लब्धा वाक् (रक्षणरूपा येन) Truth resorts to speech & it is word that must be kept वारविलासिनी nautch girl प्रतियातना reflection In the ten toenails of his feet the girls were reflected The poet fancies that the ten quarters (the ten reflections) were bowing to him दीर्घं वेक्षमाणम् with his long glances that reached the ends of the quarters he seemed as though to examine what the regents of the worlds had done or left undone Bana seems to use the word लोकपाल in the sense of दिक्पाल The दिक्पालs and लोकपालs are eight, but slightly differ 'इन्द्रो वह्नि पितृपतिर्नर्ततो वरुणो मरुत् । कुबेर ईश पतय पूर्वादीनां दिशा क्रमात् ॥' इत्यमर 'सोमाग्र्यर्कानि लेन्द्राणां वित्ताप्पत्योर्ध्वमस्य च । अष्टानां लोकपालानां वपुर्धोरयते नृप ॥' मनु 5 96 मणि करेण—मणि पृष्ठे प्रतिष्ठिता करा (किरणा, हस्ता) यस्य The sun's rays were reflected in his footstool (पादपीठ) One who makes a request may fold his hands at the feet of the king भूषणप्रमथा समुत्सारण (driving away) तेन वद्ध पर्यन्ते मण्डल (circle, ring) येन The idea is—daylight was eclipsed by the brilliance of his ornaments up to a certain distance from the king on all sides, beyond that he was surrounded by daylight as in a circle So the poet fancies that daylight performed प्रदक्षिणा round him The reading गलितोष्मणा would mean 'whose pride (or heat) was gone' शौर्यमेव ऊष्मा तेन He was so brave that he could not endure that the mountains should remain stiff before him Heat (ऊष्मा) causes distress पेना हन्तम्—his personal grace being compared to the ocean, the white sandalwood paste applied to his body to alleviate heat is compared to the foam of the ocean The reading भूमृद्धि would mean 'that support the earth, kings' The com connects शौर्योष्मणा with पेनायमानम् 'जल सन्तापेन सपेन भवति' This is not bad. एक जित्वेन on account of his greatness in wielding the sole sovereignty of the world ऊर्जितस्य भाव और्जित्यम् When the vassal kings fell at his feet, his image was reflected in their crest jewels He could not endure that the kings should honour anyone else (even though his own reflection) Com

pare 'यः करधृतधौतासिप्रतिविम्बितेनात्मनाप्यद्वयत समितिषु सहायेन' हर्ष० 4th
 उ० 2nd para. दर्प...दधानम् who bore royal glory that, under
 the guise of the breezes of chowries, as though heaved many
 sighs through the pain of pride. He had snatched the राजलक्ष्मी
 of other kings. This rankled in her heart and she heaved deep
 sighs—the breezes set in motion by chowries. दुःखमासते अस्मा-
 मिति or दुःखं असिका इव poignant pain or grief. सकल...क्षिप्तम्—
 At the time of the churning, लक्ष्मी (the wife of विष्णु) rose
 from the *single ocean*; but he was embraced by लक्ष्मी that came
 to him bringing the *entire* लावण्य (beauty, salt) of the *four*
 oceans. This shows his superiority over विष्णु. In the case of विष्णु,
 लक्ष्मी did not bring all लावण्य (as the sea is still very salt). लावण्यस्य
 भावः लावण्यम्. In his case, लक्ष्मी brought all the लावण्य (beauty).
 आभरण...राज्ञाम् he as though distributed among the vassal kings
 thousands of rainbows produced from the radiance of his
 ornaments, as though they were sent by Indra as a present
 to him (हर्ष). The rays of his jewels presented rainbow colours
 and spread over his vassals. The poet insinuates that even
 Indra sent presents (इन्द्रधनुः) to हर्ष. प्राभृतम् present. 'प्रकर्षेण
 आराधनार्थं आश्रित्यते दौर्बल्यते स प्राभृतम्' क्षीर०. For वि...राज्ञाम् compare
 above 'विलभमानमिव सर्वकाननानि करिषतीनाम्' text p. 30 ll. 21-22. मधु
 honey, wine. सम्भा...वर्षन्तम्—There is विरोध in his showering मधु
 when he had given it up. But he had given up (drinking) wine
 and he was very sweet in conversation. परित्यक्तमपि (as an adj. of
 the king) would mean 'though he was so poor, (still he showered
 मधु)'. The words अमृतं, हृदयं and श्रियम् in the three following
 clauses are similarly क्षिप्त. काव्य...मन्तम्—One vomits what one
 has eaten or drunk. In discussion about poetry he poured
 out sweet words that were all his own (which he had not
 copied from anyone else). He had not drunk अमृत (only the
 gods did so) and yet he poured it out. विश्रम्भ०—In confidenti-
 al conversations, he exhibited his हृदय though he did not draw
 it out (of his body). What is meant is he showed his real
 thoughts, though the persons speaking with him did not draw
 him out. प्रसादेषु...पयन्तम्—लक्ष्मी is निश्चल in him (and not चञ्चल
 as in other kings) and yet in showing favours he distributed
 it in various places (that is made लक्ष्मी leave himself). What is
 meant is that he distributed स्त्री (wealth) among worthy objects
 (स्थाने). वीरगोष्ठीषु in meetings of heroes. When he heard
 about the heroic deeds of his soldiers that had secured a

victory his cheek became thrilled The poet fancies that the thrill (रोमाञ्च) was due to the message of love whispered in his ear by रणश्री (victory) Love causes रोमाञ्च, which is one of the eight सात्त्विकभावः Vide p 79 उपाशु *adv* secretly अति पात यत्नम् in talking about his past fights with warriors he cast his glance at his favourite sword, as though it (दृष्टि) were a shower of स्नेह (affection, oil) He lovingly looked at his sword as his trusty companion in battles When fighting is over (अतिक्रान्त) oil is applied to swords in order that they may not get rusty परिहास यन्तम्—when he smiled at jests, the rays of his teeth spread round the kings The pure rays of teeth are fancied to be his good will (pure meaning) towards them One who is afraid of great heat (प्रताप) will gain confidence, if a clear reservoir (of water) be shown to him सकल तिष्ठन्तम्—there is विरोध in saying that he was सकलः and yet stood in न्याय alone न्याये तिष्ठन्तम् means (in a secondary sense) he held fast to the path of right The words अगोचरे, अभूमौ, अविषये, अमार्गे, अतिदूरे, अदिशि all mean the same thing and all the clauses are to be explained similarly, connecting स्थितम् with each अगोचरे गुणानाम् (स्थितम्) who stood beyond the reach of गुणः The idea is—he was perfect in virtues he was wanting in none and so there was no scope for any गुण to come to him and make him perfect अत्र नाम् boons could not make him more prosperous than he already was अदि धर्मस्य he was beyond all comparison and there was nothing which धर्म could accomplish for him अदृष्ट स्थितम् he had an unprecedented vastness of glory (or wealth) All the words from अरुण to कृष्णकेशेन have two meanings one referring to his body and the other to some देवता अरुणा (red) पादपल्लवा यस्य All the instrumentals qualify वज्रपा अरुण (the charioteer of the sun) पादपल्लवे यस्य सुगतौ (of graceful gait) मन्थरी (slow) ऊरु (thighs) यस्य, सुगत (बुद्ध) मन्थरयो ऊर्वो यस्य वज्रायुधवत् (like the weapon thunderbolt) निष्ठुर (hard) प्रकोष्ठस्य (forearm) पृष्ठ यस्य वज्रायुध इद्र (वज्र आयुध यस्य) निष्ठुरे प्रकोष्ठपृष्ठे यस्य वृषस्य इव स्कन्ध यस्य whose shoulder was stout like that of a bull, वृष (धर्म) स्वर्गे यस्य 'वृषो हि भगवान्धर्म' मनु० VIII 16 भास्वान् (bright) विम्बवत् अपर (lip resembling the ripe *bimba* fruit) यस्य भास्वान् (रवि) तस्य विम्ब अपरे यस्य प्रसन्न (mild, gracious) अवलोकित (glance) यस्य, प्रसन्न अवलोकित (अवलोकितेश्वर) यस्य अवलोकितेश्वर is a बोधिसत्त्व specially worshipped in northern Buddhism Compare 'परमसौगतमन्यवलो कितेश्वरम्' हर्ष० 8th उ० 4th para There is another possible expla

nation. प्रसन्ना अवलोकिते यस्य. This explanation keeps the symmetry of the passage. The first word in each clause is a देवता. That will be departed from if we take अवलोकित as the देवता. प्रसन्ना means 'wine', which is generally personified as वारुणी देवता. 'बभूव वारुणी देवी मदघूर्णितलोचना' विष्णुपु० I. 9, 92. 'गन्धोत्तमा प्रसन्नेरा' इत्यमरः. The only objection is that वारुणी is not a देवता to which any honour would be paid by वाण and who would hardly be enumerated along with धर्म, कृष्ण &c. कृष्णाः केशाः यस्य; कृष्णः केशेषु यस्य. P. 33. मांसलाभिः (thick) मयूषमालाभिः मलिनितं (darkened) महीतलं येन (*adj.* of स्पीठे). माणिक्यमालया मण्डिता मेखला (girdle, centre) यस्य. महानील was a kind of blue gem. कलि...चरणम्—to plant one's left foot on another's head is symbolical of utterly humiliating him. कलि, being an age of sin, is dark. The poet fancies that the blue footstool on which the king's foot rested was the head of कलि, the idea being that Harsha's reign ousted the evil age of sin. आक्रान्त...क्षम्—who looked like the child Krishna (पुण्डरीकाक्ष) that trod on the line of the hoods of कालिय. The foot-stool of blue gems looked like the dark hoods of कालिय. हृषं was lotus-eyed (पुण्डरीकाक्ष). The serpent कालिय was in the waters of the Jumna and rendered it poisonous. No tree except a कदम्ब grew on its banks. कृष्ण threw himself from the कदम्ब into the river and trampled upon the hoods of the serpent. The serpent and its wives begged कृष्ण to be merciful. कृष्ण said 'नात्र रथेयं त्वया सर्पं कदाचिद्यमुनाजले । सभृत्यपरिवारस्त्वं समुद्रसलिलं व्रज ॥ मत्पदानि च ते सर्पं दृष्ट्वा मूर्धनि सागरे । गरुडः पद्मगरिपुस्त्वयि न प्रहरिष्यति ॥' विष्णुपु० V. 7. 75-76. क्षौमवत् पाण्डुरेण pale like fine linen (with प्रतानेन); क्षौमेण पाण्डुरः तेन pale-white with fine linen (with कवचेन). प्रतानेन...यन्तम्—The bright rays of the toenails spread over the earth; the poet fancies that they were the पट्टबन्ध, which he conferred on the earth and thus raised her to high rank. The earth is often spoken of as the wife of a king. A crowned queen wears a पट्टबन्ध (tiara) of fine silk or linen. Vide notes on पट्टबन्ध p. 116. All the words from लोहितौ to चिह्नौ qualify चरणौ. अग्र...लोहितौ—his feet were naturally red. The poet fancies that they became red because the लोकपाल did not bow to them. For लोकपाल see above p. 140. सकल...धारयन्तौ—the idea is:—when the vassal chiefs bowed their heads at his feet, the yellowish (अतिपीत) brilliance of his feet resembling the पद्मराग (rubies) spread over them; the rosy light of his feet resembled the rosy hues of evening, when the disc of the luminary (the sun) sets. His

feet also deprived all powerful persons (तेजस्विन्) of their might His feet as though drank (पीत) the light of rubies अशेष सवन्तौ—the hue of his feet was like that of the honey in the flowers of the chaplets on the heads of kings (which heads were placed on his feet) समस्त रहितौ—his feet were never left by bees because they were attracted by the fragrance of the chaplets (उत्तप्त) of the chieftains who bowed their heads The dark bees looked like the heads of his enemies covered with hair (their crowns being wrested from them) पुस्त्युत्तसावतसौ द्वौ कर्णपूरेऽपि शेखरे' इत्यमरः सवाहन shampooing श्रियो कल्पयन्तौ—his red feet resembled red lotuses and were charming (१ e लक्ष्मी waited on them to shampoo them) लक्ष्मी is represented as dwelling in a red lotus Mark the name पद्मालया given to लक्ष्मी Compare 'अधोमुखेन चक्षुषा शिक्षयन्तमिव लक्ष्मीलाभोत्तानितमुखानि पङ्कजवनानि विनयम्' हप० 4th उ० जलजशङ्खमीनमकरा तै सनाथ तल ययो तयो भाव एतत्ता तया जलज कमलम् The soles of his feet were marked with lines that resembled a lotus conch &c These are looked upon as very auspicious signs and as indicative of greatness कथित चिह्नौ इव that had marks announcing his sovereignty of the four oceans. There were four marks जलज, शङ्ख, मीन and मकर and these four indicated that he would rule over the four oceans (१ e the whole world) सुमलाम्याम् and the following instrumentals are to be connected with ऊरुदण्डाभ्याम् सुसलाम्याम् his thighs were like huge (pestle like) tusks of दिग्गज विकट वधुराभ्याम् that were uneven (or charming) on account of the obstruction caused by the block of flesh over the knees For मकरमुख see notes p 52 The evenness of his thigh was broken by the protuberant (fleshy) part above the knee उद्वेल (going beyond the usual water line) लावण्यपयोनिधि फेनेन आहिता शोभा ययो His thighs that were charming looked more beautiful by being rubbed over with the polishing powder of white cuttle fish bone (वेन) The ocean also looks charming with foam चन्दन मूलाभ्याम्—at the foot of sandal trees serpents (भोगिन्) dwell, in whose hoods jewels were supposed to exist. The roots of his thighs were coloured by the head jewels of kings (भोगिन्) that bowed at his feet. रश्मिभि रज्यमान मूल ययो 'भोगी मुजङ्गमेऽपि स्वादाममात्रे नृपे पुमान्' मेदिनी हृदये आरोपित भूभार तस्य धारणाय नाणिक्यस्तम्भी His fair thighs were like ruby pillars Pillars support weight His thighs supported his broad chest (हृदय) on which rested the

earth. His mind cared for the government of his kingdom. Compare for a similar conceit, 'विशालवक्षःसलोपलवेदिकोत्तमन-
शिलास्तम्भाभ्यां...ऊरुदण्डाभ्याम्' (text p. 10 ll. 7-8). The words
from अमृत...पाण्डुना to ओमिना qualify both अधरवाससा (lower
garment) and ओनिमोकेण (slough of the serpent वासुकि).
For mountain मन्दर as the churning handle and the serpent
वासुकि as the rope (नेत्रम्), see notes p. 52. The king looked like
मन्दर and his lower garment like slough. ओविण्डवत् पाण्डुना (वाससा);
ओविण्डेन पाण्डुना (with ओनिमोकेण). As अमृत was churned out of
the ocean, its foam might have stuck to मन्दर. मेखला girdle; the
central part of a mountain. The garment was covered with
the jewels of the girdle she wore. The slough had the rays
of the jewels on the centre of मन्दर. नितम्बः hips; slopes. व्यासद्भिन्
in contact with, clinging. पयः water, milk. It was the क्षीरसागर
that was churned. नेत्र...ओमिना charming by the texture of the
silken (नेत्रं) threads; charming on account of being placed on
the rope. 'साज्जटांशुकयोनेत्रम्' इत्यमरः, 'नेत्रे मन्यगुणे वस्त्रभेदे मूले द्रुमस्य
च' मेदिनी. अघनेन...मानम्—the king looked like the expanse
(आभोगः) of the world. He had a second garment (upper one).
The world also has अम्बर (the sky). अघनेन not thick (i. e. fino);
without clouds. स...गणेन spotted with stars of various colours;
full of stars (sky). उपरिष्ठेन that he wore on the upper part of his
body; that is overhead. इभ...राजमानम्—his broad (उरु) chest (उर-
कवाटं panel-like chest) is compared to स्कटिकनट and he himself is
compared to कैलास. इभ...मसृणेन (applies both to ओक्वाटेन and
ओहटेन in the same sense) glossy though hardened by being struck
with the tusks of elephants. The king was struck in battles and
elephants are found in the कैलास range. अपर्याप्तः अम्बरप्रथिमा यस्य
which was not contained within the limits of his dress (coat);
which was not contained within the limits of the sky. वाहिनी
army; river. संक्षोभः shock; agitation. कैलास is white and very high
and so is chosen for comparison. श्री...पातितेन (हारदण्डेन)—his long
necklace looked like a dividing line for separating the respective
realms of glory and learning. The proper sphere of सरस्वती is
the mouth and of राज्यश्री the chest (on which it is represented as
resting). So the necklace at the neck serves to separate these
two. शेपेणैव—the necklace resembled in colour the शेप serpent.
तस्य (हर्षस्य) मुजस्तम्भे विन्यस्तः समस्तः भूमारः तेन लम्भं विश्रान्तिसुरां तेन
प्रसृतेन. शेप is supposed to support the earth. Compare 'त्रिमुक्ता-
मारधारणसमर्थं शेपफणामण्डलोपकरणैरिव कल्पितम्' हर्षः 4th उ० and notes

thereon The poet fancies that the necklace lying on his chest is the serpent शेष one to sleep because it has no longer to support the earth परिवेष्टिता व-धरा यस्य जाविता खलम्—His chest was covered with the pure rays of the pearls of the necklace They looked like a bark garment (चीर) which is worn when a person carries out the vow (दाक्षा) of making a gift of all he possessed as long as he lived In this one may see a reference to the practice of Harsha, as narrated by Hienon Tsang, of giving everything in charity once every five years *Fide* Intro XL In the विश्वजिन् sacrifice, everything was given away 'न विश्वजितमाजरे यश्च सर्वस्वदक्षिणम्' १५० IV 86 अत्र नदीधरम्—In this clause, the principal part is अग्ने धरम्—with the reddish rays of the jewels of the armlets (he wore on the upper arms) he seemed to be a mountain of rubies having as though outstretched canopy like wings of jewels Formerly Mountains had wings *vide* p 84 प्रसारितमणिमयपञ्चवितानयसिन् In अत्र भवद्भि there are three उपमास suggested by the spreading rays of the jewels on the armlets अत्र रोहद्भि as if they (rays) were other arms freshly growing with the desire of vanquishing Vishnu Vishnu has four arms so the king in order to rival him had as if growing on his arms others in the form of the rays 'अजा विष्णुहरच्छाया' इत्यमर बाहुरेव उपधान (pillow) तसिन् शेषे इति शायिनी बाहू गलद्भि लक्ष्मी is poetically represented as resting on the arm of a king Women used to place a lotus as an ornament on the ear The rays of the jewels resembled the honey in a lotus (which is yellowish red) अत्र भवद्भि—the pencils of rays looked like long avenues that served as the outlets for the प्रताप (prowess bright light) of his arms मुजात् जम यस्य In the next clause the principal part is अति हरन्तम्—with his very long arms he simultaneously deprived the regions and their guardians of their आयति (length might or greatness) 'स्याप्रभावेऽपि चायति' इत्यमर Long arms were looked upon as a sign of greatness For दिक्पाल, see above p 140 सकल गलेन which (arms) were the bolts to all the paths of लोकालोक A bolt blockades the path leading to a destination beyond the door लोकालोक is a mythical mountain in पुष्करद्वीप, the last of the seven द्वीप On the other side of the mountain there was complete darkness and on this side, the sun and light See विष्णु पु० II 4 'लोकालोकस्ततश्चैले योजनायुतविरवृत । ततस्तम समावृत तश्चैल सवत स्थितम् । तमश्चाण्कटा हेन समतात् परिवेष्टितम् ॥' 95-96 Note 'लोकालोकजूपि पूषा पुनरपि

सज्जहार जालकानि रोचिषाम्' हर्ष० 8th व० last para. His arms protect-
 ed the world up to लोकालोक. सकल...र्गदेन also means 'that
 were the bolts to the vision of all people i. e. that arrested
 the sight of all people by their prowess'. चतु...कारेण that
 were the stone wall to the ditch (सातं) of the circle of the
 four oceans. He ruled over (i. e. protected the earth girt
 by) the four oceans. Ordinarily it is the ditch that surrounds
 the wall. But his wall-like arms protected (surrounded)
 the ditch-like oceans. सर्व...पञ्चरेण—He had vanquished all
 great kings by the adamant power of his arms. A राजहंस
 (swan) may be confined in a cage (पञ्चरं). भुवन...तोरणेन—The
 लक्ष्मी (i. e. the dominion) of the worlds came to him (lit.
 entered him) by the power of his arms. A person makes an
 entrance under an auspicious तोरण (arch). His arms were
 decked with jewels and so are said to be मणितोरण. सोदर्य...दिद्युखा-
 नि—the idea is:—his red lip cast its red lustre in all directions.
 The poet fancies that the red lip was कौस्तुभमणि that had become
 a part of his mouth with the desire of kissing लक्ष्मी, its sister,
 (that dwelt with the king). Both लक्ष्मी and कौस्तुभ were born
 of the ocean, when the fourteen jewels were churned out and
 so are here said to be सोदर्य. दिद्युखानि is the object of सिञ्चन्तम्,
 which qualifies हर्षम् below. The redness (राग) of the lips
 spreading all round is fancied to be the exudation of the पद्मवत्
 (that are red) of पारिजात. अन्तरान्तरा at intervals. प्रकीर्त्यमाणः
 विमलानां दशनशिखानां प्रतानः येषु (adj. of सितैः). शिखा ray of light.
 अन्तरा...दर्शयन्तम्—the idea is:—when he smiled at the jests of
 his friends, bright rays from his white teeth shot forth. The
 poet fancies that the king displayed the light of intelligence to
 लक्ष्मी that is by nature dull. The two clauses ending with
 प्रेषयन्तम् and विसर्जयन्तम् are to be connected with सुहृ...सितैः. मुखेन
 जनितः इन्दुसन्देहः तेन आगतानि. His face was like the moon. कुमुदः
 are white like सित and open at night. The poet fancies that
 कुमुद lotus plants in the form of smiles had come mistaking his
 face to be the moon. He sent them away in the form of the
 spreading rays of his teeth. रफटिकवत् धवलः दशनः तेषां पङ्क्तिः तथा
 कृता कुमुदवनशङ्का तथा प्रविष्टाम्. His smile was like autumnal moon-
 light, which rests on कुमुदः blooming at night. मदिरा...जातानां गन्धः
 गर्भे यस्य. भरिताः सकलाः ककुभः दिशः येन. His mouth (that had
 partaken of ताम्बूल) emitted a fragrance like that of wine, अमृत
 and पारिजात. मदिरा, अमृत and पारिजात were among the jewels

churned out of the ocean, when their combined fragrance must have spread over the world मदिरा गर्भेण may also mean '(his mouth) that had the fragrance of ambrosial wine and पारिजात (a fragrant powder)' For पारिजात in this sense, see text p 9 1 27 'अतिसुरभि पारिजातकपरिमलमुच्चा मुखेन वसन्तमिव वमन्तम्' विकच वशेन—the fragrance of his breath was as though continuously inhaled by his high overhanging nose which was the pericarp cup of his lotus like face चक्षुष कुर्वाणम्—the brilliance of the white of his eye spread all round It seemed as though the world was flooded by the Milky Ocean rising high (उद्वेल) at the rise of the moon of his unsurpassed face अपूर्व वदनमेव चन्द्र तस्य उदयेन उद्वेल क्षीरोद तेन ग्लवितानि विग्रहिणी=शरीरिणी The female chowrie bearer was reflected in his bright cheek The poet fancies that in the form of reflection he bore the embodied सरस्वती in his mouth सरस्वती is described as मुखनिवासिनी or रसनाग्रनर्तकी ०शोचिपा=कान्त्या लोहितायित ललाटतः यस्य लोहितायित *past p p* of लोहितायति (or ते) denominative verb from लोहित, according to 'लोहितादि-डाञ्भ्य क्यप्' पा 3 1 13 and 'वा क्यप्' पा 1 3 90 सरस्वतीभ्याकुपिता लक्ष्मी तस्या प्रसादने लभेन The idea is —The red rays of his crest jewel rendered his forehead red The poet fancies that the redness of the forehead was due to the अलक्तक dye of the feet of लक्ष्मी sticking to his forehead when he bowed at her feet to appease her लक्ष्मी was angry because he showed preference to सरस्वती Sanskrit poets delight in dwelling upon the feud between लक्ष्मी and सरस्वती आ यतम् the principal idea is 'he was listening to the sweet (कर) song of bees that served as an ornament (अवतन) to his ear' The author indulges in a metaphor derived from plying on a lute आपाट वादयताम् (of bees) that played on the small lute made up by the curved ends (कोटि) of the jewel in his ear ring and which (lute) was surrounded (वलयिनी) by a web of strings (तन्त्री) in the form of slightly red rays (of the jewels) The reddish rays resemble the copper strings of a वीणा अन चरणानाम् the bees constantly moved their feet (त एव they hovered round the बुण्डलमणि) One playing on a lute has constantly to move his fingers उप मिव—as if they worshipped him by playing on a lute It is from उपनीयवति a denominative verb स्वर शारद (may be construed both with the king and with कृजित) who was proficient in the understanding of the analysis of notes (with हर्ष), that (कृजित) was eminent by its judicious evolution

of the notes. The musical notes are seven. 'निपादधर्मगान्धारषड्ज-
मध्यमधैवताः । पञ्चमश्चेत्यमी सप्त तद्वीकण्ठोत्थिताः स्वराः ॥' इत्यमरः. The next
clause 'उत्फुल्ल...केशान्तम्' describes a wreath of full-blown मालती
flowers that was placed on his locks. परिकलितः केशान्तः यस्य.
For मुण्डमाला, see text p. 9. l. 12. राज...वलयेनेव—the wreath of
white मालती flowers was like moonlight and bright rays of nails.
The poet fancies that it (मालती wreath) was the moonlight
of the nails of राजलक्ष्मी when the latter took hold of his hair
in playful dalliance. मुख...मण्डलेन—the मालती wreath was like
the halo (परिवेष्टः) of the moon, viz. his face. शि...भुवा
proceeding from the ornament in his top-knot. शिखण्डः=चूडा.
शिखण्ड...मानम् The blending of the bright light of pearls and of
the rays of dark-green emerald in his top-knot presented the
appearance of the braidlike stream of the Ganges and the Jumna
at Prayāga (Allahabad). The poet fancies that the confluence
of the holy rivers came of its own accord for anointing him
as king. At a king's coronation (अभिषेक) the water of holy
rivers is used. The water of the Ganges is white and of the
Jumna dark. अन्यो...वृजिनेन turbid by being mixed with each
other (with वारिणा and वृक्लापेन). वृजिन also means 'curved'
(with वारिणा). In the next clause 'अमञ्जल...सर्वतः' (l. 32), the
chief part is 'वार...सर्वतः'—whose loveliness was being eclipsed on
all sides by dancing girls. All the words in the instrumental
plural (feminine) are to be connected with विलासिनीभिः. अम...
लेखाभिः whose crescent-like foreheads were blackened by the
darkness (कालिम् n.) produced through the mark of thick
black agallochum *tilaka* that melted by the drops of perspiration,
as though it (darkness) were a dark callosity (क्लिणः) due to
their repeated prostrations at his feet that were agreeable on
account of their coaxing requests. If one's forehead is rubbed
repeatedly in prostrations, a dark mark (क्लिण) may be produced.
चाटु m. n. endearing words. भुमित...मानाभिः enveloped by their
flashing necklaces (or garlands) that rose up from their agitated
hearts, as if they were masses of उत्कलिका. The word मानस
has three senses here. The हार rolled (through dancing)
on their swelling bosoms (मानस). उत्कलिका longing; wave.
Their minds were agitated with longings. The मानस lake
is tossed by waves. विलास...जयन्तीभिः that as though rebuked
Lakshmi herself in jealousy with their charming creeper-
like eyebrows that were tremulous (चटुल) with their playful

movements (वलन) भ्रू एव एता तस्या आकल्पे (ornamentation) The eyebrow becomes curved in threatening a person The reading ब्रूताकल्पे of B is more easy आ वर्पन्तीनि drawing (captivating) him (हय) by their long (deep) sighs thick with perfume as though they (sighs) were bonds made of the *malaya* breeze अविरल परिमल येषाम् (goes with शसितै and पार्श्वे) They breathed hard through the effort of dancing For मलयमारुत, see p 76 मलयमारुत is redolent with the perfume of sandal and excites love विकट दूरतीभि विकट large. बराटक rope 'बराटक पद्मबीजकोशे रज्जौ कपर्दके' मेदिनी लावली एव बराटक तेन वेष्टित मुख येषाम् स्तनौ एव बलशो रस feeling water Water is taken out by means of jars to which ropes are attached On their breasts rolled garlands of *Dakula* flowers which resembled ropes कुचो . दशतीभि forcibly (हठात्) making him enter their hearts after dragging him with the rays of the central gems of their necklaces which shook to and fro on account of the trembling of their bosoms 'तरलो हारमध्यग' इत्यमर प्रभा मुञ्चन्तीति तेषां प्रभामुगम् The spreading rays of their jewels looked like out stretched arms तृम्भाना अनुब वेन बधुर वदन प्व अरविन्द्र तस्य आवरणीकृतै that covered their lotus like mouths that looked charming, (बधुर) by continuous yawning (जृम्भा) They yawned on account of the heat and the fatigue of dancing उत्ताने open सर रथनीभि — the idea is — They closed their yawning mouths with their open hands The poet fancies that they did so because they wanted to confine their hearts that started hastily in order to come out of their mouths The heart is inside the body and as though wanted to come out of the opening mouth Their minds were impetuous in their love for the king A lotus flower also opens (जृम्भा) and is covered with the rays (कर) of the sun मानस means also the मानस lake in which there are lotuses मदनेन अभ ऽकुल तेन कीर्यमाणा वर्णकुमुदस्य (of the flower placed on the ear as ornament) रज वगा ते कृण्णित (contracted) कोण (corner) येषाम् कुचमुग्र मदन तस्य शरे प्रहार तेन मूर्छा तथा मुकुलिनानि (closed) One who receives a terrific blow faints and closes his eyes Their eyes were contracted because pollen entered them, the poet fancies that they were closed by the swoon due to their being struck by the arrows of Cupid चतु र्तीभि that skilfully cast (their eyes at the king) अन्योऽय द्यन्तीभि that struck the blue lotuses on their ears with their glances playfully shot u

with knit brows through mutual jealousy. The dark pupils of their eyes resembled the इन्दीवर on the ears and so grew jealous of them and shot glances at them. अनिमेपं दर्शनं तस्य मुखरसः तस्य राशिम् (दर्पम्). मन्थरितं (made motionless) पद्म यस्य. अनिमेप... वहन्तीभिः—the idea is:—they looked with a steadfast eye at him, whereby they derived immense pleasure. He was also reflected in their bright cheeks. The poet fancies that his reflection on the cheeks was due to his being drunk by them with their eyes. A रसराशि (mass of water) may be reflected in a bright-surface like that of a jewel. If we read राशिमन्थरितम्, that yields a good sense. मुखराशिना मन्थरितं पद्म यस्य. We need not in this case take राशि as referring to दर्प. अभि...सितैः with their causeless (i. e. spontaneous, natural) smiles in their playful longings. Smiles are bright like moonlight. The moon is a friend (an excitant) of Love. Vide p. 81. साहायकं (from सहायः) assistance. So far the author described the various charms of the dancing girls and the various tricks they employed to captivate the king's mind. But they failed in their object. अङ्गमङ्गवलने अन्योन्यघटिताः वस्तानाः करवेणिकाः तामिः—they bent their limbs in various modes (while dancing); in doing so they intertwined the fingers of their hands and opened them towards the king. Their fingers cracked. When we want to crack our finger-joints, we intertwine our fingers and push the palms out. The intertwined hands look like वेणिका (braid). स्फुटनेन मुखराशि अङ्गुलीकाण्डानि तेषु कुण्टलीक्रियमाणः नखदीप्तिनिबहः तस्य निभेन (under the guise). अकिञ्चित्कार of no use. The idea is:—When their fingers cracked the rays of the bright nails formed a curve over them. That curve looked like a bent bow. The poet says that it was not their fingers that they cracked, but that it was the bow of Cupid that was snapped by them in anger, as it was of no avail against दर्प. वार...सर्वतः—If his सौभाग्य was eclipsed by them, they must have been very handsome indeed. स्पर्शेन स्निग्धं (perspiring) वेपमानं करकिसलयं तस्मात् गलितं चरणारविन्दं यस्याः. चरणयादिनी the woman that shampooed his feet. The woman on touching his feet became thrilled with emotion and perspired and his feet slipped from her hands. स्वेद and वेपयु are among the eight सात्त्विकभावः. Vide p. 79. कोणेन with the bow (of a lute) or fiddle-stick. 'कोणी बीणादिवादनम्' इत्यमरः. विहस्य he laughed because he understood why she let slip his foot from her hand and struck her

the कोण by way of a mild chastisement लील्या अलसं (slowly) यथा स्वात्तथा. अनवरत करे कलिन (held) कोण येन स. 'कोण' तस्य भाव 'कोणता' तथा प्रियां—both the lute and श्री were dear to him शिक्षयन्तन् teaching कोण also means 'a point of the compass' : *e.g.* a region The meaning (with श्री) is 'who held all the regions and thus taught the राजश्री of the whole world (to attend on him)' नि खेह गृह्यमाणम्—the idea in this clause is that though हर्ष was good and virtuous, yet various persons and things found fault with him, as he could not make them his own Though one he looked different to different eyes Understand गृह्यमाणम् after each sub-clause नि खेह धनै Riches took him to be wanting in affection : *e.g.* he had no regard for lucre अना दोषै—sins found him inaccessible निग्रहे रुचि (liking) यस्य who was bent upon curbing (the senses.) निग्रह also means 'punishment or imprisonment' दुर्ह कलिना—the age of sin and discord found him difficult to approach नीरस व्यसनै vices found him to be नीरस (dry, passionless) : *e.g.* he had no vice in him भीरु शसा : *e.g.* he was afraid of infamy दुर्ग्रहा चित्तवृत्ति यस्य—whose mind was difficult to seize or understand चित्तमुवा = मदनेन Cupid could not sway his mind स्त्रीपर सरस्वती—To be स्त्रीपर (: *e.g.* स्त्रीलम्पट्) is ordinarily a blemish सरस्वती found that he was solely devoted to woman, *viz.* herself : *e.g.* he was a single minded votary of learning C and T suggest that स्त्री refers to लक्ष्मी but that is not good षण्ड impotent वाष्प यत्तिभि the ascetics found him to be a वाष्पामुनि. We see that all the words in this clause convey some apparent defect, which, on being properly understood, turns out to be a merit So वाष्पामुनि should be taken to mean 'an ascetic only for a moment' काष्ठा is $\frac{1}{80}$ th of a कला. 'अष्टादशनिमेषास्तु काष्ठा विशतु ता कला.' इत्यमर काष्ठा also means दिशा. So वाष्पामुनि would mean the same thing as राजर्षि The com assigns another meaning 'काष्ठा परा धारा (highest limit) तत्प्रधानो मुनि काष्ठामुनिरतिशयवास्तपस्वी' धूर्त clever, gambler He does not fall a victim to the wiles of वैश्याs नेय easily led (: *e.g.* misled), doing as his friends desire कर्मकर a mere servant, who performs the proper rites Read शत्रुयोधै सु योधै the warriors opposed to him found that he was सुसहाय शोभना सहाय यस्य who has good allies or councillors This is good, but the apparent defect that is suggested is 'he has no intrinsic worth, he has only good allies' शत पतिम्—he was more truly a महाबाहिनीपति than शन्तनु महाबाहिनी great army, the great river

i. e. the Ganges. In this and the following clauses, the poet establishes by श्रुत-words that Harsha deserved certain epithets far better than many heroes of old to whom they were applied. शन्तनु married the Ganges. Their son was भीष्म. Vīde महाभारत आदिपर्व chap. 98-99. गङ्गा married for the sake of the eight Vasus who were cursed by वसिष्ठ. She plunged in water each son as he was born. When the 8th was born, she spared him at the pressing request of शन्तनु and left him. The ablative शन्तनोः is used in accordance with 'पञ्चमी विभक्ते' पा. 2. 3. 42 (विभागे विभक्तम् । निर्धार्यमाणस्य यत्र भेद एव तत्र पञ्चमी स्यात् । माथुराः पाटलिपुत्रकेभ्य आहत्यतराः । सि. कौ.). जितकाशिनम्—has several senses. भीष्म vanquished काशिराज and married his daughters अम्बिका and अम्बालिका to विचित्रवीर्य, son of शन्तनु and सत्यवती. See आदिपर्व chap 102. जितः काशी (काशिराजः) येन. जितकाशी also means 'जितेन्द्रियः' शन्तनु fell in love with सत्यवती, the daughter of a fisherman. Out of fear of Bhishma, he would not allow शन्तनु to marry her. भीष्म promised to resign the kingdom in favour of the son of सत्यवती. Then the fisherman said that he feared that भीष्म's sons would contest the claims of सत्यवती's son. Thereupon भीष्म promised to remain a celibate all his life and carried out the promise. See महाभारत आदिपर्व chap 103. जितकाशी also means 'proud of victories' (जितेन जयेन काशते शोभते इति जययुक्तः). द्रोण was the teacher of the कौरव and पाण्डव princes in धनुर्वेद. See p. 9 for the story of his birth. चापे लालसम् fond of the bow. We may also explain चापले अलसम् (with the king) 'who was averse to follies'. We may separate as च अपलालसम् (अपगता लालसा यस्मात्) 'who was free from desires'. गुरुपुत्र is a term applied to अश्वत्थामा, the son of द्रोण, who was the गुरु of the कौरव and पाण्डव. अमोघाः (uner-ring, reaching the mark) मार्गणाः वाणाः यस्य. अमोघं मार्गणं (याचनं) यस्मिन् requests made to whom were never fruitless. The point of the allusion in the case of अश्वत्थामा is this:—When भीमसेन ran after अश्वत्थामा to kill the latter for his night attack, he discharged a terrible missile called ब्रह्मशिरः for the destruction of all the पाण्डव. अर्जुन discharged an equally terrible अस्त्र, but only for the purpose of nullifying the effect of अश्वत्थामा's missile and not for killing अश्वत्थामा. Later on अर्जुन withdrew his अस्त्र, but अश्वत्थामा could not do so. The अस्त्र, being अमोघ, deprived अश्वत्थामा of his jewel on the head and killed the गर्भ of उत्तरा by way of a compromise at the desire of Vyāsa. Vīde सौप्तिकपर्व chap. 13-16. 'गर्भेषु पाण्डवेयानाममोघं चैतदुत्तमम् । न च शक्नोऽसि भगवन्संहर्तुं पुनरुत्तमम् ॥'

chap 15 32 कर्ण was the son of कुन्ती, born mysteriously from repeating a Mantra sacred to the Sun See आदिपर्व chap 111 So he is represented as the son of the Sun who took special interest in him मित्रप्रियम् dear to his friends (with the King) का also was dear to his friend दुर्योधन बही क्षमा (forbearance patience) यस्य (with युधिष्ठिर) बहुक्षमम् who ruled over plenty of land (with हर्ष) क्षमा earth युधिष्ठिर was very patient even under the gravest of provocations (एतद् द्रौपदीवस्त्रहरण) अनेक नागायुतानां बल यस्य who had the strength of several thousands of Nagas (with भीम), who had an army consisting of several thousands of elephants (with हर्ष) अयुतम् ten thousand भीम was poisoned by दुर्योधन and thrown into water He was taken to नागलोक, where through the favour of वासुकि he became endowed with the strength of thousands of नागः Vide आदिपर्व chap 128-129 'यत्ते पीतो महाबाहो रसोऽयं वीर्यसम्भृतः । तस्मान्नागा युतबलो रणेऽभूद्यो भविष्यति ॥' chap 129 22 धनञ्जय is अर्जुन, the greatest warrior in the great Bharata war महाभारत-रण-योग्यम् fit to figure in the great war of the महाभारत महाभारत-रण-योग्यम् worthy of wielding (his crossing) great responsibility (of governing the world) कारण युगस्य—वृत्तयुग is an age of complete virtue and righteousness Under Harsha also these reigned supreme विबुधसर्गस्य (1) of the creation of gods (विबुध), of the creation of wise men He encouraged learned men उत्पत्ति दर्पस्य he was the first among the proud or confident एकागारम् the only house प्रातिवेशिक a next door neighbour i.e. a very intimate friend, also 'closely resembling' पुरुषोत्तमस्य of the best of men, of विष्णु हर्ष befriended good men and resembled विष्णु रुनिपर्वत—a mountain where mines are opened (for jewels &c) सर्व स्ना the music hall where all lores meet for सरस्वती. सरस्वती was delighted with him as one is delighted in सङ्गीतगृह He was the meeting place of all विद्याः लक्ष्मीसमुत्थान (1) the rising of लक्ष्मी (out of the ocean) increase of royal glory As there was already one लक्ष्मीसमुत्थान at the time of churning, the author uses the word द्वितीया०. बल गद्यस्य it was in him that cleverness exhibited its utmost strength एक तीनाम् in him all rules of good conduct were to be found in one place सब कान्ते Beauty announced in his person her all in all i.e. he was the *beau ideal*, the *ne plus ultra* of loveliness अयं सर्गस्य who was the perfection of the creation of the atoms of beauty अपवर्ग completion, highest point 'स्वादपवर्गस्त्वाने मोक्षे

कार्याधस्तानसाफल्ये' मेदिनी. There is another sense hinted at. Where there is अपवर्ग (i. e. मोक्ष), सर्ग (birth) comes to an end (अपवर्ग). सकल...राज्यस्य—the idea is:—he was so holy and pure that all the misdeeds of the kings (of all ages in securing kingdoms) were altogether got rid of by expiation. It is not proper to explain that his merit was sufficient to expiate all the sins of subjects put together (as Mr Kale does). सर्व...पक्ष he was as though the surprise attack of Cupid with all his forces i. e. he was irresistible in his charms. उपा...शून्यस्य he was a means of seeing पुरन्दर i. e. in him one saw पुरन्दर. पुरन्दर—Indra; one who storms cities. आवर्तनम् fusing together; practising. धर्म was as though put into a crucible and moulded into his form. He practised धर्म incessantly. कन्या...लानाम् as women confined in the अन्तःपुर move about freely there, so the कलाः were to be found only in him and to the fullest extent. परमप्रमाणं highest authority. राज...पतीनाम्—For प्रजापतिः, see above p. 18. When a sacrifice was finished, the sacrificer took a ceremonial bath called अवभृथस्नान. The प्रजापतिः, to whom was entrusted the task of creation, produced Harsha as the highest point (समाप्ति) of perfection in the creation of kings. गम्भीर च प्रसन्न च. There are three pairs of adjectives in each of which there is an apparent विरोध. गम्भीरम् (deep, serene). प्रसन्न transparent; gracious. When water is deep, we cannot see the bottom (it is not transparent). त्रासजननं—he produced fear in the irreverent or sinful. The com. refers to रघु I. 16. 'भीमकान्तेर्नृप-गुणैः स बभूवोपजीविनाम् । अधृष्यश्चाभिगम्यश्च यादोरनैरिवाणवः ॥'. कौतुकम् curiosity, admiration. What rouses one's curiosity may be sinful.

P. 35 ll 18—33 हृष्टः...करोत अनुगृहीत इव as though blessed (by the sight of such a holy king). निगृहीत इव as though checked (by the august appearance of the king). साभि...तृप्त इव eager (to see him more) and yet satisfied (by feeling blessed on seeing him). रोमाञ्चं मुञ्चतीति मुच्यते. विसयेन स्मेरः (smiling). शोभनं जन्म यस्य. कुतूहीतं नाम यस्य whose name is honoured. चत्वारः उदधयः एव केदार तेन कुटुम्बी who is a house-holder of the field in the form of the four oceans i. e. who looks upon the whole world as his family. Compare 'उदारचरितानां तु वसुधैव कुटुम्बकम्'. For ब्रह्मस्तम्भ, see above p. 102. हर्षं enjoyed the best the universe could yield. A केदारकुटुम्बी (i. e. an humble farmer) enjoys the standing crops. सकलानां आदिराजानां चरितं तस्य जये ज्येष्ठः (प्रधानः) महाः the foremost protagonist in vanquishing (i. e.

as well as objects). What is common to all these schools is the idea of क्षणिकत्व. The author here refers to the योगाचार school. That school holds that the only reality is विज्ञान (thought); there are no real entities (अर्थ or वाह्यार्थ) in the external world corresponding to the thoughts that a person is conscious of. This theory is called विज्ञानवाद. *Vide* वेदान्तसूत्र II. 2. 28 and Śaṅkara's Bhāṣya thereon. Compare 'बौद्धबुद्धिमिव निरालम्बनाम्' कादम्बरी p. 131 of P. बहुलैः दोषैः उपहताः marred by many sins. श्रियः = लक्ष्म्यः. बहुलस्य कृष्णयक्षस्य दोषा (रात्रिः) तस्या उपहताः (reduced). श्रियः—beauty. चित्रम् wonderful. अत्यमरम् surpassing the gods. अमरान् अतिक्रान्तं अत्यमरम्. 'अत्यादयः क्रान्ताद्यर्थे द्वितीयया' वार्तिक on पा. I. 4. 79. अपि...र्थिनः (न पर्याप्तो विषयः) and moreover suppliants do not afford a sufficient (पर्याप्त) scope for his liberality i. e. there is not a sufficient number of suppliants to enable him to exercise his liberality to the fullest. Understand 'न पर्याप्तो विषयः' in each of the following clauses and explain similarly. प्रज्ञायाः शास्त्राणि all the शास्त्रs do not give sufficient employment to his intellect. कवित्वस्य वाचः language fails to give adequate expression to his poetic gifts. सत्त्व spirit, courage. उत्साह (energy) is one of the three शक्तis of a king viz. प्रभुशक्ति, उत्साहशक्ति and मन्त्रशक्ति. व्यापाराः undertakings. कीर्तिर्दिग्बुधानि the ten regions are not sufficient to contain his fame. गुण...संख्या—i. e. his virtues were beyond enumeration. कौशलस्य कला the 64 kalās did not exhaust his skill. असिश्च राजनि while this king rules. यती...दृकाः—योगपट्टक was to be seen only with यतिस and nowhere else (in another sense). For the योगपट्टक of ascetics, see p. 26 above. योगपट्टकाः—योगेन कृतकर्मणा युक्ताः पट्टकाः false or forged grants. For योग in the sense of 'deceit', *vide* the first verse of the 4th उच्छ्वास. There are numerous examples of परिसंख्यालङ्कार here. पुस्त...ग्रहाः—पाथिवविग्रहs (earthen bodies; fights among princes) were to be seen in पुस्तकर्म only (in the manufacture of dolls). *Vide* notes on पुस्तकर्म above p. 90. पट्टपदः = भ्रमरः. दान...लहाः the quarrels over receiving ichor; quarrels about the recovery of debts. As nobody incurred debts there were no quarrels about the recovery of money lent. वृत्तानां of metres. पादच्छेदाः division into four parts; the cutting off of feet. अष्टापदानाम्—*Vide* notes p. 24. चतु...ल्पना arrangement of the four members (i. e. chess); the cutting off of the four limbs (hands and feet). No one committed grave offences for which hacking of limbs was

prescribed by the Smritis द्विज द्वेषा hatred of the chief of birds (ः ८ गरुड), hatred of Brāhmanas and teachers वाक्यविदाम् those who know the rules of the interpretation of Vedic sentences : ८ मीमांसकः अधिकरणविचारा examination of अधिकरण (cases for discussion), considerations in a court of justice No one resorted to the courts of justice, as there were no disputes Or we may separate as अधिक-रण-विचारा (thoughts of great fights) The पूर्वमीमांसा of जैमिनि and the उत्तरमीमांसा of बादरायण are divided into अध्यायः each अध्याय into पादः and each पाद into अधिकरणः, each अधिकरण containing one or more सूत्रः and completely treating of one topic अधिकरण has five members 'विषयो विशयश्चैव पूर्वपक्षस्तथोत्तरम् । निर्णयश्चेति सिद्धान्तः शास्त्रेऽधिकरणं स्मृतम् ॥' According to others the five members are विषयः, सन्देहः (or विशयः), सङ्गतिः, पूर्वपक्षः and सिद्धान्तः उपवीती—'प्रोद्धृते दक्षिणे पाणादुपवीत्युच्यते द्विजः'—क्षीरस्वामी quoting from मनु—wearing the sacred cord in the usual manner (over the left shoulder and under the right arm) 'उपवीतं यन्मूलं प्रोद्धृते दक्षिणे करे' इत्यमरः

P 36 ll 1-27 अथोत्तरेण मभूत् उत्तरेण विष्णुस्य not far to the north of the royal seat Words ending in एन like दक्षिणेन and उत्तरेण govern the accusative or genitive अपरवचनम्—*Vi le notes*, p 40 Verse 5 करिकलम् (vocative) young elephant 'लोलता = चञ्चलता चर व्रतम् observe the vow of discipline (humility) आनत आनन यस्य whose head is bent (not held high in pride) मृगपतिर्नखवत् भङ्गुर (curved) गुरु formidable उपरि held above (the elephant's head) क्षमते न the hook would not tolerate your लोलता The अङ्गुशः brought round the elephant when it became restless and disobedient This verse contains a veiled rebuke of Bana for his लोलता in his youth when he was like करिकलम् The words मृगपति and गुरु (who teaches or chastises) refer to the king The verse reminds the king of the presence of बाण, about whose चापल्यः he had heard reports Mr R R Kale sees a veiled allusion to the king even in the words करिकलम् &c, but that does not seem to us to be proper He takes गुरु as referring to the preceptor of the king त = बाणम् गिरि गम्भीरेण as deep as the roar (वृद्धिः) of a lion in a mountain cave एष बाणः is he that बाणः ? न पश्यामि I shall not see him without showing him favour Bana conveys that the very way in which the king addressed him (महानयः सुजङ्ग) showed that the king had favoured him The king spoke the words to the मालवः

prince and then looked वाण in the face. The reading अकृतप्रसा-
म् (अकृतः प्रसादः यस्यिन्) would convey the same sense. नीलैः धवलैः
शेजुकैः (किरणैः, वस्त्रैः) क्षारान् (variegated) *adj.* of प्रमान् and तिरस्करिणीम्.
अमयन्—the object is प्रमान्. अपाङ्गे नीयमाना तरला तारका (pupil) यस्य.
आयामिनी long i. e. spreading. परिवृत्त्य having turned (his body).
In order to look at the मालव prince, he turned his eye side-
ways (तिर्यक्). The rays of the dark pupil became mixed with
the lustre of the white eye and so the lustre of the whole eye
looked क्षार. The rays of the eye resembled a curtain made
of white and dark silk. His pupil was moved towards the
corner of the eye. A curtain may have stars on the borders
(अपाङ्ग). प्रेष्ट superlative of प्रिय. मालवराजसूतोः—(*Vid.* Intro.
p. XXXII) this seems to have been माधवयुत the younger of the
two princes that were the companions of Harsha and his elder
brother. मुजङ्गः a gallant, a man of dissolute habits. 'मुजङ्गः
सर्पपिङ्गयोः' हेमचन्द्रः. तूष्णीं...तसिन् when that (मालव prince) showed
by his silence that he had not understood the king's words.
अगमितं नरेन्द्रवचः येन. अविज्ञातं तत्त्वं येन who does not know the
truth. अग्रदधान इव as if you do not believe me (in my real
character). नेव इव like one led (by others). आज्ञापयसि—this and
the correlative विश्वापयामि or विश्वापयति are employed by ordinary
persons in addressing a person very much superior in the sense
of वदसि, कथयामि &c. सैरिणः capricious, unrestrained. विचित्राः various,
strange. प्रवादः rumours. महद्भिः...तस्यम् but the great ought to see
things as they are. नाहं...क्षिप्रमिदं you will please not misunder-
stand me, as if I were an ordinary man. अविशिष्टम् without
anything to distinguish him. सोमपायिनाम् that drink सोम i. e.
that performed the सोमयाग. संस्काराः the purificatory ceremonies
performed in the case of a द्विज from conception to death, such
as जातकर्म, नामकरण, उपनयन &c. साहः—the अङ्ग (auxiliary branches
of study) of the वेद are six, viz. शिक्षा (phonetics), कल्प (ritual of
sacrifices), व्याकरण (grammar), निरुक्त (etymology and exegesis),
छन्दः (metrics) and ज्योतिष (astronomy). In these three
sentences वाण seems to have in view the well-known verse
'जन्मना भाक्षणो देयः संस्कारैर्द्विज उच्यते । विषया याति विप्रत्वं त्रिभिः श्रोत्रिय
उच्यते ॥'. शास्त्राणि—such as मलद्धार, न्याय, वेदान्त &c. दार...रिक्तोऽसि
since my marriage I have been a diligent householder.
'कुटुम्बव्याप्तस्तु यः । स्वाध्यागारिकः' इत्यमरः. 'अभितोऽगारे भवः अभ्यागारिकः'
क्षीरः कामे भुजङ्गता—this sentence is capable of three senses,
two of which are principally intended. (1) Wherein consists

my भुजङ्गता (being a lewd person) ? What is there in all my life which deserves to be referred to in the words 'महानय भुजङ्ग ?' (2) भुजङ्गता is to be found only in काम (Cupid) and not in me (3) What woman was embraced by me ? (वा मे भुजङ्गता) लोकमासीत् but (I must admit) that my youth was not without those follies which are not inconsistent with the two worlds (in this world and the next) He says he was guilty of trifling follies that would not be very much censured in this world or would not come in the way of his attaining heaven अविद्यमान अपलाप (concealment, denial) यस्य अत्रा . सि I do not deny this much अनेने हृदयम् my heart does feel repentance (विप्रतीसार) for this सुगत = बुद्ध शान्तमनसि—this, कर्तारि and दण्डभृति are to be connected with देवे मना स्थानाम् who carries out all the rules of the (four) Varnas and the (four) *asramas*, like Manu Bana refers probably to the मनुस्मृति wherein are laid down the rules of वर्णस and आश्रमस that were supposed to have been promulgated by Manu *vide* मनुस्मृति I 2 and 107 सम भृति when you wield the rod of punishment like यम 'धर्मराज पितृपति समवर्ती परेताराद्' इत्यमर Death deals equally with all, यम is also called दण्डधर The king also is दण्डधर (he punishes wrongdoers) सप्ता रशनाम् whose girdle is formed of the seven oceans For the seven oceans, see p 32 For the द्वीपस, see p 3 अविशङ्क without fear क इव सर्वं कल्पयिष्यति what man possibly will act the part of improper conduct even in his mind, improper conduct which is closely related to all calamities From अविनय spring all calamities Even the acting of improper conduct is impossible much more actual performance आसता पेता let alone human beings मनुष्यस्य भाव मनुष्याणां समूहो वा मनुष्यकम् त्वस्य पिवन्ति In consequence of your power, even bees drink honey in fear To drink मधु (wine) was a महापातक So the bees are as though afraid of the punishment that may be meted out to them 'ब्रह्महत्या सुरापान स्तेय गुर्वङ्गनागम । महान्ति पातकान्याहुः ससर्गश्चापि तै सह ॥' मनु० 11 54 रथाङ्ग (चक्र) नाम येषाम् (चक्रवाका) रज्जते प्रियाणाम् are ashamed of their great attachment to their mates अभ्यनुवृत्ति (pleasing, following) एव व्यसन (vice, attachment) A चक्रवाक is a type of love चपलायते play their tricks शरारव destructive ferocious For शरार see p 23 सानुक्रोश इव as though compassionate पिशितानि—मासानि अनग्राहिण्य understanding the minds of others as they are अनपाचीन opposite (to the real state of things)

P. 36 l. 28—P. 37. l. 32. भूपति...णेति. केवल...कथयत् he only revealed his inward pleasure by merely casting at him an affectionate glance which seemed to bathe him in a shower of nectar. The king did not show him any *outward* marks of favour such as सम्भाषण; but बाण understood from the king's look that *inwardly* the king was pleased with him. लम्बमाने hanging (on the western horizon). The next sentence is बाणोऽपि... निवासस्थानमगात् (l. 21). धौतः (washed, polished) आरकूटः (brass) तस्य इव कोमला आतपत्विद् यसिन् (*adj.* of वासरे). The light of the sun in the evening (on trees and mountains) looked like polished brass. निर्वाति *loc. sing.* of *pr. p.* of वा with निर्—to be extinguished. अस्ता...मति when the sun (मरीचिमत्), leaving the sky, the diadem (किरीटं) of the crest of the setting mountain, let fall his rays like the sprays of *Nichula* trees. 'कूटोऽस्ती शिखरं शृङ्गं' इत्यमरः. निचुलमञ्जरीणामिव भाः येषाम्. निचुल is a tree with scarlet flowers. 'निचुलो दिव्जलोऽम्बुजः' इत्यमरः. रोमन्धेन मन्धराणि कुरङ्गकुटुम्बकानि तैः अध्यास्यमानं ब्रदिष्टं गोष्ठीनष्टं वासु. रोमन्ध... स्वलीपु when the soft surfaces of deserted cowpens in the forests had families of deer sitting on them lazily ruminating. ब्रदिष्ट—superlative of मृदु. We must read गोष्ठीन. गोष्ठः भूतपूर्वः (that was formerly a cow-pen) गोष्ठीनं, according to 'गोष्ठात् सञ्च भूतपूर्वं' पा. 5. 2. 18. शोका...तटीपु when the banks of rivers were plaintive with the cries (कूजित) of the female चक्रवाक birds overwhelmed with sorrow. At the approach of night the चक्रवाकः were supposed to be separated from their mates. वासु-विद्येषु (on branches where they had made their nests) उपविष्टानि वाचाटानि चट्कानां चक्रवालानि येषु. आलपालेषु (basins round trees) आवर्जिताः (emptied) सेकार्थ-जलकुटाः (water pots) येषु-*adj.* of निष्कुटेषु (pleasure groves). 'घटः कुटनिपावली' इत्यमरः. 'गृह्णारामास्तु निष्कुटाः' इत्यमरः (कुटात् गृहात् निष्कान्ताः निष्कुटाः). दिवस...जाते when herds of hungry calves (तर्णकः) began to suck the flowing udders of cows that returned after wandering (विहृतिः) the whole day. प्रस्तुताः स्तनाः यस्य (*adj.* of स्वर्गम्). स्तनन्धय—from स्तन and the root धे 1 P. to suck (स्तनं धयतीति), a nasal being inserted according to 'नासिकास्तनयोध्माधियोः' पा 3. 2. 20. उद्वतं क्षीरं यस्मात्. Read चास्तधराधरः. अस्त...मण्डले when the disc of the sun, the boat in the ocean of evening (twilight), with red hue, sank (below the horizon), as though it were plunged into the flood of the stream (धुनी) of the minerals (धातुः) on the western mountain. गैरिक (red chalk) is particularly known as धातु (in the case of

mountains) 'धातुर्मेन शिलाचद्रंगेरिक तु विशेषत' इत्यमर पतङ्गस्य
 द्दपातङ्गम् The sun's disc became extremely red when about
 to dip into the ocean The poet fancies that it was swept into
 the stream of red chalk The disc resembles a small boat and
 the rosy hues of the evening sky resemble the sea पानपात्रे is
 not so good as यानपात्रे It will mean 'the disc of the sun
 looked like a goblet for drinking the ocean of evening' The
 evening being red, the goblet containing it would also look
 red चत्तेन शुभय शयचरणा येषाम् 'पञ्चशाख शय पाणि' इत्यमर
 Brahmanical ascotics washed their hands and feet before
 worshipping in the shrine चैत्य a sanctuary, a temple, a holy
 tree (growing by the side of a road) 'चैत्यामायतनं तुल्ये' इत्यमर
 (चित्वायामिदं चैत्यं देवकुलमहावृक्षाद्युपाश्रयः क्षीर०) पाराशरिपु—see above
 p 90 यक्षपानैः पविना पाणय येषाम् (*adj* of ०जने) प्रकीर्णा- (spread
 round) बर्हिष (कुशा) यस्य (*adj* of ०वेदसि) उद्गत तेन यस्य the
 flames of which leapt up (when oblations were thrown into it)
 वषट्कृ to offer (an oblation) with the cry वषट् वषट् is an excla-
 mation on offering an oblation (the name of the deity being
 put in the dative) e g इन्द्राय वषट् यायजूक—one who frequently
 performs sacrifices—from यज् with affix ऊक, according to 'यजनपदशा
 यड' पा 3 2 166 (यायजूक, जन्पूक, दन्दशूक) निद्राविद्राणानि
 द्रोणकुलानि तैः वल्लिला (full of) कुलाया येषु द्रोणा काका The com-
 explains निद्राविद्राण as 'dull with sleep' But elsewhere विद्राण
 is used in the sense of 'awake Compare 'विद्राणविपश्चिति' ह्य० 5th
 उ० 11th para So we take 'निद्राविद्राण' as 'not yet gone to sleep'
 (though crowding in their nests) Or we may separate as
 निद्रा-अविद्राण meaning 'not awake through sleep' कापेयविकलानि
 (free from their pranks) कपिकुलानि येषु At night the monkeys
 desist from their pranks 'कापेय चापलादिवन्' क्षीर० (कपे भाव कर्म
 वा) आरामतरुषु on the trees in the gardens निर्जि कुले when the
 swains of owls (कौशिक), settled (*lit* householders) in their huts
 in the hollows of old trees, were about to go out मुनि रत्ने—
 The clusters of bright stars looked like the bright drops of
 water scattered about in सन्ध्यावन्दन by the sages दन्तुरयति *loc sing*
 of प्र प of दन्तुरयति (make indented or serrated) denomina-
 tive verb from दन्तुर The clusters also looked like the bright
 teeth (of a lady viz the sky) As drops are scattered on the
 ground (सली), so the stars were scattered in the sky स्ववीयस्—
 comparative of स्थूल 'निकुरम्ब कदम्बकम्' इत्यमर अम्बरा शिखण्डे when
 the topknot of the Sabari of night rose in the sky : e when

the sky was overcast with darkness. For शर्वरीशवरी compare 'शर्वरीशवरीचिकुरचये...तमसि' text p. 6. l. 13. अम्बरं—The topknot of a शवरी may be dangling on her garment (अम्बरं). खण्डपरशुः (शिवः) तस्य कण्ठवत् काले (dark)—goes with ०तारे. For S'iva's dark throat, see notes p. 2. कव...तारे when the young (fresh, recent) *avatara* (advent) of darkness swallowed all that remained of the evening light. सान्ध्यम्-सन्ध्यायाः अयं सान्ध्यः (०शेषः) तन्. तिमिर... रंतासु (०तर्जनाय निर्गतासु) that came forth as if to chide darkness. दहनं प्रविष्टः दिनकरः तस्य करशाखासु (fingers; branch-like rays). The blazing lamps are fancied to be the fingers of the sun. Fingers start from the hand and one of them (called तर्जनी) is employed in threatening or chiding a person. Flames are tapering like fingers. It was believed that the sun, when setting, entered fire. Compare रघु० IV. 1. 'स राज्यं गुरुणा दत्तं प्रतिपद्याधिकं बभौ । दिनान्ते निहितं तेजः सविधेव हुताशनः ॥'. अररसम्पुटसंकीटनेन कथिता आवृत्तिः यैः. अररं panel. 'कवाटमररं तुल्ये' इत्यमरः. 'पुरद्वारं तु गोपुरम्' इत्यमरः. अरर...पुरेषु when the city gates as though announced their closing (आवृत्तिः) by the creaking of their folding panels. It would be better if we could read ०वृत्तिषु. आवृत्ति means 'shutting', while आवृत्ति usually means 'revolving.' शय...जुषि enjoying the pleasure (उपजोषः) of lying on their beds. They first lay on their beds for some time and then went to sleep. जरतीभिः कथिताः कथाः यसी. शिशयिषमाणे (*pr. p.* of the desiderative of शी) was about to sleep. जरन् महिषः मषी (lamp-black, ink) च तद्वत् मलीमसं (dark) तमः यस्य. जनितः पुण्यजनानां (goblins) प्रजागरः येन. 'यातुधानाः पुण्यजनाः' अमरः. Goblins stalk abroad at night. पुण्यजन also means 'यक्ष'. They are guardians of कुबेर's treasures and as such must be awake at night. विजृम्भमाणे (growing, yawning). तमीमुखे the mouth (or first part) of Night. 'रजनी यामिनी तमी' अमरः मुखरितं (twan-ging) विततज्यं (वितता ज्या यस्य) धनुः यस्य (*adj.* of ०ध्वजे). अशेषस्य संसारस्य श्रेमुषीं (मर्ति) मुष्णाति इति ०मुष् तस्मिन्—Cupid blinds the intellect of every one in the world. रतस्य आकल्पः (dress) तस्य आरम्भेण शोभते इति. शम्भलीनां (procuress) भाषितं भजते इति. 'कुट्टनी शम्भली समे' अमरः. भूषा ornaments, decoration. मुजिष्या a maid harlot. सैरन्ध्या बध्यमानं रशनाजालं तेन जत्पाकं (noisy, jingling) जघनं (loins) यासाम्. 'स्याजत्पाकस्तु वाचालः' अमरः. For सैरन्धी, see notes p. 90. जनीषु young ladies. 'समाः स्नुषा जनी घृष्टः' अमरः. वशिकासु (empty) विशिखामु (roads) विहरन्तीति विहारिण्यः (wandering) तामु. 'वशिकं तुष्टरिक्तके' अमरः. 'रथ्या प्रतीली विशिखा' अमरः (विगतशिखा मुष्टितेव, समन्तादिशीर्यते जनसंमर्देन वा' क्षीर०). अनन्यत्रः (कामः)

वामार् 'अनुप्रव सहायश्च' अमर They went alone with hearts
 aflame अभितारिवामु—see notes p 33 निरली चविने when the
 sweet (मधु) clatter of the females of *Harinas* lying in the
 ponds as dull (low) as the jingling of anklets (मञ्जीर रम्),
 gradually ceased 'हसस्य योपिद्वरदा' अमर, वेशन्त पल्लव चाल्पतर'
 अमर For निद्राविद्राण, see notes above p 162 निद्रा रसिते when
 the notes of cranes appearing to grow longer to those that
 were kept awake as though melted the hearts of separated
 lovers In the stillness of night the notes appeared longer
 भावि निकरे इव—the lamps scattered about were like the
 shoots of the seeds of the coming day From shoots
 large trees grow The flickering lamps contained in them
 the potential day that was to dawn अनेकानि बालचरित
 चापलानि तस्य उचित (appropriate to) कोलीन (evil report) तेन
 कोपित 'कौलीन पशुभियुद्ध कुलीनत्वापवादयो' इति धरणि कौलीन
 (कुलीनस्य वर्म भावो वा) according to 'हायनान्नयुवादिभ्योऽण्' पा 5 1 130
 If we read 'चापलोपचित' the meaning is the scandals that grew
 on account of my follies मनसा—there is emphasis on this
 word File notes p 161 यद्य स्याम् if I were an eye sore to
 him if he were displeased with me इच्छति वतम् but he
 wishes me to be virtuous उप स्वामिन for masters teach their
 dependents proper conduct even without words by granting them
 an honour (प्रतिपत्ति) suited to them स्वदोषण अध मानस यस्य
 अनादरपीडितम् who am pained by the absence of (outward)
 respect (shown by the king) अति चिन्तयतम् who entertain
 various fancies about this most virtuous king यथा स्थितम् as
 I really am कटकात्—It will be remembered that Harsha
 was encamped on the अनिरवती (text p 96 l 17) गृहीत (under
 stood) स्वभाव येन परमप्रीतेन—qualifies नरेन्द्रेण प्रसादात् जन्म यस्य
 springing from the favour (of the king) This qualifies
 all the words from मानस्य to प्रभावस्य नर्मन् n amusement
 merriment

Uchchhvāsa III.

Verse 1. The principal sentence is सु...भूमजः—kings (of the character described in the first half of the verse) are born like fine seasons (prosperous times) through the merit of the subjects (of the people). निज...स्नेहाः (निजे वर्षे देशे आहितः स्नेहः यैः) that plant their affection in their kingdom i. e. that love their kingdoms; (निजेन वर्षेण वृष्ट्या आहितः स्नेहः रसः घृतं वा यैः) that produce moisture (or ghee) by rain. वर्षे is a subdivision of दीप (as in भरतवर्ष). बहु...न्विताः (बहुभिः भक्तजनैः अन्विताः) followed by many devoted persons; (बहूनां भक्तानां भक्तानां ओदनानां वा जनेन समूहेन अन्विताः) that are marked by plenty of rice-crops or plenty of food. 'भक्तमन्थोऽन्नमोदनोऽस्त्री स दीदिवि' अमरः. This verse foreshadows the greatness of पुष्पभूति, the founder of Harsha's family, the treatment he gave to his subjects and the prosperity of his kingdom. The metre is अनुष्टुप्.

Verse 2. लक्ष्मीं द्रष्टुम् to see लक्ष्मी; to obtain wealth. विदायसा गन्तुम् to sail in the sky; to rise high. न...मनः whose mind is not eager? This verse shadows forth the four principal topics of this उच्छ्वास. Here also the king पुष्पभूति conferred an obligation on भैरवाचार्य; the king had a vision of लक्ष्मी in flesh and blood; भैरवाचार्य assumed a semi-divine form and the cousins of बाण became eager to hear the story of Harsha's life. The metre is आर्या.

P. 38 ll. 2-16 अथ...समगात्. The principal sentence is अथ...शरत्समवारम्भे बाणः बन्धून् द्रष्टुं पुनरपि तं ब्राह्मणाधिवासमगात्. Here we have a description of autumn. All the words in the locative (singular) qualify शरत्समवारम्भे. विरलिताः बल्यद्वकाः (मेघाः) यसिन्. चातकस्य आतङ्कं करोतीति. 'रुक्तापशङ्कास्वातङ्कः' अमरः. For चातक, see above p. 128. When the clouds disappeared the चातक would not get even a drop of water. कणन्तः कादम्बाः (कलहंसाः) यसिन्. कलहंसस्य are at ease in the rainy season. द्दुर्द्विषि—which is an enemy to frogs. मयूरस्य मर्दमुष्णाति इति. The peacock dances at the appearance of clouds and so in शरद् when clouds become rare it pines away. हंसा एव पथिकसार्थेः सर्वः अतिथिः यस्य whose only guest is the swarm of travellers—the swans. At the approach of the rains, हंसस्य were supposed to leave the plains and run to the मानस lake, whence they returned after the rains were over. शरद् welcomes

the tribe of इंस् as guests by offering them clear water
 पीतासिनिभ (०सदृशं) नम यस्मिन् In शरद् the sky is blue and clear
 भास्वर भास्वान् (सूर्य) यस्मिन् शुचि शशी यस्मिन् In the rains
 the moon is obscured by clouds तरुण (young, bright) तारागण-
 यस्मिन् गन्तु (disappearing) सुनासीरस्व (इन्द्रस्व) शरासनं (धनु) यस्मिन्
 Rain bows are seen when there are clouds For सुनासीर, see
 pp. 17-18 सीदत् (vanishing sinking) सौदामन्या (विद्युत) दाम
 (streak, girdle) यस्मिन् दामोदरनिद्रायै दुहति इति that (शरद्) was an
 enemy to the sleep of विष्णु दाम उदरे यस्य (दाम्ना उदरे बद्ध) Vide
 विष्णुपु० V 6 20 for derivation विष्णु was supposed to fall asleep
 in आपाद for the four months of the rainy season and to get up
 in वार्तिक Compare 'शापान्तो मे भुजगशयनादुत्थिते शार्ङ्गपाणौ' मेघदूत
 'जलधरसमयनिव वनगहनमध्यमुत्समुत्तहरिम्' कादम्बरी p 40 of P, 'न खडु
 साप्रतमाचरति जलशयनदोहद देवो रथाङ्गपाणि' कादम्बरी p 124 of P हुन
 (running, flowing) वैदूयवर्ण (of the colour of lapis lazuli) अर्ण
 (water) यस्मिन् घूर्णमाना (rolling about) मिहिकावन् लघव मेघा तै
 मोघ (idle) मघवा (इन्द्र) यस्मिन् मिहिका fog, dew The clouds if
 at all seen are very light in autumn and hardly any rain falls
 So इन्द्र, the lord of rain, is then idle निमीलन्त (closing) नीपा
 यस्मिन् नीप is कदम्ब A कदम्ब tree puts forth buds in the rainy
 season Compare 'मरुत्रवाम्मप्रविधूतसिक्ता कदम्बयष्टि स्फुटोरकेव ॥'
 उत्तररामचरित III 42, 'कुञ्जलितकदम्बतरी नभसि मासि' हर्ष० 4th उ०, 11th
 para. नि कुञ्जे—कुटन trees blossom in the rains निर्मु कन्दले when
 the plantain puts forth no buds मधुस्यन्दि इन्दीवर (blue lotus) यस्मिन्
 वह्नारे (water lilies) आह्लादिनि शेकालिकया शीतलीकृता निद्र (रात्रि)
 यस्मिन् यूथिकाभि (jasmine) आमोदिनि मोदमानै कुमुदै (white night
 lotuses) अवदाता (सिता) दश दिश यस्मिन् सप्तच्छदाना धूलिभि
 (pollen) धूसर समीर (wind) यस्मिन् For सप्तच्छद, see above p 136
 स्तवन्तै (formed into bunches) वधुरै (lovely) वन्धूकै आवच्यमाना
 अकाण्टसध्या (sudden evening hues) यस्मिन् वधूरु is a red flower
 नीराजिता वाचिन यस्मिन् The नीराजन ceremony was performed
 in शरद् For नीराजन, see p 34 Vide रघु० IV 24-25 उद्दामा
 (wild, unchecked) दन्तिन यस्मिन् दपें क्षीव (intoxicated) औक्षक्
 यस्मिन् औक्षकम् multitude of oxen 'उक्ष्णा सहतिरौक्षकम्' अमर It is
 derived from उक्षन् (m) with affix बुञ् according to 'गोनोक्षोक्षो
 रभ्ररानरान्यरान्पुत्रवत्समनुष्याद्बुञ्' पा 4 2 39 (एभ्य समूहे बुञ् स्यात्)
 क्षीयमाण पङ्क्त्य (mud) चक्रवाल (समूह) यस्मिन् बाल्पुलिनै (small
 islands) पल्लवितानि सिधूनां (नद्यानां) रोधासि (banks) यस्मिन् The
 waters having receded, small islands are formed in the rivers
 in शरद् परिणामेन (by being ripe) आश्याना (partially dry)

श्यामाकाः यस्मिन्. जनितं प्रियङ्गुमञ्जरीषु रजः (pollen) यस्मिन्. कठोरा
त्रपुसत्वक् यस्मिन्. त्रपुसं cucumber. कुसुमैः सेराः शराः (reeds) यस्मिन्.

P. 38 ll. 17—30 समुप...इति. समुपलब्धः भूषालात् (हर्षात्)
समानातिशयः तेन परितुष्टाः. ज्ञातयः kinsmen. श्लाघमानाः applauding.
कांश्चि...मानः—he bowed to those that were older than himself and
was saluted by those that were younger. Explain each of the
following pairs similarly. सम्भ्रान्तेन (excited, flurried) परिजनेन
उपनीतं (brought). आसनं...भेजे he took his seat after his elders
had taken theirs. भज...त्कारं accepting the hospitality consisting
of flower offerings &c. कश्चि...यूयम् have you been happy all
these days? (I hope you have &c.). अप्रत्यूहा = अविघ्ना. सम्यक्करणेन
परितोषितं द्विजचक्रं यस्याम्. अप्र...क्रिया does the performance of
sacrifice proceed without obstacles, gratifying the groups of
Brāhmanas by its proper procedure? क्रतोः इयं कातवी. यथा...भुजः
do the fires consume the oblations accompanied by faultless
mantras as prescribed (in works on ritual)? अविकलान् मन्त्रान्
भजन्ते इति भाजि (हवीषि). A मन्त्र is अविकल (perfect, entire) when
it is recited with correct accent and without slurring over any
letter. Compare 'मन्त्रो हीनः स्वरतो वर्णतो वा मिथ्याप्रयुक्तो न तमर्थमाह ।
स वाग्वज्रो यजमानं हिनस्ति यथेन्द्रशत्रुः स्वरतोऽपराधात् ॥' शिक्षा. अविच्छिन्नः
unbroken, continuous. कश्चि...योगः. Is there (I hope there is) the
same intent application as in years long past to the practice of
यज्ञविद्या (the lore of sacrifice)? अभिदोगः—'आभिमुख्येन उच्यते' क्षीर०.
परस्परस्पर्धानुबन्धेन अवन्ध्यः (not useless, fruitful) दिवसः तेन दर्शितः
आदरः येषु. The words सः, तानि, सा are used in the sense of
प्रसिद्ध. तान्येव...मण्डलानि are there the same assemblies for the
exposition of grammar, showing their regard (to the study
of व्याकरण) by days rendered fruitful by continuous
emulation of each other? Each one of the assembly tried
to excel the others in the exposition of knotty points of
grammar. On व्याख्यान, the महाभाष्य says 'न केवलं चर्चापदानि
व्याख्यानं वृद्धिः आत् ऐजिति । किं तर्हि । उदाहरणं प्रत्युदाहरणं वाक्याध्याहार
इत्येतत्समुदितं व्याख्यानं भवति' (Kielhorn Vol. I. p. 11). परित्यक्तं
अन्यकर्तव्यं यस्याम् which disregarded all other occupations. प्रमाण-
गोष्ठी assembly or society for the discussion of the means of
knowledge. This refers to logic. The very first topic for
treatment mentioned in the first Sūtra of the न्यायसूत्र is प्रमाण.
Generally four प्रमाणस are mentioned viz. प्रत्यक्ष, अनुमानं, उपमान
and शब्द. मन्दीकृतः इतरशास्त्रेषु रसः (liking) येन. मीमांसा—refers

topknot. निविडेन dense with flowers. सकृ...कान्तिः the colour of his lip was bright because he had chewed betel only once. If he had taken betel very often, his lip would have been dark-red and not विमल. So the reading असकृदुपयुक्त is not good. एक...रुचिः the lustre of whose eye was heightened by the application of an eye-salve with a pin. विनी...दधानः wearing a simple (not gaudy) and respectable dress. आसन्दी=पीठिका—a chair. तत्कालं अपनीतं सूदवेष्टनं यस्य (adj. of पुस्तकं). तत्काला...निधाय having laid, on a stand (यन्त्रकं) made of reedstalks placed in front, his book which seemed as if bound with soft lotus fibres on account of the rays of his nails, although its band was removed at that very moment. His nails were bright and the rays from them resembled lotus-fibres. When he passed his hand round the book in unloosening the string in which it was wrapped, he as though seemed to be tying it up again. पृष्ठतः...स्नानके when a place was assigned behind him to मधुकर and पारावत that sat near (सनीड). The two seem to have been persons that played upon flutes by way of accompaniment. So the reading of B 'वांशिकाभ्यां' is good. C and T translate मधुकर and पारावत as bee and dove. What purpose these served is not clear. Perhaps they were pets. वांशिक-वंशवादनं शिल्पमस्य (from वंश + ठक्) according to 'शिल्पम्' पा. 4. 4. 55. It would mean 'that served as flute-players.' प्रामातिका...द्विष्य having taken out the leaf inserted inside as a mark to indicate the portion read in the morning. प्रामातिकाः प्रपाठकाः (section) तस्य छेदः (end) तस्य चिह्नकृतम्. प्रपाठक also means 'reader', the meaning being 'made as a mark to denote the portion read by the morning reader.' गृहीत्वा...पाटिकां he took a small block (lit. panel) light (not heavy) because there were a few leaves only. क्षालय...धन्यम्—the idea is:—the bright rays of his teeth when he recited the verses looked like bright water and like white flowers. मुख...श्रोतणाम् captivating the hearts of his hearers by the sweet intonations of his voice, as though they were the jinglings of the anklets of सरस्वती residing in his mouth (tongue). सरस्वती is spoken of as dwelling in the mouth of a learned man. On गमक the com. says 'गमयन्ति रागस्वरूपमिति गमकाः असाधारणानि स्वराणां निमीलनानि यानि लक्ष्येष्वान्तरमार्ग इति प्रसिद्धास्तैर्गमकैः स्वरयतिविशेषैः' गमक is thus defined 'गमकः स्वध्रुतिस्थानच्छायां ध्रुवन्तराश्रयान्। स्वरो यो मूढे-नामेति गमकः स इहोच्यते ॥ कम्पितः स्फुरितो नीलो भिन्नः स्वविर एव च। आह्वतान्दो-लितौ चेति गमकाः सप्त कीर्तिताः ॥' According to the सङ्गीतरत्नाकर, गमक

to the पूर्वमीमांसा of जैमिनि and to the उत्तरमीमांसा of बादरायण. In these three clauses वाण suggests that his cousins were पदवाक्य-प्रमाणम्, पद standing for grammar, वाक्य for मीमांसा and प्रमाण for न्यायशास्त्र. अभिनवं सुभाषितं एव सुभा तां वर्ष-नीति. For सुभाषित see p. 11.

P. 39 ll. 1-9 अथ...चारयन्. तात a term of endearment applied even by elders to youngsters and by friends to friends. Compare 'नहि कल्याणकृत्कश्चिदुर्गतिं तात गच्छति' गीता. G. 40. सन्तोषजुषां who are contented (*adj.* of नः). सतत सन्निहितः विद्याविनोदः (intellectual diversion) येषाम्. वैतानः वह्निः एव ऽवह्निमात्र सहायः येषाम्. किय...तया what have we to do with being happy (we have but little concern with being happy)? It should be noticed that the first question asked by वाण was 'कच्चिद्...सुखिनो यूयम्.' They reply by saying that they have all those things that make for happiness viz. friends (वैतानवह्निः), amusements and contentment and that they need not bother themselves further, as king हर्ष will look to the rest (to their protection &c.). सकलमुवनानि भुनक्ति (protects). भुजङ्गराजः शेषः तस्य देहवत् दीर्घः. शेष also supports (protects) the earth. क्षिणिभुजः = हर्षस्य विमुक्तं कीर्त्तय येन. कीर्त्तय— from कुसीद (कुत्सितं सीदति अक्षिन्) with affix प्यच्. The kinsmen of वाण administer him a delicate rebuke. यथाविभवम् as our wealth permits. शैश...कथाभिः remembrances of past boyish sports and stories of their ancestors. यथा...करोत् he performed the usual observances.

-P. 39 ll. 10-22 अत्रान्तरे...पपाठ. दुहू...वसानः wearing a pair of silken Paundra garments, as white as the corner of the peacock's eye, and cut off from a long piece of silk cloth. पट्ट here stands for what is called ताम्बा in Marathi. He had cut off two pieces from a long roll of silk cloth. पौण्ड्र-Manufactured in the Paundra country. पुण्ड्र would correspond to modern Bengal and Bihar. शिरःपण्डितः अपाङ्गवत् पाण्डुनी. अवसान end. वन्दितया because he was a bard. The bards formed a distinct class, sprung from क्षत्रिय father and Sūdra mother. तीर्थ...तिलकः whose *tilaka* (on the forehead) was made of *gorochandā* and clay from a sacred spot (river &c.). Various substances were prescribed as affording fit material for making a तिलक. 'तीर्थमृचशकाष्ठं च विल्वो मलयसम्भवम् । जाह्नवीगृन्महानिम्बतुलसीकाष्ठमेव च । ...गोरोचना गन्धकुष्ठं जलं चायुस्सोमयम् । ...स्नानान्ते सर्ववर्णानामाश्रमाणां तथैव च । एतानि तिलकान्याहुः सन्त्यादिसर्वकर्मसु ॥' तैलामलकाम्बा मसृजिनः (made smooth and glossy) मौलिः (केशः) यस्य. अनु...चुम्बिना kissing his short

topknot. निविडेन dense with flowers. सकृ...कान्तिः the colour of his lip was bright because he had chewed betel only once. If he had taken betel very often, his lip would have been dark-red and not विमल. So the reading असकृदुपयुक्त is not good. एक...रुचिः the lustre of whose eye was heightened by the application of an eye-salve with a pin. विनी...दधानः wearing a simple (not gaudy) and respectable dress. आसन्दी=पीठिका—a chair. तत्कालं अपनीतं सूत्रवेष्टनं यस्य (adj. of पुस्तकं). तत्काला...निधाय having laid, on a stand (यष्टकं) made of reedstalks placed in front, his book which seemed as if bound with soft lotus fibres on account of the rays of his nails, although its band was removed at that very moment. His nails were bright and the rays from them resembled lotus-fibres. When he passed his hand round the book in unloosening the string in which it was wrapped, he as though seemed to be tying it up again. पृष्ठतः... स्थानके when a place was assigned behind him to मयुकर and पारावत that sat near (सनीह). The two seem to have been persons that played upon flutes by way of accompaniment. So the reading of B 'वांशिकाभ्यां' is good. C and T translate मयुकर and पारावत as bee and dove. What purpose these served is not clear. Perhaps they were pets. वांशिक-वंशवादनं शिल्पमस्य (from वंश + ठक्) according to 'शिल्पम्' पा. 4. 4. 55. It would mean 'that served as flute-players.' प्रामातृक...क्षिप्य having taken out the leaf inserted inside as a mark to indicate the portion read in the morning. प्रामातृकः प्रपाठकः (section) तस्य छेदः (end) तस्य चिह्नकृतम्. प्रपाठक also means 'reader', the meaning being 'made as a mark to denote the portion read by the morning reader.' गृहीत्वा...पादिकां he took a small block (lit. panel) light (not heavy) because there were a few leaves only. क्षालय...ध्रुवम्—the idea is:—the bright rays of his teeth when he recited the verses looked like bright water and like white flowers. मुख...श्रोतणाम् captivating the hearts of his hearers by the sweet intonations of his voice, as though they were the jinglings of the anklets of सरस्वती residing in his mouth (tongue). सरस्वती is spoken of as dwelling in the mouth of a learned man. On गमक the com. says 'गमयन्ति रागस्वरूपमिति गमकाः असाधारणानि स्वराणां निमीलनानि यानि लक्ष्येभ्यन्तरमार्गं इति प्रसिद्धास्तैर्गमकैः स्वरयतिविशेषैः.' गमक is thus defined 'गमकः स्वधुतिस्वानच्छायां ध्रुवन्तराश्रयात्। स्वरो यो मूर्धन्यमेति गमकः स इहोच्यते ॥ कम्पितः स्फुरितो नीलो मित्रः खविर एव च। आह्वतान्दो-
लितौ येति गमकाः सप्त कीर्तिताः ॥' According to the सद्गीतरत्नाकर, गमक

is a certain *कम्प* of the voice; it enumerates 15 kinds of it 'स्वरस्य पञ्चो गमकः श्रोत्रचित्तगुणवहः ।' 3rd chap. 45. 'गीता पपाठ he sang or chanted. पवमानप्रोक्तं पुराणं the Purāṇa promulgated by Vāyu i. e. the वायुपुराण. संहिता says in the वायुपुराण I. 47-48. 'पुराणं संप्रवक्ष्यामि यदुक्तं मानसिभिरा ॥ पृष्टेन मुनिभिः पूर्वं नैमिषीयैर्महात्मभिः ।'. संहिता had learnt it from व्यास (verse 46). The वायुपुराण is one of the most ancient of Purāṇas. The topics generally treated of in a पुराण are summarised in the following verse 'सर्गश्च प्रतिसर्गश्च वंशो मन्वन्तराणि च । वंशानुचरितं चैव पुराणं पञ्चलक्षणम् ॥'.

P. 39 l. 23—P. 40 l. 5 तस्मिन्...लोकयन्. धृतिभिः सुमगा गीतिः गर्भे यथा स्यात् तथा. धृति is a technical term in music. It means 'a particular division of the octave, a quarter tone or interval.' They are 22 in number. धृतिस are those elementary नादस् from which the seven स्वरस् (सरिगमपधनि) are evolved. 'हृद्यध्वनादिकास्-द्वाविंशत्यधुनितो जनाडीषु । तान्तः धृतिसंज्ञाः स्युर्नादाः परपरोच्चाः ॥ एवं गले च शीर्षे ताम्यः सप्त स्वराः धृतिस्यः स्युः ।' रागविबोध verses 13-14. तार...स्वरेण accompanying the note of the chant in a voice loud (तार) and sweet. Verse 3. The first half contains words that apply both to हर्षचरित and पुराण. तदपि that also. मुनिगीतम् sung by sages. अतिपृथु very large. The वायुपुराण contains several thousand verses. अतिपृथु surpassing पृथु, the first king (पृथुनतिक्रान्तं). For पृथु vide notes on the 2nd verse in the 4th उ०. पावनं holy (applies to both). पावनं also means 'composed by पवन i. e. by वायु'. हर्ष...मिदम् this Purāṇa does not seem to me to differ from the career of Harsha. Verse 4. The four adjectives qualify both गीत and हर्षराज्य. वंशा...वादि that is chanted in notes that are in harmony with the flute (with गीत); where disputants follow their family i. e. where there are no disputes among members of the same family. वंशस्य (flute) अनुगमः ययोः तौ ऋगमौ विवादिनौ (स्वरौ) यत्र; वंशस्य (family) अनुगमः येषां ते ऋगमाः विवादिनः यस्मिन्. The seven स्वरस् are grouped into four classes in भरत's नाट्यशास्त्र (Chap. 28. 23.) 'चतुर्विधत्वमेतेषां विधेयं धृतियोगतः । वादी चैवाथ संवादी ह्यनुवादी विवाद्यपि ॥'. Then he says 'विवादिनस्तु ये तेषां स्याद्विशतिका मन्तरम् । तद्यथा ऋषभगान्धारौ धैवतनिपादौ'. Those are विवादिस्वरस् (viz. ऋषभ and गान्धार, धैवत and निषध) between which there is a difference of 20 धृतिस. The रागविबोध (verse 38) puts the matter differently 'एकध्रुव्यन्तरितौ विवादिनौ वैरिणौ मिथो भवतः ।'. Those are विवादिस that are separated by one धृति (i. e. ultimately 20 धृतिस, as there are only 22 धृतिस) and are destructive of the harmony of each other. स्पष्टकरणं which is clearly pronounced or the rhythmic pauses of which are clear

(with गीत). स्फुटं करणं (pronunciation) यसिन् or स्फुटानि करणानि यसिन्. करणं means 'the beating of the hands, to indicate the proper ताल'. महर्षिनाथ on कुमारसम्भव 6. 40 says "करणैस्तालव्यवस्थापकैस्ताडनविशेषैः । तदुक्तं राजकन्दर्पेण 'नृत्यवादित्रगीतानां प्रयोगवशमेदिनाम् । संस्थानं ताडनं रोधः करणानि प्रचक्षते ॥' इति". स्फुटानि करणानि यसिन् (with राज्यम्) in which the documents (of sale &c.) were clear (and not ambiguous). For this meaning of करण see मनु० VIII. 145. भरत... गुरु weighty (important) because of its conforming to the path of Bharata (with गीत). भरत is the reputed author of the science of dancing and music. The extant नाट्यशास्त्र claims to be his work. The chant of सुदृष्टि conformed to the rules laid down by भरत. भरत...गुरु (with राज्यम्) 'that was wide because it embraced the path (the region) of Bharata.' Here there is a reference to भरतवर्ष (India) which was so named according to the वायुपुराण (chap. 33. 50-52) and the भागवतपुराण (V. 4. 9. and XI. 2. 15-17) after भरत, son of ऋषभ. According to ब्रह्मपुराण (13. 57) भरतवर्ष was named after भरत son of दुष्यन्त and शकुन्तला. श्री... योतम्—(1) issuing from a sweet throat (with गीत); issuing from श्रीकण्ठ. श्रीकण्ठ was the name of the country where हर्ष's ancestors ruled. श्रीयुक्तः कण्ठः श्रीकण्ठः. Or श्रीकण्ठ means शिव. Then गीत would refer to the वायुपुराण and not the chanting of it by सुदृष्टि. As all learning springs from शिव, the पुराण may also be called श्री०. हर्षराज्यम् (with गीतम्) would mean 'which is the realm of joy'. These verses serve to introduce the request made by Bāṇa's cousins. चत्वारः qualifies षड्भाः and आतरः. पितामहमुसानि एव षड्भाः. Brahmā has four mouths. वेदाभ्यासेन पवित्रिताः मूर्तयः येषाम् (applies to both षड्भाः and आतरः). Each of the four Vedas was promulgated by a special mouth of Brahmā. *Vide* विष्णुपुराण I. 5. ऋग्वेद, यजुर्वेद, सामवेद and अथर्ववेद were respectively created from his four mouths beginning with the eastern. उपायाः—these are the four methods of policy in politics viz. साम (reconciliation), दान (bribery), भेद (internal dissensions) and दण्ड (open attack). साम...मुखाः whose mouths are charming by the repeating of the सामवेद or by adopting the policy of conciliation (with आतरः); the commencement of which is charming by the employment of reconciliation (with उपायाः). साम is the first उपाय. गणपति—These are the names of Bāṇa's cousins. आतरः—connect this with परस्परस्य मुसानि व्यलोकयन्. प्रसन्न...व्याकरणेऽपि—In the world as well as in grammar they were प्रसन्नवृत्तयः &c. The words in this clause have two meanings

throughout. प्रसन्ना वृत्तिः येषाम् whose conduct is gracious or mild (with लोके); whose exposition (of पाणिनि's सूत्रs) is clear (with व्याकरणे). It is not possible to suppose that the काशिकावृत्ति of वामन and जयादित्य is referred to here. According to Itsing's statement, the काशिकावृत्ति was composed about 660 A. D. But Itsing's statements are rather confused and in our humble opinion not entitled to the weight given to them by western scholars. *Vide* Dr. Takakusu's translation of Itsing's work (Oxford 1896 pp. 175-176 for what is called वृत्तिसूत्र there) गृहीतं वाक्य (गुरुवाक्यं आप्तवाक्यं वा) यैः that listened to the words of relatives or elders (with लोके); that had understood the Vārtikas of काल्याण (according to the com.) वाक्य may refer also to the वाक्यपदीय of भर्तृहरि. कृतः गुरुपदे न्यासः यैः that followed in the footsteps of their teachers or that had planted their feet on (*i. e.* had attained) an eminent position (with लोके); कृतः (अभ्यस्तः) गुरुपदेषु न्यासः यैः that studied the न्यास on difficult words (in the Sūtras of पाणिनि). न्यास is a name applied to the commentary of जिनेन्द्रबुद्धि on the काशिकावृत्ति. But it is hardly possible that Bāṇa refers to it. न्यास was a name given to several grammatical works. Bhāmaha (8th century A. D.) mentions a न्यास, which seems to be जिनेन्द्रबुद्धि's work. 'शिष्टप्रयोगमात्रेण न्यासकारमतेन वा । वृत्ता समस्तपट्टीकं न कथञ्चिदुदाहरोत् ॥'. माघ in शिशु० II. 112. refers to a न्यास, वृत्ति and निबन्धन (*i. e.* महाभाष्य). न्यायवेदिनः who knew what was proper; who knew the maxims of grammar. The महाभाष्य mentions many न्यायs like the कूपस्थानकन्याय (vol I. p. 11), कुम्भीधान्यन्याय (vol I p. 265), अर्धजरतीयन्याय (vol II p. 231), अविरदिकन्याय (vol. III. p. 124). Or न्याय means 'rules for the interpretation of the Sūtras', such as 'असिद्धं बहिरङ्गमन्तरङ्गे' (vol I. p. 26) or 'छन्दो-वत्सूत्राणि भवन्ति' (vol I. p. 37). सु...गुरवः (सुकृतं पुण्यं तस्य संग्रहः (सचयः) तस्य अभ्यासे गुरवः) that were great in the repeated accumulation of merit; सुकृतः संग्रहस्य अभ्यासः तेन गुरवः who became teachers (of grammar) because they had well studied the संग्रह (a work of व्याडि). In the महाभाष्य, the work called संग्रह is frequently referred to 'संग्रहे षट्प्राधान्येन परीक्षितं नित्यो वा स्यात्कार्यो वेति' (vol I. p. 6). In the days of भर्तृहरि, author of the वाक्यपदीय, the work was lost. 'प्रायेण संक्षेपरुचीनल्पविद्यापरिग्रहान् । सम्प्राप्य वैयाकरणान् संग्रहेऽस्तमुपागते ॥' वाक्यपदीय II. 484. Therefore it seems unlikely that बाण is serious when he says that his cousins had studied the संग्रह. His sole aim is to bring out similarity between लोक and व्याकरण by puns. लब्ध...शब्दाः that were called 'good' by

the people; that employed only grammatically correct words. महामारतेन भाविताः (purified) आत्मानः येषाम्. 'आर्पादिबहुधाख्यानं देवर्षिचरिताश्रयम् । इतिहासमिति प्रोक्तं भविष्यद्भूतधर्मयुक् ॥' महा...हलिनः eager to know the stories of heroes. सुभाषितश्रवणे रसः एव रसायनं तस्मिन् अवितृष्णाः not free from desire as to the elixir viz. pleasure of listening to सुभाषितs. For रसायन, see p. 55. They had no desires except this. वयसि प्रथमाः foremost in years. वचसि in eloquence. महसि in (Brahmanical) lustre. यजुषि in sacrificial prayers, or in the (study of) the यजुर्वेद. पूर्वं...हाराः who had already made an agreement (सङ्गरः) (to request बाण to tell the story of Harsha's life). विवक्षवः=वक्तुम् इच्छवः. सितं एव सुधा तया धवलितं कपोलोदरं येषाम्

P. 40 l. 6-P. 41 l. 4. अथ...मभूत्. कमलदलवद् दीर्घं लोचने यस्य. दत्ता संज्ञा यस्य to whom a signal was given. दशनानां ज्योत्स्नया स्रपिताः ककुभः येन. The rays of his white teeth resembled moon-light. द्विजानां...काशींश्च The moon, lord of *dvijas*, carried off the wife of his preceptor. In this and the following sentences, the author finds various faults in the kings and heroes of old to show that only Harsha is spotless. Some of the blemishes, however, are merely verbal. 'द्विजराजः शशधरः नक्षत्रेशः क्षपाकरः' इत्यमरः. गुरुदारग्रहण is a महापातक. Vide notes p. 160. It is to be noted that this passage up to बुधिष्ठिरः &c. corresponds almost *verbatim* with a passage in the वासवदत्ता of सुबन्धु, where however there is no reference to मान्धाता, सौदास, मरुत्त, पाण्डु and द्रुप. Our humble opinion is that examples had already been collected in works that preceded सुबन्धु and बाण and that both derived their inspiration from them. If there is any borrowing between the two, then it is बाण that borrows. बाण adds to the list and also to the phraseology employed in the वासवदत्ता, as we shall show later on. Vide Hall's *Vāsavadattā* pp. 273-276 and pp. 337-340 of the Srirangam edition. सोम performed राजसूय and became conceited. He carried away तारा, the wife of बृहस्पति, and did not give her back though asked by Brahmanā to do so. He had a son from her named बुध. Vide विष्णुपुरा IV. 6. See 'सकलजगद्दीयमानबुधकर्णानन्दकारिणौ सोमसूर्यवंशवि' हर्ष 4th उ० and notes thereon. दयिते...त was separated from Āyus, dear to him. आयुस् means 'life' also. आयुस् was the son of पुरुरवस् and उर्वशी. The com. gives the story alluded to here as follows:—'पुरुरवाः पूर्वा दिशं जेतुं गच्छन्केनाप्याहतप्रभूतधनेन विप्रेण यश्चे निमग्नितो लोभाक्षिप्तस्तद्धनं जिहीर्षुस्तच्छापात्रष्टः । तस्मिन्मृते स विप्रो नृपं विना

निवर्तते इति ज्ञात्वा तदायुषा राजर्षिमायुर्नामानमजीजनदिति'. In the वासवदत्ता we have 'पुरुषा ब्राह्मणधनतृष्ण्या विननाशः' नहुष...आसीत्—नहुष, desiring another's wife, became a great serpent. Note that मुजङ्ग also means 'a lewd or dissolute person'. नहुष was the eldest son of आयुः. When Indra ran away through fear of the sin of ब्रह्महत्या in killing वृत्र, नहुष, who had performed numerous sacrifices, was appointed इन्द्र by the gods. In his vanity he cast lustful eyes on शची, the wife of इन्द्र. At the advice of वृहस्पति, she agreed to yield to his wishes if he would come to her in a palanquin carried by sages. While coming in that way, he struck अगस्त्य, who was slow, with his foot urging him to greater speed with the words 'सर्पं सर्पं'. Then अगस्त्य cursed him to be a सर्प. *Vide* महाभारत वनपर्व Chapter 181. Compare रघु० 13 36. 'भ्रूमेदमात्रेण पदान्मघोनः प्रभ्रंशया यो नहुषं चकार'. ययाति was the second son of नहुष and married देवयानी, the daughter of शुक्र, who was a ब्राह्मण. आहितं ब्राह्मण्याः पाणिग्रहणं येन—Who took the hand of a Brāhmana girl (i. e. married her); who held a ब्राह्मणी (देवयानी) in his hand (when rescuing her from a well). ययाति fell off from caste usages; perished (i. e. became prematurely old). A male belonging to any one of the four Varnas could marry a girl of the same Varna as himself or of a lower Varna; but was forbidden to marry one of a higher वर्ण. Compare what ययाति himself says 'अविवाहा हि राजानो देवयानि पितुस्तव' आदि० 81. 18. ययाति being a क्षत्रिय, there could be no marriage between him and देवयानी, who was a ब्राह्मणी, according to caste usages. Therefore he incurred sin. शुक्र was the preceptor of दृपद्वर्मा, king of the असुरस. The latter's daughter शर्मिष्ठा quarrelled with देवयानी and threw her in a well. ययाति, while hunting, found her there and took her out with his hand. दृपद्वर्मा, afraid of शुक्र's curse, wanted to please her. She demanded that his daughter शर्मिष्ठा should be her slave शुक्र, seeing that his daughter loved ययाति, consented to their marriage. Seeing शर्मिष्ठा in her service, he secretly married her also. When देवयानी complained to her father of ययाति's faithlessness he cursed him to be prematurely old. It will be seen from the above that marrying a ब्राह्मणी was not the cause of ययाति's premature old age, but that the latter was only an incident that occurred later on. वाण of course presses it in his service to find fault with ययाति. *Vide* महाभारत आदिपर्व chap. 78-83. Note 'तानयो ब्राह्मणी राजा विधाय नहुषा'

स्मजः । गृहीत्वा दक्षिणे पाणायुज्जहार ततोऽन्वेदात् ॥ chap. 78. 22. 'सोमय
 'द्वामवत्—there are three senses; (1) he was born a woman';
 '(2) he became a woman; (3) he could think of nothing
 but women i. e. he was extremely lascivious. The last is the
 fault found in him. The first two are matters of mythology.
 See the following from विष्णुपुराण IV. 1. 8. ५. 'इष्टि च मित्रावरुणयोर्मनुः
 पुत्रकामश्चकार । तत्रापहृते होतुरपचारादिला नाम कन्या बभूव ॥ सैव मित्रावरुणप्रसा-
 दात्सुपुत्रो नाम मनोः पुत्रो मैथेयासीत्पुनश्चेश्वरकोपात् स्त्री सती सोमसुतोर्बुधस्या-
 श्रमसमीपे बभ्राम ।' *Vide also मार्कण्डेयपु० chap. 111. सुवृक्ष, when hunt-*
ing, trespassed upon a grove sacred to पार्वती who was promised
by शिव that whoever trespassed on the spot where it was would
become a female. सुवृक्ष then again became a female. See भागवत
पुराण १. 1. जन्तु...निर्दृष्टता cruelty of killing living beings; cruelty in
killing (his own son) जन्तु. सोमक had 100 wives and only one
son in old age. The son जन्तु was once bitten by an ant and
the whole royal family was very much distressed and therefore
he wanted a hundred sons. 'धिगस्त्विदैकपुत्रत्वमपुत्रत्वं वरं भवेत्' वनपर्व
chap. 127. 12. He sacrificed his only son and after smelling the
smoke of his fat his queens gave birth to a 100 sons. The
com. gives the story "सोमकस्य राशो जन्तुर्नाम एकः पुत्रोऽभूत् । स च
एकपुत्रत्वादपुत्रत्वं वरमिति जानन्नदिभः पुरोधसा अभ्यधावि 'बहून्पुत्रांश्चेदिच्छति
तदस्य सुतस्य वपया होमः क्रियताम् । ततो यावत्यो धूममाजिघ्रन्ति ताः पुत्रैर्युज्यन्ते'
इति । स चापि धृगामपहाय तथा कारितवानिति ।" See वनपर्व chap. 127-
 128. मार्गण्वसनेन—by his great liking for arrows (i. e. for
 fighting); by his vice of begging. रसातलमगात्—went to पाताल;
 perished. रसातल is one of the seven पाताल, अतल, वितल, सुतल,
 महीतल, रसातल, तलातल and पाताल. मान्धाता, son of युवनाश्व, conquer-
 ed the earth and wanted to vanquish इन्द्र. Indra offered to hand
 over his kingdom when he would conquer the demon लवण.
 So मान्धाता attacked लवण, who had secured a शूल of miraculous
 powers from शिव. मान्धाता perished with all his army in the
 fight against लवण. *Vide रामायण उत्तरकाण्ड chap. 67. The रामायण*
does not mention that the son and grandson of मान्धाता
accompanied him in the fight. पुरकुत्सः...करोत्—पुरकुत्स, though
practising penance, committed a bad deed on the daughter of
मेकल (the suggestion being that he had intercourse with a
कन्यका a maiden). मेकलकन्यका means the river नर्मदा. पुरकुत्स
was guilty of bad conduct while practising penance on the
Narmadā. The com. says 'पुरकुत्सः पुरा तपश्चरत्तर्भदायां स्नानं कुर्वन्का-
मप्यहनामालोभ्य कामाविष्टो नीतिमुत्सर्ज'. The वासुदेवा has 'पुरकुत्सः

कुत्सित एवाभवत्' कुवल्याश्च —According to the मार्कण्डेयपुराण (chap 20 ff) the king ऋतुध्वज had secured a horse named कुवलय. He pursued a demon that had disturbed the sage गालव in his austerities and went to पाताल. After various incidents which need not be detailed here he married मन्दासा, daughter of नाग अश्वतर भुज ग्रहात् by resorting to the world of नाग (in पाताल) by associating with मुजङ्ग (rakes) अश्वतरकन्या means 'the daughter of a mule' न परिजहार did not omit. The com gives the story differently 'कुवल्याश्चो राजा मृगयाक्रीडनप्रसङ्गेन घर्मातुरो मञ्जनरभसेन सरसीमवतीर्णो रसातल प्रातोऽश्वतराभिधा नागकन्यामूढवानिति' The वासुदेवा has 'कुवल्याश्चो अश्वतरकन्यामपि जगाम' प्रथमपुरुषक the first man, foremost of bad men क is added according to 'कुत्सिते' पा ० ३ ७४ कुत्सित पुरुष पुरुषक परि पृथिवीम् violated पृथिवी, humbled the earth पृथु was the first king. During his reign on account of a draught people were dying of hunger and the earth yielded nothing. People came to him. He took his bow, when the earth assumed the form of a cow and ran away. Then पृथु pursued her and got from her whatever he desired. *Vide* विष्णुपु० I 13 कृकलासमावे in being a chameleon (Marathi सरडा) वर्णसङ्कर —a combination of colours, confusion of castes (by intermarriage). It is well known that the chameleon changes the colours of its skin. वर्णसङ्कर was looked upon as sinful. Compare गीता I 42 'सङ्करो नरकायैव' नृग gave by mistake the cow belonging to one ब्राह्मण to another. The real owner and the donee had a dispute and came to the king's palace to get it settled. नृग, being absorbed in pleasures, did not see them for many days. They cursed him 'अर्थिना कार्यं सिद्धयर्थं यसात्त्वं नैवि दर्शनम् । अदृश्य सर्वभूतानां कृकलासो भविष्यति ॥' रामायण उत्तरकाण्ड Chap 53 18. The वासुदेवा says 'नृग कृकलासतामगमत्' सौदा क्षिति by सौदास the earth was not protected but (only) disturbed or agitated. न रक्षिता (goes with क्षिति) न रक्षिता (instru sing of नरक्षित) will also mean 'who killed human beings' (with सौदासेन). To protect the earth is the first duty of a king 'क्षत्रियस्य परो धर्मं प्रजानामेव पालनम्' मनु० ७ १४४. King सौदास also called कल्माषपाद, when tired by hunting asked a sage named शक्ति the eldest son of वसिष्ठ to make way for him on a road. When he did not move the king whipped him whereupon the sage cursed him to be a राक्षस subsisting on human flesh. नरान् क्षिणोति रति नरक्षिप्. See महाभारत आदिपर्व chap 176 नलम्—the story of नल is well known अवश अक्षुद्दय यस्य who was not master of the

secret of managing dice. गृहीत्वा चाश्वहृदयं राजन्मात्तासुरिर्नृपः ॥ निषेधा-
धिपतेश्चापि दत्वाश्वहृदयं नृपः १ वनपर्व Chap. 77. 18-19. अवशानि अक्षाणि
हृदयं च यस्य whose heart and senses were not under his control.
This is the fault found in him and also that कलि overcame him
(while हर्ष had controlled his senses and his reign was an era of
righteousness). दमयन्ती chose नल, though even gods like इन्द्र
had attended the स्वयंवर. कलि enraged at this entered the body
of नल. नल became addicted to gambling, lost his kingdom in
favour of his brother who was an expert in gambling, and had
to leave his country. After various vicissitudes, he learnt
अश्वहृदय from ऋतुपर्ण and regained his wife, kingdom &c. *Vide*
वनपर्व Chap. 53-77. The वासवदत्ता has 'नलः कलिनाभिभूतः.' मित्र
...गात्र had his mind disturbed in regard to the daughter
of मित्र; had a weakness for his friend's daughter. The last
is the fault found in him. One's friend's daughter should
be like one's own daughter. संवरण—सूर्य had a daughter
named तपती, who was married by king संवरण who was a devotee
of the sun. *Vide* आदिपर्व Chap. 171-173. इष्टः (प्रियः) रामः तस्य
उन्मादेन (intense love); इष्टा रामा (a handsome woman) तस्याः
उन्मादेन (by his mad love for). The latter is the fault found in
दशरथ. दशरथ died when राम left for the forest to keep his father's
promise given to कैकेयी. कार्तवीर्यः refers to सहस्रार्जुन. A king,
according to ancient ideas, should be गोब्राह्मणप्रतिपालक and not
पीडक. गो...पीडनेन also means 'by troubling a ब्राह्मण for a cow'.
कार्तवीर्य, a king of माहिष्मती on the नर्मदा, took away the calf of the
कामधेनु of जमदग्नि, father of परशुराम. परशुराम killed him. His sons
killed जमदग्नि when परशुराम in revenge took the vow of destroying
the क्षत्रिय race. *Vide* वनपर्व chap. 115-117. इष्टं बहुसुवर्णं यस्य to
whom plenty of gold was dear. इष्टः बहुसुवर्णकः येन who performed
a sacrifice called बहुसुवर्णक (in which there was gold and nothing
else. i. e. in which the utensils were of gold and gold was
distributed like water). देवानां द्विजः बृहस्पतिः तस्य बहुमतः (liked);
देवानां द्विजानां च बहुमतः. The fault found in him is that he was not
देव...मतः (while हर्ष was देवद्विजबहुमतः). *Vide* विष्णुपु० IV. 1. 'मरुत्स्य
यथा यशस्तथा कस्याभवद्भुवि । सर्वं हिरण्यं यस्य यशस्त्वतिशोभितम् ॥ अमाचदिन्द्रः
सोमेन दक्षिणाभिर्द्विजातयः । मरुतः परिवेष्टारः सदस्याश्च दिवौकसः ॥ 18-19. The
verse मरुतः परिवेष्टारो मरुत्तस्या &c. is well-known to every Brāhmaṇa.
मरुत्त desiring to rival इन्द्र asked बृहस्पति to officiate at his sacri-
fice, but the latter refused. So he had it performed by बृहस्पति's
brother संवर्त. बृहस्पति was very much pained at the prosperity

of मरुत्त. *Vide* chap. 8. 36. *Vide* महाभारत आश्वमेधिकपर्व chap. 6-10. For शन्तनु see above p. 153. अतिव्यसनात् through extreme attachment. वियुक्तो वाहिन्या separated from the river (Ganges); separated from his army. One who is separated from an army is left all alone (एकाकी). To cry because he was left alone does not become a great king. The वासवदत्ता has 'शन्तनुरतिव्यसनादने विललाप.' वन—means 'forest' (with पाण्डु) and 'water' (with मत्स्य). मदनरसेन आविष्टः overwhelmed by the passion of love; that has tasted the fruit of the मदन tree. For this story see आदिपर्व chap. 125. He had been cursed by sage किन्दम that he would die when he had intercourse with his wife. गुरु...हृदयः whose heart was despondent through fear (of the prowess) of his teacher (द्रोणाचार्य). गुरुभय also means 'great fear'. It does behove a king to give up truth through fear, however great it may be. When द्रोण made a terrible havoc in the Pandava hosts, a rumour spread that अश्वत्थामा (son of द्रोण) was killed. द्रोण who believed implicitly in the truthfulness of युधिष्ठिर asked him what the truth was. यु०, who knew that it was only an elephant named अश्वत्थामा that was killed, said 'हतः कुञ्जरः,' the latter word being uttered in a very low tone. The old man heard only the first word, laid aside his weapon in grief, when धृष्टद्युम्न killed him. *Vide* द्रोणपर्व chap. 190.

Compare 'मुक्तशस्त्रं कलशयोनिमिव कृष्णवर्त्मप्रसूतिः' हर्ष० 6th उ०. The वासवदत्ता omits 'गुरु...हृदयः'. इत्य...कलङ्कम् thus there has been no king without (some) stain. अपगतः कलङ्कः यस्मात्. ऋते except (governs the ablative). तथाहि—Here follow several sentences in which वाण shows by श्लिष्ट words how हर्ष emulates the deeds of gods and heroes of old. बल...भृतः (1) by Indra, the moving mountains possessed of wings (पक्षः) were made steady, by Harsha who subdues armies, fickle kings, that had formed coalitions, were paralysed. In this sentence the king is shown as doing what इन्द्र did. For the cutting off of the wings of mountains, see p. 84. अत्र...कृता (1) By Brahmā (प्रजापति) the earth (क्षमा) was placed over the hoods of the serpent (भोगिन्) शेष; by (हर्ष) the lord of the people, forgiveness was shown to the circle of the remaining kings. For शेष, see above p. 145 अत्र पुरु...कृता (1) Vishnu, having churned the ocean-king (viz. क्षीरसागर), made लक्ष्मी his own (wife); by (हर्ष) the best of men, glory was made his by vanquishing the king of सिन्धु. सिन्धु—country on the Sindhu river. There is a reference to the conquests of हर्ष

in this and some of the following sentences. बलिना...नागः By Bali (king of असुर) the great serpent (वासुकि) was let loose, who (वासुकि) had unloosened up his coils round the mountain (मन्दर); by the powerful Harsha, the great elephant (दर्पशत) was abandoned (in the forest), having loosened a king from the coils (of the trunk). वासुकि was the rope in the सागरमथन, while मन्दर mountain (भूभृत्) was the churning handle, which must have had round it the coils of वासुकि. The churning was done both by gods and demons. Compare 'मन्दरमिव सुरासुररभसभ्रमितं वासुकिपणश्रीणेन' हर्ष ० 4th उ०. 'मोचितं भूभृत्: वेष्टनं येन. As to the reference to हर्ष the com. says 'श्रीकुमारो नाम राजा किल दर्पशतेनोपजातमदेन हस्तिना वेष्टितः ततः श्रीहर्षेणाकृष्य खड्गं तस्मान्मोचितोऽसौ दन्ती च रोषाद्वेने परित्यक्त इति वार्ता.' देवे...कुमारः—by God, कार्तिकेय was crowned (as the commander-in-chief of the gods against the demon तारक); by the Lord (हर्ष), कुमार was crowned. This may refer to the fact that हर्ष crowned his own son in his life-time. We think, however, that the reference is rather to some other prince. It may be कुमारगुप्त, the elder of the two princes of Mālava, that were the companions of Harsha in his boyhood. Or कुमार may be the king of प्राग्ज्योतिष referred to in the 7th उच्छ्वास. स्वामी...शक्तिः by कार्तिकेय who felled the enemy with one stroke, his weapon (called शक्ति) was made famous; by the lord (हर्ष) who destroyed his enemies at one stroke, his prowess was made known. स्वामी is a name of कार्तिकेय. He wielded a weapon called शक्ति and killed the demon तारक. कार्तिकेय is also called शक्तिधर. नरसिंहेन...क्रमः—नरसिंह (Vishnu in his man-lion avatar) that killed his foe (हिरण्यकशिपु) with his own hand (not with weapons) manifested his valour; the best of men (हर्ष), who destroyed his enemies in person (not with the help of an army), showed his might. Perhaps the word विक्रम (which means 'a footstep') contains an allusion to the वामनावतार. परमेश्वरः—the great शिव took the hand of (i. e. married) Durgā the daughter of Himālaya; by the great Lord (हर्ष) tribute (करः) was levied from the inaccessible (दुर्ग) Himālaya regions. According to Buhler this passage refers to Harsha's conquest of Nepal. लोक...विभक्तः by Brahmā guardians of the world were appointed in the quarters and the treasures of the world were divided among the first-born (kings). 'हिरण्यगर्भो लोकेशः स्वयम्भूश्चतुराननः' इत्यमरः. For लोकपाल, see above p. 140. भुवनकोश means the whole universe or world. अग्रजन्मनाम् the kings like मनु and पृथु that

were first born. लोक...विभक्तः by the lord of the world (हर्ष), guardians of the people (great officers) were appointed in the regions and the treasure collected (by taxation) from the whole world was distributed among Brāhmanas. For this distribution, vide Intro. XL and notes p. 146. There is a third meaning suggested. लोकनाथ means बुद्ध. कोश is the Buddhist dictionary of बभ्रुवन्धु. Compare 'शुक्लैरपि शाक्यशासनकुशलैः कोशं समुपदिशद्भिः' हर्ष 8th ८० 5th para. महासमारम्भाः Great beginnings (with कृतयुग); great undertakings or efforts (with हर्ष). The propriety of प्रथम is this. According to Pauranic accounts, the present is the 7th Manu called वैवस्वत. Fourteen Manus are equal to a day of ब्रह्मा, which latter again is equal to 1000 महायुग (constituted by the four युग, कृत, त्रेता, द्वापर and कलि). A day of ब्रह्मा is called कल्प. It will be seen therefore that numerous कृतयुग have passed away since the world began. In the first कृतयुग, however, very great beginnings had to be made as everything was new; the earth had to be made steady &c.; in the succeeding ones there were no such great beginnings. पूर्व...क्रमेण in the order of the lineage of his ancestors. सु...माणानाम् It is long since we entertained the desire to hear. अयस्कान्तमणयः magnets. नीरस-निष्ठुराणि—dry and hard (with लोहानि); without taste (appreciation) and harsh (with मर्नासि). शुद्धकानाम् of insignificant (or mean) persons. स्वभावेन सरसानि (affectionate, appreciative) मृदूनि च. These two words are the opposite of नीरस and निष्ठुर. इतरेषाम् of those who are not शुद्धक. भार्गवो वंशः—we saw above (text p. 17 l. 29) that Bana's ancestor वत्स belonged to the भार्गववंश.

P. 41 ll. 5—18 याणस्तु...यासीत्. न...हितम् you did not say what would be reasonable (or fit). The idea is that it does not stand to reason that a puny narrator like वाण could narrate the wondrous tale of Harsha's life. अघटमानः मनोरथः यस्मिन्. अघट...कल्प-यामि I am of opinion that your curiosity cannot secure its object. शक्या...तृप्तः those who are eager to secure their object are generally wanting in the proper estimate as to what is possible and what is not possible. स्वार्थे तृप्तः येषां ते ०तृप्तः or स्वार्थाय तृप्यन्ति ते ०तृप्तः or तृप्तः may mean simply 'desires'. प्रियजनकथायाः श्रवणे रसः (passion, liking) तस्य रभसेन (excess) मोहिता. प्रविवेक—judgment. क-क Two कs show great disparity or incongruity between two things. परमाणोरिव परिमाणं यस्य the capacity of which is as small as

that of an atom. वडुहृदयम्—refers to Bāpa. For महासूत्रम्, see above p. 102. परिमितेषु वर्णेषु वृत्तिः (वर्तनं, जीवनं) येषाम् that are produced by a small number of letters; that subsist upon &c. The letters of the alphabet which go to make up words are very few. संख्यामतिगच्छन्ति numberless. वाचस्पतेः=बृहस्पतेः. अगोचरः=अविषयः. सरस्व...भारः even the goddess of speech will find this (narration of हर्षचरित) a very heavy burden. अविकलम् entire. एक...वयम् if your curiosity will be satisfied with a part, then I am ready. अधिगताः कतिपयाक्षरलवाः तैः लघीयसी which is light by having acquired a few drops of letters. जिह्वा was originally जड (when बाण was a child), but later on it acquired agility. What is nimble can turn in any direction. किमन्यत्—what more (can be desired)? This is the best combination to induce a person to wax eloquent. परि...दिवसः the day is almost ended. पश्चाद्विह्वलमानाः कपिलकिरणाः एव जटाभारः तेन भास्वरः—(1) brilliant with the tawny rays, resembling matted hair, that hang down in the west (with पूषा); brilliant with matted hair hanging behind resembling the tawny rays of the evening sun (with रामः). भगवान् goes with रामः and पूषा. भार्गवो रामः—Rāma of the भृगु race viz. परशुराम. महाहृदे in the great lake. निमज्जति sinks; bathes. पूषा the sun. समन्त...हृदे—As to the extirpation of the क्षत्रियस्य by परशुराम, see 'परशुराममिव क्षत्रक्षयणीय-परशुपाशचिह्नितं' हर्ष० 4th उ० and notes thereon. परशुराम accumulated the blood of the slaughtered क्षत्रियस्य in five lakes. 'त्रिःसप्तकृत्वा पृथिवीं कृत्वा निःक्षत्रियां प्रभुः। समन्तपञ्चके पञ्च चकार रुधिरहृदान् ॥ स तेषु तर्पयामास भृगून् भृगुकुलोद्बहः।' वनपर्व 117. 9-10; see also आदिपर्व 2. 3-5. Bāpa very frequently refers to the story of परशुराम. समन्तपञ्चक was in कुरुक्षेत्र. Compare 'जामदग्न्येन च शाम्यन्मन्युर्निखिलिनिस्सप्तध्वरसुखाय-मानस्पर्शशीतलेषु क्षत्रियक्षतजहृदेष्वस्त्रायि' हर्ष० 6th उ०. तथा...पचन्त they assented with the words 'let it be so'.

P. 41 ll. 19—32 अथ...गच्छत्. The first sentence is 'अथ...प्रदोषारम्भे...बन्धुभिश्च सार्धं तथैव गोष्ठ्या तस्यै (बाणः). मधुमदेन (by the intoxication of wine) पहविताः (reddish) मालवीकपोलाः तद्वत् कोमलः आतपः (glow) यस्य. मालवी a lady from Malva. मुकुलितेऽङ्घ्रि when the day had closed (lit. folded itself like a bud). कम...लम्बमाने when the sun hung down kissing darkness, being very red as though through the closing of the lotus plants. The idea is:—when the sun was about to set, the day lotuses closed their petals. The poet fancies that the sun, on finding that the कमलिनी did not respond to his feelings, became angry (red)

and began to kiss darkness instead (in revenge against the कमलिनीs) रवि तमसि when darkness came hurrying on in the sky following the track of the horses of the Sun, as though it (तम) were Yama's buffalo. The simple idea is that the east first became dark and that darkness gradually spread over the whole sky up to the western horizon. A buffalo is dark and Yama's buffalo must be particularly so. गृह वल्कलेषु when the bark garments hanging from the roofs (पटल) of the huts (कुटीरक) of house ascetics were removed along with the patches (च्छेद) of the red sunglow. Ascetics may wander from place to place or may have a fixed abode. They had exposed the garments for drying and removed them at nightfall. The lingering red glow also vanished. कले कल्मष (पाप) मुष्याति इति ऽमुष् तसिन् पुष्याति *loc sing of pr p of पुष् 9th con* गगन object of पुष्याति कलि धूमे when the smoke issuing from the places where the sacred fire was kindled filled (*lit* nourished) the sky, the smoke that removed the sins of the Kali age. सनियमे that had undertaken the performance of some vow 'नियमस्तु स यत्कर्मानित्यमागन्तुसाधनम्' इत्यमर मौनव्रत अस्ति अस्य इति ऽव्रतिन् वि लोले restless because it was the time for amusing themselves (by moving about here and there). Just when the sun went down the house-wives had some time which they spent in strolling about. विकीर्यमाणा हरिता द्यामाकशालिपूत्तिका यासाम् before whom were spread green bundles of the hay of द्यामाक corn. दुग्धासु that had been milked कपिला a cow (from its tawny colour) वैतान sacrificial (from वितान) 'ऋतुविस्तारयोरस्त्री वितानम्' इत्यमर तनूनपात्=अग्नि (तनू देह न पातयति इति) पूते विटरे (आसने) उपविष्टे कृष्णाजिनेन जटिले looking hairy with antelope skin जटिन् ascetic wearing matted hair ब्रह्मासन अध्यास्ते इति ऽसिन् ब्रह्मासन means a posture of the body for profound meditation. It seems that ब्रह्मासन was a generic name applicable to any आसन, such as पद्मासन 'ध्यानयोगासने ब्रह्मासनम्' अमर (ब्रह्मण सम्बन्धि आसने ब्रह्मासनम् ध्यानस्य योग उपाय ध्यानमेव योग इति वा तस्यासनम्). Some define it as 'एकपादमुरी दत्त्वा तिष्ठदङ्गकृतिर्भवेत्' तालध्वनिभि धावमाना अन्तेवासिन शिष्या यसिन्. The meaning is that the disciples came running and clapping their hands (as boys would do) or that the disciples came running being called by the clapping of their preceptors hands अलस मतेन under the supervision (*lit* with the permission) of languid and old teachers of the Veda गलत ग्रन्थदण्डका तान् उद्दिशति इति or गलन्त ग्रन्थदण्डका यथा

: तथा उद्गिरति इति that recited (*lit.* emitted) disconnected lines (पण्डकः) of the text or that recited the texts in such a way at many lines were dropped (in the effort to recite). The *ea* seems to be this:—naughty and dull boys were called upon by their wearied old teachers to perform सन्ध्यावन्दनं either by repeating what the teacher would himself first pronounce or repeating what they had been taught before. In this process the careless boys omitted certain portions and loudly repeated the rest. The old and wearied preceptors did not seem to notice the lapses of the students. सन्ध्या...यति that alluded to the evening prayer. The reading समवधीरयति is in the same way better, meaning 'that treated with contempt the evening prayer.' वट्टरः dullard; compare 'मुनिनाथोऽपि...कृपावानात्मानं परसत्त्वेभ्यः कतिकृत्वो न दत्तवान्' हर्ष ० 8th उ०. विटः sensualist, dandy. रका आख्या (name) यस्य (*adj.* of ज्योतिषि). समुन्म...खे (*lit.*) when in the sky (खे) emerged the lights called stars i. e., when the stars began to twinkle. तयै...तस्यै he stood in the same company (as before). नीतः प्रथमः यामः (ग्रहरः) येन who passed the first part of the night. गणपतेः—गणपति was one of the four cousins of बाण mentioned above (text p. 39 l. 30). निमीलिता (closed) दृक् (eye) येषां. अनुपजाता निद्रा येषाम्—They could not sleep (through expectant curiosity) though they closed their eyes. सूर्यो...लयताम् that waited for the rise of the sun. कमलस्य also close their lids at night and wait for सूर्योदय when they bloom.

P. 41 l. 33—P. 42 l. 12 अथ...रेमे. तुर्ये चतुर्थे. प्रतिबुद्धः waking up. Verse 5. This is cited by the काव्यप्रकाश as an instance of the figure स्वभावोक्ति. For जाति or स्वभावोक्ति *vide* notes . 4. The principal sentence is तुरङ्गः क्षमां (पृथ्वीं) खुरेण विलिखति (paws, scratches). पश्चा...सार्यै having stretched his foot behind. त्रिक...मुच्चैः having lengthened out upwards his body that was stretched (to full length) by bending the lower part of the pine. 'पृष्ठवंशाधरे त्रिकम्' अमरः (पृष्ठारम्भोऽथ ऊर्वोः सन्धौ त्रिसङ्घट्टस्त्रिकम्—शिरः ०). विततं *adj.* of अङ्गम् or we may take it as an अव्ययीभाव. त्रैकस्य नला विततं यथा स्यात्तथा. द्रावयति is a denominative verb from ध्रि. आस...रति with bent (आभुज) neck having rested his mouth on his chest. सर्प...धूय having tossed his mane grey with dust. रासः fodder. अनवरतं चलत् प्रोथं यस्य तत् अ...प्रोथं ० त्प्रोथं तुण्डं यस्य सः तुण्डः (nostril). 'घोणा तु प्रोथमस्त्रियाम्' अमरः. मन्दं शब्दादयमानः gently neighing. शब्दं करोति इति शब्दादयते, according to 'शब्दवैकल्यभाक्कण्वमेवैभ्यः करणे' पा. 3. 1. 17. The metre is सप्तशत. Verse 6.

कुर्वन् (तुरङ्ग) — the object is कथराम् (neck) आमुन्न पृष्ठ यस्य
 मुख कटि bringing his loins near his mouth आतिरक्षीन् curved
 sideways लोलेना केसरेण that (कोण) was struck with his
 restless and waving mane that dropped down particles of dew
 (तुद्दिन) केसर is that part of the mane which is on the forehead
 निद्रा कषायम् that was reddish through the itch after sleep (or
 through sleep and itch) कपति — the subject is तुरङ्ग and the
 object is कोणम् निविञ्चिता ओषधशुक्ति येन that closed his shell like
 ears (with his mane) त्वद्गन्ति पद्माग्राणि तेषु दृष्टा प्रतनुमुक्ता
 यस्मिन् (the corner of the eye) on the restless lashes of which
 stuck small particles of chaff सुरेण — is to be connected with
 कपति The metre is स्रग्धरा शतय = वाथवा पूर्वो प्राय who
 understood their intention by the discussion that had already
 taken place. उदात्त allusion, reference

P 42 l 13—P 43 l 12 श्रूयताम् जनपद The principal
 sentence is अस्ति श्रीकण्ठो नाम जनपद पुण्य तीर्ण which was
 inhabited by the meritorious, as though it were the abode
 (आवास) of Indra descended upon the earth पुण्यकृत् also
 means 'gods' It was believed that those who accumulated
 merit by the performance of sacrifices went to Indra's heaven
 and returned to the earth when their merit was exhausted.
 Compare 'त्रैविद्या मा सोमपा पूतपापा यद्वैरिद्धा स्वर्गंति प्राथयन्ते । ते पुण्यमासाद्य
 सुरेन्द्रलोकमश्नन्ति दिव्यान्दिवि देवमोगान् ॥ ते त मुक्त्वा स्वर्गलोक विशाल क्षीणे
 पुण्ये मल्ललोकं विशन्ति ।' भगवद्गीता Chap IX. 20-21 असङ्कीर्णं वर्णानां
 व्यवहारसिद्धी (व्यवहार सितिश्च) यस्मिन् where the practices and
 usages of the (four) Varnas were not confused कृतयुगसेव
 व्यवस्था यस्मिन् In कृतयुग there was no वर्णसङ्कर, nor was there any
 in the country of श्रीकण्ठ If we read कृतकृतं, then we dissolve
 as कृता कृतयुगस्य व्यवस्था यस्मिन् सल क्षेत्र abounding as it did in
 land lotuses, its fields were broken by ploughs (हलम्) the
 points (पोत्र) of which uprooted lotus fibres and which caused a
 humming of bees, as though they (हल) sang the excellent (सार)
 qualities of the soil. सलकमल—distinguish them from water
 lotuses that are simply कमलस. पोत्रै उमूल्यमानानि मृणालानि येषां
 'मुखाग्रे कोडहलयो पोत्रन्' अमर उद्गीता मेदिन्या सारा गुणा ये
 There is a रूप on the word गुण (quality, string) The मृणालs are
 गुणस. The poet fancies that the hum of bees on the lotuses that
 were uprooted is a song declaring the fertility of the soil
 उहस्यमानानि क्षेत्राणि यस्य क्षीरो न्तर that was dense with row
 of plantations (वाट-टम्) of Pundra sugarcane as though the

(rows) were watered by clouds that had drunk the waters of the milky ocean. गुण्ड is a very sweet variety of sugar-cane. The poet fancies that the sweetness must be due to their being watered by clouds from क्षीरसागर (and not from the salt ocean). It is a general rule that the qualities of effects arise from similar qualities in their causes. Compare 'कारणगुणपूर्वकः कार्यगुणो दृष्टः' वैशेषिकसूत्र II. 1. 24 or the न्याय 'कारणगुणा हि कार्यगुणानारम्भन्ते.' प्रति...सीमान्तः the borders of which were in every direction crowded (सङ्कट) with heaps of corn, as though they were strange hills, separated (from each other) by threshing floors. खलधानं threshing floor. धामन् n. place. The heaps were big like hills. The com. says 'खलधानधामभिः खलपालैः' i. e. it takes it to mean 'by the owners or watchmen of the threshing floors.' (खलधानं धाम येषाम्). This is not good. सम...भूमिः the ground of which was thickly covered (जटिलित) with beds of cumin seed (जीरकः) being watered by the pots of the water-wheel. क्षीर० says that, according to कौटिल्य, उद्धातन means 'घटीयन्न.' We must ascribe the same sense to उद्धात. 'उद्धातनं घटीयन्नम्' अमरः. उर्वरा...द्वृतः adorned with rice fields extending (beyond their proper limits) on account of the very fertile soil. 'उर्वरा सर्वसंस्वाद्या' अमरः. For शालेय see p. 118. वरीयः is the comparative of उह. The idea is:—the land surrounding the rice fields also was fertile and so beyond the fields proper grew ricecrops due to the fact that some grains were carried away by the birds or by the ants and grew luxuriantly there. पाक...धितः that had stretches of wheat fields (गोधूमधामन्) variegated (किर्मीरित) by heaps of *Rājamaśha* beans bursting as they were ripe and rendered brown (कपिशित) by the split pods of *mudga*. मुद्र is Marathi मूग. पाकेन विशरारवः राजमाषाः तेषां निकरीः किर्मीरितानि तैः. The next clause is मद्दिप...विपिनः. मद्दिपपृष्ठे प्रतिष्ठिताः (mounted) गायन्तः गोपालाः तैः पालितानि तैः (*adj.* of गोधनैः). कीट...सृतैः (गोधनैः) that were followed by sparrows greedy (लम्पट) for the swarms of insects. The insects (probably flies) pursued the cows (as they had ulcers on their backs or feet &c.) and were in their turn pursued by चटकाः. अवटुः (झीवा) तस्यां घटिताः घण्टाः एव घट्यः तासां रटितेन रमणीयैः charming with the tinkling of jar-like bells bound round their necks. 'कम्बुग्रीवा त्रिरेखा सावटुर्घाटा रुकाटिका' अमरः. अटङ्गिरटवी that wandered over the forest. हर...क्षरद्भिः that dropped milk (from their udders), as though it (milk) were the milky ocean drunk by the bull of S'iva

and then distributed in many places (*viz* the cows) for fear of disease (i.e. indigestion) वाष्प . कृत्तै that were fed on very tender grass. वाष्प कृत्तै means 'grass that can be cut with tears' i.e. very soft and tender Note 'कृत्तैरधिकार्थवचने' पा 2 1 33 (स्तुतिनिन्दाफलकमर्थवादवचनमधिकार्थवचन तत्र कर्तारि करणे च कृत्तया कृत्तै सह प्राग्वत् । वातच्छेद्य कृत्तम् । काकपेया नदी । सि कौ) कृत्तै means potential participles 'गोधन स्याद्वात्रां व्रजे' अमर- धवलितानि विपिनानि यस्य The cows were white विविध देश the districts (उद्देश) of which were variegated with black antelopes in thousands, as though they were the eyes let fall (from heaven on earth) by Indra (शतमन्यु) blinded by the smoke of the offerings of various sacrifices. शत मन्यव क्रतव अस्य इति शतमन्यु Indra also has 1000 eyes, eyes are कृष्णशार (dark and variegated) The pupil is dark, while the corners of the eye are reddish and the other part is white, hence the word कृष्णशार For the 1000 eyes of इन्द्र vide 'सहस्रनेत्रदर्शनयोग्या जय तीमिव शची' हर्ष० 4th उ० and notes thereon धवल शोभित adorned with regions whitened with the pollen of *Ketal*: groves that scattered about white dust, as though they (regions) were the entrances of the city of Siva grey with the ashes sprinkled over the lord of प्रमथ्य प्रमथ्य are the attendants of शिव उद्दूलनम् smearing the body with ashes शिव is represented as fond of this शाकवन्दलै श्यामलितानि ग्रामाणां उपवण्टे (समीपे) काश्यपीपृष्ठानि यसिन् शाकवन्दलै with the shoots of vegetables, or 'with vegetables and plantains' काश्यपी—the earth, so called because परशुराम, after vanquishing the क्षत्रिय, made a gift of it to काश्यप 'क्षोणी ज्या काश्यपी क्षिति' अमर करमपालीमि with rows of young camels Understand उपलक्षित after this, in accordance with the Sutra 'इत्यम्भूतलक्षणे' पा 2 3 21 For करम, mark the Sutra 'शृङ्गलमस्य वचन करमे' पा 5 2 79 (शृङ्गलव करम) The instrumentals from प्रस्फोटिते to उपधिके qualify द्राक्षामण्डपै पीलुपल्लवै प्रस्फोटित येषु—where (the dust on the feet of travellers) was rubbed off with the tender leaves of the Pilu tree For this use of प्रस्फोटित compare 'पथिकपादप्रस्फोटनधूलि धूसरैर्नवपल्लवैर्लाञ्छितच्छायायानाम् (अटवीप्रवेशप्रपाणां)' हर्ष० 7th उ० last para, 'विश्रान्तकार्पटिकप्रस्फोटितचरणधूलिधूसरकिमलयलाञ्छितोपवण्टे' कादम्बरी p 223 of P प्रस्फोटित may also mean 'pierced' The com says 'प्रस्फोटितैर्नाराजनीकृतै' करपुटे पीडितानि (squeezed) मातुलुङ्गीदलानि (citron leaves) तेषां रसेन उपलक्षितै besmeared मातुलुङ्गी is Marathi महाडुग खेष्टया विचिता कुङ्कुमकेसरा ते इत पुष्पप्रकर येषु—where the saffron filaments gathered at their pleasure (by the travellers) served

as the offering of flowers. प्रत्यग्राणां (fresh) फलानां रसः तस्य पानेन सुखसुप्ताः पथिकाः येषु. वन...गृहेरिव—the poet fancies that the vine arbours under which the travellers rested were as though the water-hostels where nectar was given by wood nymphs. The juice of the sweet grapes that the travellers eat is like nectar. The words from प्रस्फोटितैः to अधिकैः suggest certain characteristics of a प्रपागृह (Marathi पाणपोई). The dust in a प्रपा may be cleared away with पल्लवः; it may be उपलिप्त with cowdung as green as मातुलुकीदलरस. Offerings of flowers (पुष्पप्रकरः) are made on the floor of प्रपास. Travellers take rest after drinking water (रसपान) there. द्राक्षामण्डपैः—is to be connected with विलो... नैमः. स्फुटन्ति (bursting open) फलानि यासाम्—*adj.* of दाडिमीनां. बीजलग्नः शुक्रचक्षुरागः यासाम्. The reddish grains of the pomegranate look like the red beaks of parrots. The poet fancies that the redness of beaks stuck to the seeds, when parrots pecked the फलस. समारूढं कपिकुलं तस्य कपोलैः सन्दिग्धमानानि कुसुमानि यासाम्. The flowers of the pomegranate trees looked like the cheeks of the monkeys that had climbed them, so that one had difficulty in distinguishing them. विलोमनीयाः उपनिर्गमाः यस्य the approaches to which (country of श्रीकण्ठ) were fascinating. वनपालैः पीयमानः नारिकेलरसासवः (the wine of cocoanut juice) येषु—*adj.* of उपवनैः. पथिकलोकेन लुप्यमानाः (pillaged) पिण्डखर्जूराः (date trees) येषु *adj.* of उपवनैः. गोलाहलैर्लिङ्गमानः मधुरामोदः (मधुरः आमोदः यस्य) पिण्डीरसः येषु. पिण्डी is a kind of palm tree. For गोलाहल, see p. 54. चक्षुभिः जर्जरिताः आरुकाः येषु. आरुकः a plant growing in the हिमालय with cooling properties. वृत्तेः—*adj.* of वन्यैः. अर्जुन is a kind of tree. गोकुलानां अवतारेण कलुषितं कूलकीलालं येषाम्—the water on the edges of which was rendered turbid by the descent of herds of kine. अश्वगः a traveller. शरण्य that afforded refuge. शरणे साधुः शरण्यः, according to 'तत्र साधुः' पा. 4. 4. 98. अरण्यधरावन्यैः forest pools. अवन्ध्यानि वनरन्ध्राणि यसिन् the hollows (or valleys) in the forests of which are not barren (on account of pools). करमेभ्यो हितः करमीयः; *vide* notes on शङ्खुव्य and वत्सीय p. 94. उद्गाणां (camels) समूहः औशकम्, उरग्राणां (rams) समूहः औरव्रकम्, according to 'गोत्रोक्षोक्षोरभराजराजन्वराजपुत्रवत्समनुष्याजाद्वृ' पा. 4. 2. 39 (एभ्यः समूहे बुन् स्यात्). *Vide* औशक p. 166. कृतः सम्बाधः (crowd) यसिन्. In the next clause दिशि...चितः, the principal part is वडवानां...चितः full of the wandering droves of mares (वडवा). विलो...लम्प्यानाम् that were smeared with the juice of saffron plots that were crushed

(सृजित) by their rolling (बिलोठन) on them समालम्ब 'smeared with unguents' For the rolling of horses on saffron spots, compare रघु 4 67 विनीताध्वप्रमास्तस्य सिन्धुतीरविचेष्टने । दुधुबुवांजिन स्कन्धाहमकुङ्कुमकेसरान् ॥' The poet fancies that the mares were smeared with saffron and wandered about (as अभिसारिकाs would do) for seducing the horses (seven) of the Sun उत्प्रोषपुटे and उ-मुक्षे are equivalent to उद्गतप्रोषः and उद्गतमुक्षे —with their up turned nostrils and mouths उदर पिबन्तीनाम्—the poet fancies that the mares turned up their noses because they wanted to take in the wind (प्रमज्जन) for the purpose of producing speed in the young lying in their wombs वातहरिणीनामिव—This word has several senses वातहरिण is a very swift kind of deer The wind gods (Maruts) are supposed to be drawn by deer पृषदश्च is a synonym of वात The word may also suggest the sense 'that surpasses the wind (in speed)' अनवरतानां कर्तॄणां धूम तेन अन्धकार तस्मिन् प्रवृत्तैः that were produced (kindled) in the darkness of the smoke of &c बाणैः —fires हसः have white wings and hence the fires are fancied to be हसयूयः हसः move about in the dark (अन्धकार) resembling the smoke &c There is an apparent विरोध between अन्धकारप्रवृत्तैः and धवलितमुवन What springs from darkness cannot whiten the world If we read गुणैः for बाणैः, then the meaning is similar By the performance of कृत्यः, merit is produced पुण्य and यज्ञः are poetically said to be white सङ्गीत लोक with the vast resources (prosperity) of which the mortal world resounded as though with peacocks intoxicated by the sound of drums मुरजः a drum beaten in a concert Peacocks are overjoyed when it thunders They mistook मुरजरव for thunder Another sense is suggested by सङ्गीत मत्तैः—the wealth of the people was so vast that they were mad after singing &c शशि वृत्तैः whose conduct was as pure (अवदात) as the rays of the moon (with virtuous men) that were round (वृत्त) and bright like the rays of the moon (with pearls) गुणिभिः (with pearls) would also mean 'that were strung together प्रसाधित adorned पथिव शतैः विलुप्यमानानि (pillaged) स्फीतानि (abundant) फलानि येषाम् (with trees), विलुप्यमानं स्फीत फल (देश्यर्थं येषाम्)—the guests obtained plenty of money in that country, which (money) was distributed by them among other travellers अमिगमनीय sought for (by all guests), inviting (with big trees) मृग कृत that was steadied (protected) by the headmen of villages (महत्तर) clad in garments of deer skin bearing the fragrance of musk, as

though they were the hills at the foot of the हिमालय. For मृगमद, see p. 51. मृग...दितैः (with ०पादेः) means 'covered with the hair of the deer scented with' &c. The musk-deer is found in the Himālaya range. महत्तरैः with ०पादेः means 'very large.' 'पादाः प्रत्यन्तपर्वताः' अमरः. महत्तर as the name of an officer occurs in numerous grants (compare I. A. vol. VIII p. 20 and vol. XII p. 25). The word occurs in the 7th उच्छ्वास also. प्रोद्दण्ड...तमैः on the lotuses of which with upraised stalks were seated the best of birds (with reservoirs of water); on the lotus of which with upraised stalk was seated Brahmā (with the navel of Vishnu). 'सहस्रपत्रं कमलम्' इत्यमरः. For नारायणनाभि, see notes pp. 20 and 28 above. For द्विजोत्तम as meaning ब्रह्मा, see 'द्विजवरस्वेच्छागृहीतकोपो नाभिपद्म इव' हर्ष० 4th उ० first para. प्रोद्दण्ड...मण्डितः also conveys another sense. The best of Brāhmanas in thousands sat on thousands of leaves near the lakes in that country for performing सन्ध्यावन्दन &c. मथितः...क्षितिभिः where the ground (or earth) was washed with streams of churned milk (with महाघोषैः and ०रम्भैः). मथितं also means 'buttermilk.' 'तत्र द्युदधिन्मथितं पादाम्बुधांस्तु निर्जलम्' अमरः. महाघोषः a big hamlet of cowherds. महान् घोषः (uproar). येषु (adj. of ०रम्भैः). At the time when the gods and demons began to churn there must have been a great uproar. पूरिताशः the regions of which were filled (with जनपदः). The directions were filled with great uproar at the time of churning or the effort of churning satisfied the hopes (of the gods and demons). जनपदः a country.

P. 43 ll. 13—21. यत्र...दैवम्. यत्र...दृष्टयः where wrong doctrines faded away, as though washed by the water of the tears due to the smoke of the three fires. 'दक्षिणाग्निगार्हपत्याहवनीयी त्रयोऽग्नयः । अग्निप्रयमिदं घ्रेता' अमरः. As the people stuck to Vedic rites, heresies departing from the Veda ceased to exist. कुदृष्टयः also 'weak eyesight.' Weak eyesight may be cured by medicines applied to the eye, which cause the eye to drop tears. पच्य...दुरितानि sins were not seen (i. e. vanished) as though burnt by the fire of the bricks (दृष्टका) that were being baked for constructing altars. As the people were virtuous, no sins were committed. The poet fancies that sins vanished because they were consumed &c. Explain the following उत्प्रेक्षा similarly. छिद्यमानं यूषाय दारु येन सः ०दारुः परशुः तेन पाटितः cleft. मल्ल...धीत इव as though washed by the streams of the clouds made up of the

smoke of sacrificial fires (शिखिन् *m.*). For clouds being formed of smoke, see notes p. 106. वर्णसङ्करः (a combination of colours) may be washed with water and then no colour would remain. सुरा...इव as though cut up by numerous chisels (टङ्कः) for shaping (घट्टनं) the stones of the temples. 'टङ्कः पाषाणदारणः' अमरः. महा...द्रवाः calamities ran away, as though routed by the tumult of the making of महादानस. महादान is a name of certain very munificent gifts (16 in number), the first being तुलापुरुषदान. उपद्रवः a misfortune or national calamity (such as a famine). दीप्य...पिता इव as though heated by thousands of blazing kitchens in the great sacrifices. 'सत्रमाच्छादने यज्ञे' अमरः. वृष...प्रासिताः इव as though frightened by the sharp sound of the holy drums beaten at the marriages of bulls. On the eleventh day after the death of a person, a bull is let loose along with cows, which is called वृषोत्सर्ग or वृषविवाह. 'एकादशाहं प्रेतस्य यस्य चोत्सृज्यते वृषः । प्रेतलोकं परित्यज्य स्वर्गलोकं स गच्छति ॥' अपमृत्युत्वः untimely deaths. ब्रह्मघोष = वेदघोष. 'वेदस्तत्त्व तपो ब्रह्म' अमरः. ईतयः—Distress or calamity. ईतिस are usually said to be six. 'अतिवृष्टिरनावृष्टिर्मुषिकाः शलभाः शुकाः । अत्यासन्नाश्च राजानः पडेता ईतयः स्मृताः ॥' क्षीर०. शलभाः locusts. अत्यासन्नाः राजानः extreme proximity of kings (*i. e.* encampment of soldiers, whether hostile or friendly). धर्मा...दैवम् As the sole अधिकार (power) rested with धर्म, दुर्दैव could not become a प्रभु (lord) in that country.

P. 43 ll. 22—31. तत्र...विशेषः. The principal sentence is तत्र च एवंविधे...स्थाण्वीश्वराख्यो जनपदविशेषः. नाना आरामाः (gardens) तेषां अभिरामः परिमलः तेन सुभगः (with विशेषः). नाना रामाः (beautiful women) अभिरामाः परिमलाश्च तैः सुभगः (with यौवनारम्भः). As youth is the most charming period of one's life, so the country was the most charming in the world. कुङ्कुम...शोभितः decked with many thousands of buffaloes reddened (पिञ्जरित) by crushing (*i. e.* rolling in) saffron (with country); decked with many thousands of crowned queens (महिषी) reddened with saffron unguents (with अन्तःपुरनिवेशः). अन्तः...धर्मस—As the अन्तःपुर is a spot loved by a king, where he moves about freely and confidently, so in that country धर्म reached its highest pitch. मरुता (वातेन) उद्ध्यमानानि व्यञ्जनानि तेषां शतैः धवलिताः ग्रान्ताः यस्य (with the country); मरुत्सु (देवेषु) उद्ध्यमानानि (being waved) व्यञ्जनानि &c. In the country roamed चमरी deer the tails of which were shaken by the wind. In heaven (सुरराज्य) chowries are waved before gods. ज्वलन्तः मखशिखिनः तेषां सहस्रैः दीप्यमानाः दश दिग्गन्ताः

यसिन्. As thousands of sacrifices were performed, a vast store of merit was accumulated. In कृतयुग also there was vast merit. So the country is fancied to be an encampment. In a camp also fires blaze forth at night. Or the reference may be to the fires in the नीराजन ceremony of the camp. *Vide* p. 34. The com. shows that कृतयुग also means 'king'. 'कृतं प्रति-समाहितं युगं द्वयं स्वपक्षपरपक्षरूपं येन स राजोच्यते.' पद्ममेव आसनं तस्मिन् स्थितः ब्रह्मर्षिः (ब्रह्मा चासौ ऋषिश्च) तस्य ध्यानेन आधीयमानः (brought about) सकलस्य अकुशलस्य (evil, calamity) प्रशमः यसिन् (with अवतारः); पद्मासनं आसनभेदः तस्मिन् स्थिताः ब्रह्मर्षयः तेषां ध्यानेन &c. Brahmā sits on the lotus in the navel of विष्णु. For ब्रह्मा warding off 'evil, compare 'त्रिभुवनोपप्लवप्रशमकुशापीडधारिणेव दक्षिणेन करेण' (text) p. 4. l. 20. In the country there were ब्रह्मर्षिः (saintly Brāhmanas) sitting in the *yogic* posture called पद्मासन. In this आसन the right foot is placed on the left thigh and the left foot on the right thigh; the toes are to be firmly held by the hands; the chin is to be on the heart and one has to look at the tip of the nose. 'वामोरूपरि दक्षिणे च चरणं संस्थाप्य वामं तथा दक्षोरूपरि पश्चिमेन विधिना भूत्वा कराभ्यां दृढम् । अङ्गुष्ठौ हृदये निधाय चिबुकं नासाग्रमालोकयेदेतद्ब्रह्मर्षिना-शकारि यमिनां पद्मासनं प्रोच्यते ॥ दृढयोगप्रदीपिका. महावाहिनी great river; great army. विपक्ष...कुरूणाम् that was as though the enemy (i. e. the rival) of the country of उत्तरकुरु. An enemy (विपक्ष) has large armies. In the country described there were both large armies and large rivers. उत्तरकुरु is one of the four द्वीप near मेरु (भीष्मपर्व 6. 13). The great river there is the Ganges. 'दक्षिणेन तु नीलस्य मेरोः पार्श्वे तथोत्तरे । उत्तराः कुरवो राजन् पुण्याः सिद्धनिषेविताः ॥ भीष्मपर्व 7. 2. If we read विक्षेपः the meaning is 'that throws off (into the background) i. e. surpasses.' वि...पुरस्य like the conqueror of the three cities i. e. like S'iva; that desired to conquer (i. e. that equalled in splendour) the three cities of the Asuras (with the country). For त्रिपुरदाह, see p. 113 above. ईश्वरः शिवः तस्य मार्गेणाः बाणाः तैः सन्तापः तस्य अनभिज्ञाः सकलजनाः यसिन्; ईश्वरस्य नृपस्य मार्गेण तस्य &c. The idea in the latter case is either that the people of that country did not know the harassment due to the exacting demands of the king or that they did not know how to solicit favours from the king. सुधारसेन (by *chunam* or whitewash) सिक्कानि भवलगृहाणि तेषां पद्मया पाण्डुरः. The country had whitewashed houses and so resembled moonlight. In चन्द्रलोक there must be houses sprinkled with nectar (as the moon is full of सुधा). मत्तमत्ताः (intoxicated by

drink) मत्तकाशिन्यः (handsome and fascinating women) तेषां भूषणरत्नेन भरितं भुवनं यस्मिन्. मत्तकाशिनी—मत्ता क्षीवा इव काशते भाति इति मत्तकाशिनी. The com. says that मत्तकाशिनी also means 'यक्षिणी'. यक्षः are the servants of कुबेर. नामाभिहारः carrying away the name (and depositing it in another place) i. e. a synonym. As there was the jingling of the ornaments of मत्तकाशिनी, the country was a synonym of कुबेरनगर. स्याण्दीश्वरः—the modern Thanesar. जन...शेषः—श्रीकण्ठ was a large country of which स्याण्दीश्वर was a part.

P. 43 l. 32—P. 44 l. 6. यस्तपो...गृह्यत. The principal sentence is यः...अगृह्यत. We have to supply अगृह्यत in each clause. कामायतनम् abode of Cupid or the temple of Cupid. लासकैः = नटैः. यम...पुभिः—the country was so well guarded that enemies were as much afraid of it as of Death. For चिन्तामणि, see above p. 135. वीरक्षेत्रम् It was the home of heroes. गन्धर्वनगरम्—गन्धर्वः are the musicians of the gods. गायत्रैः by singers. विश्वकर्मा—is the architect of the gods and presides over all arts. विज्ञानिभिः by artisans, by those skilled in the 64 arts. 'मोक्षे धीर्ज्ञानमन्यत्र विज्ञानं शिल्पशास्त्रयोः' अमरः. वेदेहकैः = वणिग्भिः. 'वेदेहकः सार्धवाहो नैगमो वाणिज्यो वणिक्' अमरः. यत...वन्दिभिः—bards looked upon it as a gambling house. In a gambling house fortunes are made (and also lost) in a day. Bards were richly rewarded in that country. विट...दक्षैः by sharpwitted men (or crafty) it was looked upon as a club of clever voluptuaries. सुकृतपरिणामः as the fulfilment (ripening) of their good deeds. Travellers got there everything they desired. It is only through one's good deeds in former lives that one is so fortunate as to secure whatever one desires. असुरविवरम्—vide notes p. 90. वातिकैः—com. paraphrases as 'विवरव्यसनिमिराचार्यैः.' Probably there is a pun on the word वातिक which means 'mad' and 'those whose heads are turned by the thought of amassing money.' Mad men are confined in dark places. That country gave as much money to fortune-hunters as असुरविवर was supposed to yield. शा...भिः it was looked upon as a Buddhist monastery by those who wanted tranquility of mind. महोत्सवसमाजः concourse of people on a great festival. चारणैः wandering actors (देशान्तरभ्रमणाजीवति इति चारणः). वसुधारा stream of wealth. Munificent gifts were made to Brāhmanas in that country.

P. 44 ll. 7—11 यत्र च...प्रमदाः. In this paragraph, each adjective independently qualifies प्रमदाः. Further in each pair of

adjectives there is an apparent contradiction due to द्वेय. मातङ्गगामिन्यः possessing the gait of elephants; having sexual intercourse with chapdālas. 'चण्डालहवमातङ्गदिवाकीर्तिजनद्वयः' अमरः. If they were मातङ्ग (in the 2nd sense), they could not be शीलवत्यः (of pure conduct). गौर्यः fair; Gauris (पार्वती). विभवरताः attached to pomp and luxury; attached to a place where no शिव existed. विगतः भवः यस्मात् तस्मिन् रताः. If they were पार्वती, they must be भवरत (and not विभवरत). दयामाः handsome; dark. दयामा is a handsome lady described as 'शीते सुखोणसर्वाङ्गी श्रीम्हे या सुखशीतला । तप्तकाञ्चनवर्णाभा सा स्त्री दयामेति कथ्यते ॥'. पद्मं decked with rubies; having the colour of (red) lotus. What is dark cannot be red. दयामाः also means 'nights' and पद्मरागिण्यः would mean 'loving lotuses.' Nights cannot love day lotuses. धवल... वदनाः whose faces are bright with white teeth; whose mouths are pure like those of pure Brāhmanas. मदि...सनाः whose breath is fragrant like wine; whose breath...with wine. If they drank wine, their mouths could not be pure. Wine-drinking was forbidden to all, particularly to Brāhmanas. Vide notes above p. 160. चन्द्र...वपुः whose bodies are charming like the moon; whose bodies are (hard) like the चन्द्रकान्त stone. शिरीष is a very delicate flower. अ...गम्याः not to be approached by gallants; not to be approached by serpents. कञ्चुकिन्यः wearing a bodice; female serpents (*lit.* possessed of slough). कञ्चुकिन्यः also means 'libidinous.' पृथु...श्रियः whose glory as wives spread far and wide (also 'whose beautiful hips are broad'); whose retinue of women is large. 'कलत्रं श्रोणिभार्ययोः' अमरः. दरिद्र...लिताः possessed of a slender waist; counted among the poor. लावण्यवत्यः possessed of beauty; possessed of salt. अप्रमत्ताः not rash or careless; not intoxicated. प्रसन्नः (clear) उज्ज्वलः रागः (colour) वासाम्; प्रसन्नावत् उज्ज्वलः रागः येषाम्. प्रसन्ना means 'wine.' Vide notes p. 143 on प्रसन्ना. अकौतुकाः that did not wear the marriage thread; that were free from (girlish) curiosity. For the meaning of कौतुक compare रघु० 8. 1 'अथ तस्य विवाहकौतुकं ललितं विभ्रत एव पार्ष्विवः'. Being grown up (प्रीढ) they must once have worn the marriage thread.

P. 44 l. 12—24 यत्र च...परिजनाः. In this passage the poet describes that the women possessed naturally those things which they had added by way of decoration and so the latter were really superfluous. चक्षु...दामानि their very eyes are a natural wreath for the head, the garlands of lotus petals are

more burden Their eyes were darker than the blue कुन्दल
अह्व निगह्वानि the images of their tresses reflected in their
(bright) cheeks were ear-ornaments unimpaired (in beauty)
the tender leaves of the *Tamala* (placed on the ear as ornament)
were superfluous Their tresses were darker and more glossy
than तमाल leaves दिवक्वा talk about their husbands आङ्गमर
show, external appendage कपोला दीपा their (bright) cheeks
alone caused continuous light (आलोक), the jewelled lamps at
night were merely (for the sake of) pomp कुल जात्रिवा the veil
(जात्रिवा) was merely an appendage worn because it was the
custom of high born ladies to wear one वाद्य ताडनम् playing on
the lute was an external accomplishment (i.e. an accomplish-
ment for display) पद्माम perfumed powder Their smile was
bright like camphor and when they smiled their breath was
also fragrant like camphor 'पिटान पद्मासक' अमर (पटो वासतेऽ
नेन) अमर—The redness of their lips surpassed that of saffron
निर्गुण useless लावण्यवलङ्घु a stain on their beauty The paste
of saffron only marred the beauty of their complexion. परि
हृता canes for striking in joke Their arms were fair and
slender like cane यौ बिन्दव drops of perspiration due to the
warmth of youth विदग्धा fine, artful विशाल रत्ना square
like broad crystal slabs रागिणाम् of their lovers Construe
शोण्य दिशमसारणम् अनि वेदिवा the jewelled couches in their
houses were useless (for giving rest to their lovers) कमल
भरणवानि—bees hovered round their feet (that resembled red
lotuses) mistaking them to be lotuses and so looked like
sapphire anklets समुचि सहाया the proper (or usual) com-
panions of their strolls For Hamsas following the tinkling
anklets of ladies, see p 31 above ये जना attendants were but
the details of their prosperity

P 44 ll 25—32 तत्र च यभूव The principal sentence is
तत्र च राजा पुष्पभूतिरिति नाम्ना यभूव सह दधान—इन्द्रपुन possesses
all colours The king supported all (the four) castes As to
Indra's 1000 eyes, see above notes p 186 कल्याणप्रकृतित्वे in being
by nature well disposed to all (with पुष्पभूति), in being the
source (प्रकृति) of gold (with मेरु) Meru is a mountain of
gold 'मेरु सुमेरुहेमाद्रि रत्नस्तानु मुरालय' अमर लक्ष्मीसमाकर्षणे in
drawing Glory or prosperity towards himself, in drawing out
लक्ष्मी (with मन्दर) For मन्दर see p 52 मर्यादायाम् in propriety
of conduct, in the boundary or shore The sea does not pass

beyond the shore. The king never transgressed the rules of decorum. शब्दप्रादुर्भावे in the diffusion of his fame or in the knowledge of grammar; in manifesting sound (with आकाश). According to the writers on Sanskrit logic, गन्ध, रस, रूप, स्पर्श and शब्द are respectively the special qualities of पृथिवी, अप, तेजः, वायु and आकाश. आकाश is defined by them as 'शब्दगुणमाकाशम्'. कलासंग्रहे in the comprehension of the (64) arts; in the accumulation of the (16) digits (with शशी). अकृत्रिमालापत्वे in employing speech that is not false; in having its words not created (composed) by anyone. According to the सीमांसक वेद is self-existent and eternal. It is अपौरुषेय. धरणिः the earth. लोक...करणे in steadying or supporting the people; in supporting (on its surface) the people (with धरणिः). सर्व...हरणे in removing the effects of *Rajas* in the case of all kings; in carrying away all the dust of the earth. The wind carries off the dust. रजः is one of the three Gunas of the सांख्य system, viz. सत्त्व, रजः and तमः. Its effects are काम, क्रोध &c. Compare 'काम एव क्रोध एव रजोयुगसमुद्भवः' गीता 3. 37. गुणभृति subdued all kings (पाथिव) and their passions. गुरुर्वचसि weighty or great in speech; Brihaspati in speech. It should be noted that the words from गुरु up to दक्ष are adjectives as well as proper nouns. पृथुरसि wide in the chest. पृथु also was a famous king. Note the 2nd verse of the 4th उच्छ्वास and *vide* the notes thereon. विशालो मनसि comprehensive in intellect. The com. says that विशाल was also the name of a बोधिसत्त्व. विशाल was also a son of इक्ष्वाकु and founder of the city विशाला. जनकस्तपसि—he performed various austerities. जनक, king of मिथिला, was famous for his holiness and spiritual knowledge. सुयात्रः whose expedition (or invasion) is grand. सुयात्र seems to be the name of a king. सुमन्त्रः whose policy is good; सुमन्त्र was the charioteer of दशरथ. शोभनः मन्त्रः यस्य. Works on politics lay down that a king should keep his line of policy secret till it bears fruit. Compare 'मन्त्र इव सचिवमण्डलेन रक्ष्यमाणे' हर्ष 4th उ० and notes thereon. बुधः wise; Mercury (the son of the Moon). अर्जुनः white; the hero अर्जुन. भीष्मः terrific; the great warrior भीष्म. निषधः is the name of a mountain and also of a king, who was father of नल. निषधः hard, solid. शत्रुघ्नः who killed his enemies; the brother of Rama. शूरः brave; a king of the यादव, who was grand-father of कृष्ण. शूर...क्रमणे in vanquishing brave armies; in occupying the country of शूरसेन (i. e. नथुरा). दक्ष...मैत्रि vigilant or clever in discharging his duty to his subjects. दक्ष is a well-known

प्रापति *vide* notes p 18 The प्रापतिs were entrusted with the task of creating all sorts of beings. सवादि०—It will be noticed that in this passage famous primeval kings like पृथु are associated with the limbs and qualities of the king पुष्पभृति

P 45 ll 1-23 पृथुना दर्शनम् पृथुना कृता—for this legend *vide* notes p 176 इति therefore स्पष्टमान इव as if vying with (पृथु) महिषी crowned queen she buffalo निसर्ग मति the minds of the great are by nature unrestrained and follow their own likings अनुपदिष्टा (a/l of भक्ति) untought सुवनमृति (a/l of भवे) who upholds the worlds भूतभावे who creates all beings भवच्छिदि that destroys the cycle of births and deaths भवे=शिवे 'जमहरी भवौ' अमर अमृत वृषभध्वजस्य (शिवस्य) पूजाविधि येन अजरम् free from old age never aging अमरगुरम् venerated by the gods अपरिमिताना गणाना पतिम् the lord of innumerable attendants called गणस अचलदुहितृ=पावती एनै कृता चरणयो नति यस्य The student will notice that all the letters from अजम् to एनतिम् are short when the सन्धि rules are observed पशुपति=शिवम् प्रपन्न devoted भर्तु प्रकृतय the dispositions of dependents follow the mind of their master खण्डपरशु =शिव वयु अस्य पुण्यविषयेषु वायव in his holy country winds blew एगर्भ and the two following words qualify वायव होमालवाले (अग्निकुण्डे) विलीयमान (melting) बहल गुग्गुलु तस्य गन्ध गर्भे येषाम् For गुग्गुलु being burnt in the temples of शिव, *vide* notes p 105 खपन क्षारिण that dropped particles (क्षोद) of the spray of the milk for bathing (the images of शिव) For क्षीरखपन, *vide* notes p 114 विन्व हिन that carried along petals from the wreaths of *Bilva* leaves शिव चित्तै proper in the worship of शिव उपायन a present (made personally) प्राभृतम् a present (sent with a messenger or servant) प्रकर्षेण आराधनार्थ आभ्रियते ढेव्यते स पादोपनीनिन his dependents वरदीकृता that were made to pay tribute (from वरद one who pays tribute) तवाह for instance वैलास इषै with huge bulls that were to be let loose in the evening worship (of शिव), white like the peaks of वैलास the tips of whose horns were decked with golden figure work For पत्रलता, see notes on पत्रभङ्ग p 24 Mr R R Kale takes चवृष to be stone or clay images of the bull of शिव, but there is very little warrant for this supposition सध्यावलिहृषै bulls that were intended to be let loose as offerings in the evening worship of शिव खपनकलश patchers (for holding milk) for bathing (the image of शिव) अष्टमानन vessels useful in worship 'मूढये

पूजाविधावर्धः' - अमरः. पुष्पवट्टैः cloths on which there were ornamental flowers woven in (with threads). मणि...प्रदीपैः lamps on jewelled sticks (stands). मण्डसूत्रं = यज्ञोपवीतम्. महा... कोपैः cases (for covering शिवलिङ्ग) inlaid with pieces of very costly gems. 'मुखयुक्ताः कोपाः मुखकोपाः ये लिङ्गोपरि दीयन्ते' सं० अन्तः पुराण्यपि...तस्य अभिलषितमन्ववर्तन्त his queens also complied with his desire. स्वयमारब्धं बालेयतण्डुलकण्टनं येः that themselves threshed the rice used for making oblations (to शिव). बलये हिताः बालेयाः तण्डुलाः, according to 'छदिरुपधिवलेईम्' पा. 5. 1. 13. देवगृहस्य उपलेपनं (plastering with cowdung) तेन लोहिततराणि करक्सलयानि येषाम्. Their hands were already red; but the manual labour, to which the queens were not accustomed, made their palms redder. कुसुमग्रथने (in making wreaths) व्यग्रः समस्तः परिजनः येषाम्. परममाहेश्वरः a great devotee of शिव. हर्ष himself is called परममाहेश्वर; vide Intro. p. XXIX footnote. शुश्राव—the object is महाशैवम्. - अपर... मयनम्—For the destruction of दक्ष's sacrifice vide notes p. 87. According to the भागवतपुराण (4th स्कन्ध 5th chap.) शिव produced from his जटा a terrific being called वीरभद्र that destroyed दक्ष's sacrifice. भैरव was the name of the S'aiva ascetic and भैरव is also one of the terrific forms of शिव. So the author says 'अपरमिव...मयनम्'. दक्षिणाल (from दक्षिणा with the affix ल्यक्), according to 'दक्षिणा पश्चात्पुरस्सत्यक्' पा. 4. 2. 98 (दक्षिणेत्याजेन्तमव्ययम्). बहु...लोकम् who covered the world with thousands of good qualities, as though with pupils, that became far-famed by the mastery of various sciences. Read शीलसंवादाः. उप...वादाः Resemblance in character draws a person, though unseen, to one's heart (i. e. affection for him springs up even without seeing him). कपर्दिन्—कपर्दः जटाजूटः विघते अस्य इति कपर्दो शिवः. आच...दर्शनम् he desired even in his wishes to see him by all means. The emphasis lies on the word मनोरथैः. If we want to see a person, we may use a chariot (रथ) for that purpose. He employed even मनोरथ for that purpose.

P. 45 l. 24—P. 46 l. 11. अथ...पुण्डरीकाणि. पर्यस्ते scattered about, fading. वासरे the day, the sun. नचिराच—the sentence here is नचिराच...मस्करिणनद्राक्षीत् (p. 46. l. 5). All the words in the accusative singular from प्रविशन्तं qualify मस्करिणम्. आजानुमुजम् whose arms reached his knees. Arms reaching the knees were looked upon as a sign of greatness. भैक्ष...लक्ष्यमाणम् though emaciated (क्षाम) by living on alms, he appeared to be fat (पीवर) on account of his limbs having stout bones. भैक्षम्—भिक्षाणां समूहो भैक्षम्, according to 'भिक्षादिभ्योऽङ्' पा. 4. 2. 38. पृथु

उत्तमाङ्ग (शिर) यस्य If we read पृथुतमाङ्गम्, then dissolve as
 पृथुतम अङ्ग (शरीर) यस्य उत्तुङ्गेन वलिमङ्गेन स्पृष्ट ललाट यस्य—whose
 forehead was undulating with prominent folds of wrinkles
 'स्पृष्ट तु नतोऽतम्' क्षीरस्वामी निर्मास गण्डकूपक यस्य गण्डकूपक is the
 hollow beneath the eye and above the cheek मधु क्षम् whose
 eyes were round and brown like drops of honey ई घोणम्
 whose nose (घोणा) was slightly curved अतिप्रलम्ब एक कर्णपाश
 (प्रशस्त वण) यस्य one of whose ears hung down very much अलावु
 पङ्क्तिम् the row of whose teeth was prominent and formidable (विकट)
 like the seeds of bottle gourd These seeds are white and long
 तुरगानूकवत् स्थवा अधरलेखा यस्य whose lip was loose like the अनूक of
 a horse According to the com अनूक is the lower lip of a
 horse अनूक वम् means 'backbone or spine' रुन्ध्रेन चितुकेन
 आयनतर रूपन (मुख) यस्य whose mouth looked elongated on account
 of a hanging chin काषाय red लोच योगपट्टक, see p 26 above
 विरचित वैकक्षक यस्य For वैकक्षक see p 26 हृदयमध्ये निबद्ध ग्रथि
 (knot) यस्य धातुरसारणेन red because dyed with red chalk *vide*
 notes p 161 for धातु रागेणेव कृतेन—the poet fancies that the red
 piece of cloth was राग (passion redness) which he had cut into
 pieces The ascetic had uprooted passions (राग) which sway the
 human heart (हृदय) and had as though tied into a knot on the chest
 the pieces of passion as red garment कर्पट a ragged garment कृत
 उत्तरासङ्ग यस्य उत्तरासङ्ग upper garment (उत्तरे ऊर्ध्वाङ्गे आसज्यते
 उत्तरासङ्ग) पुन मूलेन—this and the following instrumentals
 qualify योगभारक What a योगभारक means is not quite clear
 It seems to have been something like an 'hold all,' a bag tied
 to a pole Or I render it as 'yoke pole' पुनरुक्त चक्षेत्रं तेन
 निश्चल मूल यस्य the root of which was made firm with fasten-
 ings (ग्रन्थ) of hair tied over and over again The bag was
 tied to the pole by hair ropes बद्ध मृत्परिक्षोभनाय वशत्वच तित्त
 यस्मिन् on which was tied a sieve (तित्त) of bamboo bark
 for straining earth 'चालनी तित्त पुमान्' अमर कौपीनेन
 सनाथ शिखर यस्य कौपीनम्—loin cloth (from कूप) according to
 'शालीनकौपीने अधृष्टाकार्ययो' पा 5 2*20 (वृषपतनमर्हन्ति कौपीन पाप
 तत्साधनवात्तद्द्रोष्यत्वात्पुरुषलिङ्गमपि । तत्सम्बन्धात्तदाच्छादनमपि । सि यौ)
 सर्जूर कपालके whose alms bowl was placed inside a box (समुद्रव)
 made of date leaves दारव कमण्डलुना that had his water pot placed
 on a stool of three sticks inserted into the corners of three
 wooden planks दारव from दार Three planks were joined together
 to make a triangular base In their corners a stick was fixed

बहिरुपपादितं ० स्थानं यस्मिन् outside which a place was found for his slippers (of wood). स्थूलेन दशासूत्रेण नियन्त्रिता पुस्तिकापुलिका यस्मिन्—that had his bundle of manuscripts tied by a stout rope made of the hems of garments. अध्यासितः स्कन्धः यस्य. इतरकरेण (दक्षिणेन करेण) गृहीतं वेत्रासनं (caneseat) येन. मरकरिणम्—*vide* notes p. 91. This clause gives a vivid and picturesque description of an ascetic and reminds us of modern *Gosavis* and *Sādhus*. उपगतम् when he came near. नगरस्य समीपे उपनगरम् (अव्ययीभावः). शून्यायतने in a deserted house or temple. उपनिन्ये presented. बहूलेन आलोकेन लिप्तं अन्तःपुरं वैः. राजतानि made of silver.

P. 46 ll. 12—23 नरपति...वाटिकाम्. प्रिय...कातरः afraid to go contrary to the request or love of a person dear to him. दक्षिण्यमनुरुध्यमानः following the dictates of courtesy. ग्रहण...समर्थः not able to get free from the (charge of) mean-mindedness if he accepted them. दोल्यमानेन—vacillating. The king was afraid that if he refused the present, he would offend the ascetic for whom he had high regard; but the king also felt that if he being a king accepted from a poor mendicant a gift, that would be an act deserving to be censured by the people. अति...निम्नः yielding to his own extreme goodness. सर्व...हेतुः the cause of the production of all rewards (goes with ० भक्तिः). शिव...फलानि It is our devotion to शिव that yields rewards that could not (otherwise) have been secured even in desires. येन since. समुच्छ्रितं श्वेतातपत्रं यस्य whose white umbrella was held high over him. समुद्वयमानं (being waved) ध्वजं चामरयुगलं यस्य. The white umbrella and two chowries were indispensable insignia of royalty in ancient India. Compare 'अदेयमासीत् त्रयमेव भूपतेः दक्षिणं च त्रयमुभे च चामरे' *सुभा* 3. 16. राजपुत्रैः nobles. अन्तरं distance. अस्मि...स्थित्यं another pupil coming towards (the king). He was other than the one that had come before with the five silver lotuses. अस्म...क्षरेण to the north of this dilapidated temple of the Mātris. The Mātris are eight (or seven, according to others) divinities said to be the attendants of शिव. 'माक्षी माहेश्वरी चैन्द्री वाराही वैष्णवी तथा । कीमारी चर्ममुण्डा च कालसङ्कर्षणीति च ॥'. *Ivide* 'साक्षाज्जातमातृदेवता इव बहुबालकव्याकुला ननृतुर्बुद्धपात्र्यः' *हर्ष* ० 4th उ० and notes thereon. For उत्तरेण, *vide* notes p. 158.

P. 46 l. 24—P. 48 l. 2 अथ महतः...मकरोत्. The first sentence is अथ...भगवन्तं...भैरवाचार्यं ददर्श (p. 47 l. 32). महतः...मध्ये in the midst of a large crowd of pilgrims. कर्पटिक is derived from कर्पट with the affix टङ् (कर्पटेन चरति). स्नातम्—this and the following

adjectives in the accusative singular qualify भैरवाचार्यं below
 दत्ता अष्टपुष्पिका येन For अष्टपुष्पिका, *vide* notes p 46 पुष्पाणामष्ट
 मष्टपुष्पिका अनुष्ठित अश्रिकार्यं येन कृत भस्मरेखापरिहारेण परिवर यम्
 that was surrounded by a circle of ashes परिहार a tract
 of common land round a village, hence, here 'a tract or
 circle' Compare 'धनु रात परीहारो ग्रामस्य स्वात्ममतन' मनु० ९ 237
 The com says 'परिहारोऽन मयादा' हरितेन गोमयेन उपलिप्तं तत्र तस्मिन्
 वितते (spread) कृष्ण मयसन्तम् under the guise (निम) of
 wrapping himself in a dark woollen blanket, he as though was
 practising residence (आवास) in the darkness of *patala* in the
 apprehension that he might have to enter into an *Asura* cavern
 For असुरविवर, *vide* notes p 90 *Patala* is the haunt of demons
 and sinners is supposed to be dark An असुरविवर must also be
 very dark if our explanation of it be correct He did not want
 to enter असुरविवर, but the poet fancies that he was familiarising
 himself with darkness because he feared that he might one day
 have to do so उमिषता तिम्रन्तम् who covered his disciples with the
 flashing lustre of his body as tawny as lightning as though
 with red arsenic paste purchased by the sale of human flesh
 मन शिला is red and therefore would be like the glow of his
 body मन शिला costs money and so the question arises how the
 poor ascetic got it The words महा क्रीतेन explain this They
 suggest that भैरवाचार्य was a शक्त, had offered human flesh to
 शक्ति and the पिशाच and thereby secured super human power
 Compare 'अपरत्र प्रवाशनरपञ्चिकुमारवक्रियमाणमहागामपिक्रयप्रक्रमम्' ह्य० 4th
 ७th para The शक्तस say 'अष्टम्या रुधिरमभिर्महामासे मुगन्धिभिः ।
 पूजयेद्भुजातीयैवन्निर्मोर्गने शिवारु' ॥' ॥ टी सिद्धान् with his hair tied
 in a lump so as to peep upwards from a portion of which that
 was matted hung down the round globes of conch shell and
 his rosary beads, he seemed to be imprisoning the Siddhas
 conceited by the pride of knowledge and roaming overhead
 (in the sky) ॥ टी टीन स्वदेश तस्मात् लम्बमाना रक्षाक्षणा शरानां च
 गुटिका यस्मिन् प्रगल्भा शिखा शिखापाश The शिखा was long (like
 a cord) and ऊर्ध्ववद्ध hence the उत्प्रेक्षा 'वक्षन्तिवि &c' For सिद्ध,
 see above p 83 The poet wants to suggest that he had secured
 superhuman powers (सिद्धि) which enabled him even to impris-
 on the सिद्धः भवता वनिषये शिरोरक्षा (hair) यस्मिन् (a l of वदना)
 वदना वान्मन् in age he had passed beyond 55 years रात्रि १०
 शीवमाणः ॥ टी टीन लेखा यस्य the line of the hair on the
 front part of his head was faint owing to baldness We

expect खाल्य (from खलति) for खाल्य. 'शङ्खो निधौ ललाटास्मि' अमरः. लोमशः (hairy) कर्णशङ्कुलिप्रदेशः (the outer part of the ear) यस्य. तिरश्चा...जनयन्तम् with his slanting forehead, mark, made with ashes, he led one to think that it was the white line of his skull-bone burst by the heat of the burnt *guggulu* repeatedly held over his head. It is better to read शिरोविधृत with some MSS. For ललाटिका, see p. 44. For the burning of *guggulu* in the temple of शिव and on the head, *vide* notes p. 105. Bones are white. The line of white ashes on the forehead is fancied to be the skull bone split up by heat. सहज...विभ्राणम् who had as though a single, long (आयामिनी) and unbroken (निरन्तरा) brow by the meeting together of his brows, as the part between the brows was contracted by the natural folds of the wrinkles on his forehead, the brow being tawny in colour. भ्रूः सङ्कोचितः कूर्चभागः यस्याः. 'कूर्चमन्वी भ्रुवोर्मध्यम्' अमरः. वध्रुः भाः यस्याः. Between the brows there is ordinarily a part of the head. But as his forehead was deeply wrinkled, the two brows presented a continuous line. निरन्तराम् leaving no intervening space. इषत् काचवत् काचरा कर्नीनिका यस्य the pupil of which was greenish like glass. रक्तापाङ्गाभ्यां निर्गतः अंशुप्रतानः यस्य from the red corners of which shot forth rays. मध्ये धवला भाः यस्य तेन भ्राता. These three qualify युगलेन. इन्द्रायुधेनेव—The rainbow also presents red and green colours and so his eyes are fancied to be इन्द्रायुध. Then there are two more उत्प्रेक्षाः. लोचन...लिखन्तम्—the idea is:—when he cast glances all round from his eyes that were white, red (in the corners) and greenish-yellow (in the pupil), he seemed to draw all round a large circle tinged with various colours. A मण्डल is drawn on the ground in worshipping a deity. Compare 'कुङ्कुमपङ्कानुलिप्ते मण्डलके...रक्तकमलयण्डेनाचौ ददौ' हर्ष ० 4th उ०, 4th para. सित...क्षिपन्तम् he seemed to scatter in all directions an oblation to शिव variegated with rows of white, yellow and red flags (or marks). That flags were used in the worship of शिव we see from the 2nd उ० 'सुरभिकुसुमधूपगन्धध्वजवलिबिलेपनप्रदीपकवहुलां विधाय पूजाम्' (text p. 25). If we take पताका as meaning 'mark' (in a secondary sense), then there is a reference to an oblation of rice (which is white) smeared with red powder and yellow turmeric. Such oblations are even now placed where four roads meet. तार्क्ष्यतुण्टकोटिवत् कुञ्जा अग्रघोणा (घोणायाः अग्रं or rather अग्रं चासौ घोणा च) यस्य the tip of whose nose was curved

explained as कृत्तदन्त) Rigveda IV. 30. 24. अखिल...मालामिव—The beads of the rosary looked like the pots for throwing up (उदञ्चन) the water (रस) in a well and the string of the rosary like the rope on which the pots are placed at intervals. He revolved the rosary in his right hand. A water-wheel also is turned with the right hand. अखिलस्य रसस्य कूपात् उदञ्चनं तदर्थं घटीयन्माला. The रुद्राक्षमाला also threw out all pleasures (रस) from his heart (which was concentrated solely on शिव). आ (ईपत्) पिङ्गलानि अग्राणि यस्य. कूर्चकल्पेन by his thick beard. संमार्ज...निकरम्—the idea is:—a कूर्च (brush, peacock's feathers) is used in sweeping off a heap (निकरः) of dust (रजः); his beard that rubbed his chest is fancied as sweeping off रजः (passion) contained in the heart. रजः is one of the three Gūṇas according to the सांख्य. It is रजोगुण that gives rise to काम and क्रोध and leads a person into sin. 'सत्त्वं लघु प्रकाशकमिष्टमुपष्टम्भकं चलं च रजः । गुरु वरणकमेव तमः' सांख्यकारिका; 'अथ केन प्रयुक्तोऽयं पापं चरति पूरुषः । अनिच्छन्नपि वाष्पेयं बलादिव नियोजितः ॥ काम एव क्रोध एव रजोगुणसमुद्भवः ।' गीता chap. 3. 36-37. निश्चितं full of (adj. of °देशं). ध्यान...दधानम्—the idea is:—By meditation he had acquired the illumination (ज्योतिः) of knowledge. Light (ज्योतिः) such as that of fire or the sun burns; what is burnt up becomes dark. The dark hair on his chest is fancied to be the effect of ज्योतिः which illumines his heart. ईषत्प्रशिथिलेन बलिवलयेन बध्यमानं तुन्दं (उदरं) यस्य. उपचीयमानः (protuberant) स्फिक्छांसपिण्डकः यस्य. स्फिक् f. buttocks, hips. 'स्त्रियां स्फिक्चौ, कटिप्रोथौ' अमरः. पाण्डुरेण पवित्रेण क्षौमेण (linen cloth) आवृतं कौपीनं (private parts) यस्य. For कौपीन see above notes p. 198. सा...मण्डलितेन that was passed round (his body) while he sat in a dignified पर्यङ्क posture. When a person sits on his hams with legs cross-wise and a piece of cloth is firmly tied round his knees, loins and back, it is called पर्यङ्कबन्ध (Marathi जेठा मारून वसुणें). वाण's description leaves no doubt about the meaning of पर्यङ्कबन्ध. But महिनाथ commenting on the words 'पर्यङ्कबन्ध-स्थिरपूर्वकायम्' (कुमारसम्भव 3. 45) explains it as वीरासन and quotes two definitions of the latter, which do not agree with our explanation. Vide महिनाथ's comment. अमृतफेनवत् श्वेता रुक् (कान्तिः) यस्य (with योगपट्टकेन); °फेनेन श्वेता रुक् यस्य (with वासुकिना). For योगपट्टक, see p. 26. For वासुकि being the rope in churning, vide p. 52. वासुकि must have been sprinkled with the foam of अमृत as it came out of the churned ocean. अप्रतिहतः (irresistible) अनेकमघ्राणां प्रभावः तेन आविर्भूतः तेन. The poet fancies that the योगपट्टक encircling

his body was वासुकि manifesting itself through the irresistible might of the ascetic's incantations and then performing a प्रदक्षिणा round him. Even now it is believed that a माद्विक can call out a serpent from its hiding place by the power of मन्त्र. The suggested meaning is that, as वासुकि is the king of serpents, the ascetic must have been a great magician indeed. Compare for the conceit 'सुधापनधवलेन तप प्रभाववुण्टलीकृतेन गङ्गास्रोतसेन योगपट्टेन विरचितवैद्यका' (text p 3 ll 29-30 above) अमृतमरसवद् सुवुमार तल यस्य जर्जरयन्त तलम्—the idea is—the bright rays of his reddish soles spread on the surface (तल) of the earth (रमा). The poet fancies that he crushed the earth (with the rays) in his passion or zeal (रस) for bringing out the great treasures (supposed to be lying in the earth). The person who is believed to be able to see treasures hidden in the earth is called (in Marathi) पायाळु तोयेन क्षालित अत एव शुचि तेन (applies to both युगलेन and मिथुनेन) हस्त गतेन as though they were two हस्त that had come there in order to become familiar with the pilgrimage to holy places on the Ganges. He had often been to the holy Ganges and would again go there. Therefore हस्त (in the form of the wooden slippers) never left his feet. In the next clause the principal part is वैश्वेन विशाखिकादण्डेन सततपार्श्ववर्तिना विराजमानम्—who had constantly at his side a bamboo विशाखिका staff. What विशाखिका means is not quite clear. Probably it is a staff the upper part of which branches off into two and forms a loop. Compare 'विशाखिकाशिखरनिखनान्तिकेरीफलवत्कलमयधौतोपानघुगोपताम्' वादम्बरी p 133 of P. The commentators of the वादम्बरी explain it variously as 'विशाखिका भूमिमुद्धवर्धमाद्रियमाणा लोहयष्टिरूपा शिख्यभेदो वा,' 'विशाखिका रुद्राक्ष, विशाखिका विशाखा सा तरोरवयवान्तरम्' शिखरे निसर्ता (imbedded) कुन्ना (curved) कालायसकण्टका (iron hooks) यस्य. Even now people in the Konkan use a staff that has a few iron hooks fixed at the top, which rattle when a man walks and frighten away reptiles. कण्टकेन applies to कुन्नेन also. An अक्षुश (goat) also has an iron barb imbedded in it सब कुन्नेन as though it were a goat for driving away Ganesa who causes obstacles in the mastery of all the lores. It should be remembered that an elephant is controlled by a goad and that गणेश has the head of an elephant. विनायक is called विघ्नराज (he controls as well as causes obstacles). विनायक also presides over learning. The suggestion is—the ascetic had mastered

all विद्या; he had the goad-like staff always with him by way of a threat to गणेश if the latter wanted to cause any obstacle. वाण often uses विनायक for श्रेय. Compare 'अयमश्वसहचरो विनायकः' हर्ष० Sth ८०; 'अश्वमूर्तयो महाविनायकाधिष्ठिताः' कादम्बरी p. 287 of P. The words सर्वे० would also mean 'with a goad that drives away the chief (विनायक) obstacles &c.' or 'with a goad that subdues (विनायक) and drives away the obstacles &c.' कुमारब्रह्मचारिणम् who had observed the vow of celibacy all his life from boyhood (i. e. he was a वैदिकब्रह्मचारी 'a perpetual student' and not उपकुर्वाण). कृशः (thin i. e. restrained) क्रोधः यस्य. अकृशः (not thin i. e. great) अनुरोधः (complying with another's request, kindness) यस्य. 'अनुरोधोऽनुवर्तनम्' अमरः. अदीना (not wretched i. e. noble) प्रकृतिः (nature) तया शोभितम्. अदीन...शोभितम् (with महानगर 'capital') means 'adorned by noble ministers &c. or rich guilds'. प्रकृति means 'the constituent elements of a kingdom' or 'guilds of citizens.' 'स्वाम्यमात्यमुहकोशराष्ट्रदुर्गवलानि च । राज्याङ्गानि प्रकृतयः पौराणां श्रेणयोऽपि च ॥' अमरः. क्षीर० quotes काल्य as "यत्काल्यः 'अमात्याश्च पौराश्च सद्भिः प्रकृतयः स्मृताः.' " There is another sense possible. प्रकृति means 'the base' or 'the original accent of a word.' Each word (whether single or compounded with another word) has generally only one उदात्त accent. If a word be compounded with another, it may lose its accent and take the accent for the whole compound as determined by the rules. There is a rule that 'when नगर is the second member of a समास, the first letter of the first member has the उदात्त accent, except when the first word is महत् or नवन्.' 'अमहन्नवन्नगरेऽनुदीचाम्' पा. 6. 2. 89. In महानगर, the first word is महत्; therefore नगर retains its original accent (प्रकृतिस्वर) and the first letter has not the उदात्त accent. Thus in महानगर the प्रकृति (स्वर) is अदीन (not low-pitched; but is high-pitched, as उदात्त is). 'उच्चैरुदात्तः' and 'नीचैरनुदात्तः' पा. 1. 2. 29-30. कल्प...च्छायम्—०राशिवन् सुकुमारा छाया (कान्तिः) यस्य (with भैरवाचार्य); ०राशिभिः सुकुमारा छाया (shade) यस्य (with मेरु). मेरु is shaded with the delicate leaves of the trees of paradise. ०रजसा पवित्रितं शिरः (head, top) यस्य. On the top of कैलास dwells शिव. He had bowed his head at the feet of the image of शिव. मा...यातन् followed by a crowd (गणः) of S'aivas (with भैरवाचार्य); peopled with the attendants (गणाः) of शिव. महेश्वरस्य श्मे माहेश्वराः गणाः (प्रमथाः). 'सङ्घाते प्रमथे गणः' अमरः. ०सहस्रे प्रक्षालितं शरीरं येन; ०मेघ प्रक्षालितं शरीरं यस्य (with जलनिधि). The ascetic had bathed in numerous rivers. Numerous rivers

fall into the ocean बहु शुचिम् pure by residing in many holy spots (with भैरवाचार्य), pure with many holy तीर्थ situated on it (with प्रवाहम्) धाम place, dwelling तीर्थ तथ्यस्य the sacred place of truth कुशलस्य of welfare or prosperity पूतता holiness शालेय शालीनताया the ricefield of modesty For शालेय, see p 115 and for शालीन p 57 स्थान सिते abode of all propriety or decorum आधार भृते support of steadiness आकर mine. निरुतन वीतुकस्य the house of admiration All admired him भारान रामणीयकस्य the garden of loveliness प्रासाद प्रसादस्य the palace of good-will (towards all) अगार गौरवस्य house of respect All respected him समान सौमन्यस्य the conference of goodness सम्भव सद्भावस्य the source of amiability काल कले the death of Kali. He nullified the effects of Kali the age of sin and discord. निरुपाक्षर = शिवम् शशि चान् he got up, as the ocean rises up on seeing the moon At moonrise, the waters of the ocean begin to rise in a tide प्रथमतर उत्थित शिष्यलोक यस्य प्रत्युज्जगाम went forward to receive समर्पित श्रीफलप्रायन येन who gave him the present of Bilva fruit 'विरचे शाण्डिल्यशैलपौ मादुरश्री फलावपि' अमर The विल्व tree is sacred to शिव जह्नुर्णाद समुद्रीय माण (emitted) गङ्गाप्रवाह तस्य हाद (roar) तद्वत् गम्भीरया For Jahnū see p 84

P 48 ll 3-15 नरपति भजत प्रीत्या विस्तारमाण धवनिमा यस्य the whiteness of which increased through the joy he felt प्रत्यर्प वनानि—When he bowed, he cast glances from the whites of his eyes These resembled the silver lotuses that भैरवाचार्य had sent The poet fancies that he returned in the form of his glances the lotuses that he had received The only difference was that he returned many (as he cast many glances) while he had received only five हला प्रकाशयन् with his crest jewel dangling about on his forehead and having its rays shooting up he as though manifested the favour of Siva by the appearance of a third eye उदना अश्व यस्य शिव has a third eye on the forehead The red jewel dangling on the forehead of the ling, when he bowed to भैरव, is fancied to be the third eye that appeared (उदम) just at that moment शिव favoured the king so much that he made him त्रिनेत्र like himself आवर्जित (bent down) कणपल्लव तस्मात् पलायमाना मधुकरा यस्य When he bent down to bow, the bees ran away from his ear ornament of flowers शिवसेवया समुमूलिता अणोपपापत्वा ते सुच्यमान The dark bees look like sins (which are supposed to

bè dark). दूरावनतः bending very low. अभिनवम्—his bow is called अभिनव (a new or unique one), because it is accompanied by all the wonderful results described above. शार्दूल...दर्शयत्—the ascetic desired the king to be seated on his own tiger skin. To seat a person on one's आसन is a mark of great respect and friendship. It shows that the person so treated is at least the equal, if not the superior, of the person so treating. उपदर्शितः प्रथमः (humility) येन. मत्तद्वत्सलः कलः गद्गदः स्वरः तेन सुभगा (with नदीम्); तद्वत् सुभगा (with वाचम्). मधुरसमयीम् full of sweetness (with वाचम्); full of sweet water (with नदीम्). प्रवर्तयन् making flow; uttering. नाहंति...कर्तुम् you will please not ill-treat me on account of the misdeeds of other kings. His meaning is:—Other kings might not have reverence for holy ascetics like you and might sit on the seat occupied by you. But I cannot occupy that seat honouring you as I do; and I do not like such formal treatment from you. अशेष...गुरुः that the teacher (your reverence) so deals with me is the fault of the character of that wretched Lakshmi (royalty) that is looked up to by all kings or is the ill-natured-ness of lucre. All kings care too much for लक्ष्मी and become wicked through wealth. You think that I am also one of those kings and would take umbrage if you did not offer me your own seat. The usual meaning of उपेक्षित is 'neglected, slighted.' But that meaning does not suit the context. अभूमि...चाराणाम् this person (i. e. I) is not a fit subject for ceremonious behaviour (उपचारः). अल...पया enough of great restraint (i. e. formality). मनोरथशिष्यः a pupil in wishes (i. e. I desired to be your disciple). नोद्ध्वनमर्हति does not deserve to be trodden. परिजनेन उपनीति (brought). वाससि on a garment. अनतिक्रमणीय irresistible. अनुवर्तमानः acceding to, complying with.

P. 48 ll. 16—31 आसीने...मगात्. राजकेन सह सराजके (*adj.* of परिजने). अर्घ्यम् respectful offering of flowers, water &c. अर्घः पूजाविधिः तदर्थं द्रव्यं अर्घ्यम्. 'पादार्घ्यां च' पा. 5. 4. 25 (यत्). नृपमायुर्वेगं हनं (captivated) अन्तःकरणं यस्य. शशि...मलाः pure like the rays of the moon (with दशनदीधितिः); pure with the rays of the moon (with चमत्कीः). शिवभक्तीः (*accu. plu.* of चमत्की)—if one were to worship शिव, then one's devotion would be illumined by the light of the moon that is on the head of शिव. अति...गौरवम् your very modesty declares the greatness (vast extent) of your qualities. The more the virtues that a man possesses, the

more modest does he become, as he comes to know of his defects. It is only those that are shallow that become puffed up. गौरव also means 'weight'. What is heavy makes the carrier bend down. सकल मसि you are a fit receptacle for all prosperity. विभ पत्तय your conduct (or undertakings) is quite in keeping with your greatness. जमन तेयेषु since my birth I never cast my eyes on wealth (: e I never paid any regard to it). स्वापतेय wealth from स्वपति, according to 'पञ्चतिथिवसतिस्वपतेर्देव' पा 4 4 104 (पति साधु पायेयम् । स्वापतेय धनम् । सि कौ) यत् मस्ति since I possess this poor body not sold for money that is the fuel to the fire of all sins. He says that he is master of his own body, poor though it be. All persons sell their bodies to others for amassing money. As fuel feeds fire, so money feeds sins. So he never cared for money. क is added to शरीर to indicate that he does not care much even for that body. कुत्सित शरीर शरीरकम् दुर्ग क्षराणि I have a few ill understood syllables of knowledge. Thus he speaks in great humility. भट्टारक *adj* venerable *m* god पुण्यकणिका particle of merit अत्र—out of the things enumerated (by him) वि- body, प्राणा, विद्या and पुण्य प्र ग्राह्याणि to be captivated by a few virtues (with मनासि), to be bound by a fine (प्रतनु) thread (with कुसुमानि). The comparison shows that the minds of the good are tender like flowers. विद्वत्समता highly thought of by the learned (with साधव), approved by the learned (with श्रद्धा) श्रूयमाणा अपि even when merely heard (though not actually seen) साधव the good, grammatically pure (with words) सुधीरे विवरम् fame makes a hole (: e an impression) in a mind even though it be very steady. A hole (विवर) cannot be easily made on what is firm. विद्यत . कल्दग्निना I, who was being borne away by the currents white with foam of curiosity that entered my heart, am now brought back by your auspicious self with your virtues. The idea is—so long not having seen you, my heart overflowed with curiosity to see you, but now that I see you, you occupy my heart and not mere curiosity about you. A stream becomes white with foam गुणगण is white like foam. A person who is borne away by a flood is brought back by ropes (गुणगण). If we omit सुखयति, then this passage becomes involved and difficult to explain. Then we must stop at कुर्वति and take विवर with विद्यत अनु प्रणयिन. In the case of the bodies &c of the Good, though they be dear to them, friends are the masters.

i. e. friends can dispose of the bodies of the good just as they like, though the good may love their bodies. Here अनुरक्त has to be taken in an unusual sense. It is not शरीर that is अनुरक्त. It is the good that are अनुरक्त so far as their शरीर is concerned. So अनुरक्त means 'प्रिय' here. The com. seems to read 'अनुक्तेष्वपि.' This is a better reading. The meaning then is 'friends are the masters of the bodies &c. of the good, even though it be not declared in so many words.' अने...गुरुणा on this my coming here I am placed in an enviable position by the teacher. He means:—the mere fact that on my arrival here I was treated so well by you has given me great pleasure and has raised me to an exalted position.

P. 48 l. 32—P. 49 l. 20 अन्य...कृपाणम्. तस्मै...निवेदितवान् the king placed himself, his harem, his servants, and his treasury at his disposal. Mark this use of the word निवेदितवान्. निवेद्यु to offer, to present. आत्मनिवेदन is the last stage in नवविधा भक्ति. 'श्रवणं कीर्तनं विष्णोः स्मरणं पादसेवनम् । अर्चनं वन्दनं दास्यं सख्यमारम-निवेदनम् ॥ इति पुंसार्पिता विष्णौ भक्तिश्चैत्रवलक्षणा ॥' भागवतपु० 7. 5. 23-24. For two कृ, see above notes p. 180. धनो...स्विता high-mindedness surely withers away, like a creeper, by the heat of wealth. अलं is used here in the sense of 'excessively' or 'surely.' खद्यो...तेजस्विता The brilliance that we possess is like that of fire-flies, scorching no one else. अ...तापिन् not causing harm to others (with भैर०); not setting on fire any other thing (with खद्योत). Fireflies have a centre of light in their bodies, but it does not burn anyone. भैरवाचार्य says he prefers to have the तेजस्विता of moneyless asceticism, which has no power to hurt others and which is purely spiritual; while the तेजस्विता of wealth has great potentialities for evil. ग्राजनं = पात्रं. भूतेः = ऐश्वर्यस्य. तेनैव क्रमेण as before, as was his wont. श्वेत...वृत्त wrapped in a white piece of cloth. ब्रह्मराक्षसः the ghost of a wicked ब्राह्मण, who, when living, used to commit sins such as carrying away the wives of others and the property of Brāhmanas. 'परस्य योषितं हत्वा ब्रह्मस्यमपहृत्य च । अरण्ये निर्जले देशे भवति ब्रह्मराक्षसः ॥' याज्ञ० 3. 212. अपहृतं कर्पटावच्छादनं यस्य (adj. of परिवारात्) from which the covering of cloth was removed. परिवारः sheath. आचकर्प—the object is कृपाणम् (l. 20). शर...नीतम् as though it were the autumnal sky turned into a solid mass. The author indulges here into many उद्देश्याs to convey the clearness, brightness and ableness of the sword. पिण्डं also means 'steel.' 'लोहो...

वीक्ष्य विष्टं कालायमायसी' अमर The com explains 'विष्ट' as 'शस्त्रम्' (weapon) and quotes the above words of Amara in support. The sky is clear and bright like a sword in autumn कालिदी जलम् as though it were the stream of the Jumna with the water benumbed (i.e. not allowed to flow). The waters of the Jumna are dark and hence the उदयश्चा नन्दक गतम् as though Kaliya irritated by Krishna had assumed the form of a sword for conquering (i.e. surpassing) Nandaka (the sword of Vishnu). For नन्दक, see p. 88 and for कालिय p. 143. The serpent कालिय was dark. लोक तितम् as though it were a piece of cloud at the time of *pralaya* fallen from the sky manifesting a heavy down-pour of water for the destruction of the world. प्रवाशित धाराणा आसार येन 'धारासम्पात आमार' अमर. प्रवाशित धाराया सार (बल) येन that manifests the strength of its edge (with the sword). Or we may dissolve as प्रवदित धारा एव आसार येन. We speak of the 'water of the edge of a sword' काल time dark. A कल्प is a period of 1000 महायुग and equal to 4320000000 human years. It is equal to a day of ब्रह्मा, the night being also of the same duration. At the end of one कल्प the whole universe is dissolved and merges in the supreme spirit and remains there for one कल्प and is then again produced. Note भगवद्गीता ८ 17-18. At the time of कल्पात or प्रलय, it was believed that the 49 winds began to blow, the twelve suns rose and dark clouds called पुष्कर and आवतक enveloped the sky. Compare 'महाप्रलयेषु प्रलयपयोदा प्रलयदुर्दिना भकारितदशदिश ग्रावयन्ति भुवनात्तराणि' कादम्बरी p. 125 of P. The sword also manifests its धारासार for destroying people. दृश्यमान विष्ट दन्तमण्डल दसिन् दृश्य हिंसाया as though it were the laugh of destruction showing a terrible circle of teeth. In laughing one shows one's teeth हिंसा (killing beings) if personified, must have terrible teeth. The sword was bright like a laugh (but of हिंसा, because it killed). The sword also had terrible दन्त (indentations) हरि ग्रहम् as though it were the stout arm of Hari holding fast मुष्टि कृत इद मुष्टिग्रह येन that tightly clinched the fist (with बाहुदण्ड) कृत इद मुष्टिग्रह यस्य the hilt of which was firmly held (with वृषाणम्), also 'that firmly seized the demon मुष्टि' मुष्टिक was a demon killed by बलराम who is supposed to be an incarnation of Vishnu. Compare 'केशव धृतहलधररूप जय नगदीश हरे' गीतगोविन्द. For मुष्टिक see भागवतपु० 10 44 24 सकल क्षमेण capable of destroying the lives of all the worlds. This applies both to the sword and to कालवृट कालक

is dark. *Vide* p. 2. कृतान्त...घटितम् as though manufactured of steel heated by the fire of the wrath of Yama. It was not ordinary fire that heated the steel going to make up the sword. In order to make it most destructive, it was heated in the fire of Yama's wrath. अति...कणन्तम्—A very irritable (तीक्ष्ण) man may fly into a rage even when merely touched by the wind. A very irritable person is popularly said to be one who quarrels with the wind. The sword having a very fine blade sounded when the wind blew upon it. मणि...पाटयन्तम् under the guise of its reflection falling on the jewelled pavement (कुट्टिमः-मम्) of the hall, it (sword) as though cleft itself in two. 'कुट्टिमोऽस्त्री निबद्धा भूः' अरि...धारम् the edge of which looked indented (करालित) with the rays (shooting from it) as though they (rays) were hair sticking to it at the time of cutting off enemies' heads. कराल means दन्तुर. The rays look like so many दन्त of the sword. 'करालो दन्तुरे तुङ्गे' अमरः. करालिता (uneven, jagged) धारा यस्य. मुहु...दिवसम् that as if cut into pieces daylight that was crushed by overspreading (धुरित) it with the circle of its radiance flickering again and again like flashes (उन्मेषः) of lightning. ज्वरितः आतपः यस्य (*adj.* of दिवसम्). The flashing light of the sword blade spread through and through over daylight and thus seemed to cleave it asunder into portions. Remove the comma after अतपम्. कटा...रात्रेः a glance as though of the night of destruction. रात्रि is dark and so the sword is said to be its कटाक्ष. काल also means 'dark'. This and the following clauses are intended to convey the terrific aspect of the sword. उत्पल is a blue lotus. Hence the sword is said to be the ear lotus of Death. ओङ्कारमिव—The syllable *om* precedes the study of the Veda. It is a mystic syllable credited with supernatural powers and is symbolical of Brahma itself. So the sword was the essence or centre of cruelty. Compare 'सत्यस्य शनैः शनैरोङ्कारमिव कुर्वाणे' हर्ष 4th उ० and the notes thereon. Note 'एकाक्षरं परं ब्रह्म' मनु 2.83. अलङ्का...कारस्य—It was an ornament to arrogance i. e. whoever had the sword could afford to be arrogant. कुलमित्रं family friend i. e. friend of long standing. देहं दर्पस्य—it was pride incarnate. अपत्यं मृत्योः—it possessed the qualities of Death, as a child is endowed with the qualities of its parent. आग...लक्ष्म्याः it was the way by which लक्ष्मी came i. e. it helped in securing wealth (and kingdom). निर्ग...कीर्तेः—it was the way by which fame went out into the world i. e. the sword would enable one to do heroic deeds whereby one's fame would spread in the world.

P. 49 ll 21—26 अवनि मेदिनीम् आयुध लिङ्गनिव he seemed, under the guise of his reflection, as though embracing it out of affection for it (or out of his love for weapons of all kinds) The king was reflected in the bright sword blade. The poet fancies that the king embraced it out of love for it. पर विदग्धमपि though it is ill mannered (or proud) enough to scorn accepting another's property The words may also mean 'ignorant of the humiliation in accepting another's property' But as here the emphasis is laid upon the word व्यतिक्रम, so अवज्ञा also must be understood in the sense of 'disregarding' सुप्प्रदिष्ये in your case वचन रितुम् to commit (to be guilty of) the crime of disregarding your words (request) The words referred to are 'भवद्भुजयोर्व्यो गृह्यताम्' साधयाम् is used in the sense of 'गच्छाम्,' which latter is not used, as it was believed to be an inauspicious word indicating 'perishing' प्रकृत्वा रागी by nature loving the heroic temper

P 49 l 27—P 50 l 10 अथ इति उपहरे in secret उपहर a lonely place उपग्रहेण यथा स्वात्तया सोपग्रहम् in a conciliatory tone, with a request स्वार्था भव्यानाम् The dispositions of the good are careless of their own interests but vigilant in obliging others For मन्त्र, compare the first verse of the 8th उच्छ्वासम् 'दैवेनापि त्रियते भव्यानां पूवसेवेव' भवाद्देशा वार to such as you the light of suppliants is a great festival requests (preferred by the needy) are a means of giving pleasure, acceptance of gifts (by others) is an obligation The idea is that great persons like पुष्पभूति are pleased (आराधयन्) when requests are made to them great persons feel obliged when the gifts they offer are accepted by others भैरवाचार्य wants the king's help in a perilous undertaking and so makes this highly flattering introduction भूमि धीयसे you are the centre of all men's hopes therefore you are addressed (by me) He means that all men hope to fulfil their desires through your help महाकालहृदय नाम यस्य महाकाल is शिव As to the wonderful power ascribed to mantras, vide pp 54-55 कृष्णा स्रग्वरानुलेपा यसिन् (adj) of आकल्पेन—in which the garland garment and unguents were all dark. आकल्प decoration, equipment कल्पकथितेन as declared in the ritualistic works (of the Śaiva sect) 'इतिकर्तव्यकलापोपदेशको ग्रन्थ कल्प' स० अपकोट्या by muttering (the mantra) a crore of times पूर्व इत्ता क्लृप्तपूर्वा, इत्तपूर्वा सेवा येन म ंसेव वेतालसाधन अवसाने (अन्ते) तस्य सिद्धि complete attainment of that mantra ends with

the subduing of a goblin. वेतालः ghost occupying a dead body. त्वं...कर्मणे you are quite a match for that deed (i. e. you will be able to achieve this). अलं in the sense of 'being sufficient for a thing or able to do a thing' governs the dative. 'नमः—स्वस्तिस्वाहास्वधाऽलंबपद्मयोगाच्च' पा. 2. 3. 16 (अलमिति पर्याप्त्यर्थग्रहणम्। दैत्येभ्यो हरिरलम्। सि. कौ.). गृहीतः भरः येन. त्वयि...भरे when you undertake the responsibility. भवन्तमुपतिष्ठते who waits upon you (who brought the silver lotuses). The Ātmanepada is in accordance with the वार्तिक 'उपादेवपूजासद्गतिकरणमित्रकरणपथिविति वाच्यम्' (on 'उपान्मत्रकरणे' पा. 1. 3. 25). द्राविडः inhabitant of the द्रविड country. द्रविड was roughly between the कृष्णा and the कावेरी. Its capital was काञ्ची. यदि...मन्यसे If you approve. दिङ्नागः दिग्गजः तस्य हस्तवत् दीर्घः. गृहीतः अट्टहासः येन. नीयतामयं निशा...बाहुः let this arm (of yours) be made a bolt of one of the quarters for one night i. e. you must guard one of the (four) quarters on one night (that I shall appoint). The student will find that the king and the three others mentioned here guarded the four quarters while भैरवाचार्य was engaged in grim rites. कृतं वचः येन—when he had finished his words. अन्ध...प्रकाशः (delighted) like one in darkness that sees a light. प्राप्तः उपकारस्य अवकाशः (opportunity) येन—The king had been obliged by the ascetic who had made him a present of the sword called अट्टहास and of several silver lotuses. The king desired to oblige the ascetic in return. And this was the first opportunity he found to do so. अनेन...वेमि I look upon myself as accepted by you (as yours) by this task (निदेशः) which is shared by me in common with your pupils. कृतः परिग्रहः (स्वीकारः) यस्य. निदेशः order; appointed task. व्याहृतं utterance. सङ्केतः an appointment; a place of meeting. असितपक्ष dark fortnight. The 14th day of the dark fortnight (particularly of माघ) is sacred to शिव. इयत्तां वेलायां at this hour or at such an hour.

P. 50 ll. 11-23. अथाति...तमुद्देशम्. शैवेन...दीक्षितः being initiated into the S'aiva ritual. नियमवान्—observing a fast (or other rules of a दीक्षा). कृतः अधिवासः यस्य—on which purificatory ceremonies were performed. अधिवासः or अधिवासनम् application of scents and perfumes 'संस्कारो गन्धमाल्याद्यैर्यः स्यात्तदधिवासनम्' अमरः. But बाण immediately afterwards says 'समाहित...पूजम्.' So अधिवास must be taken in the sense of 'preliminary consecration of an object of worship with suitable mantras before the commencement of a sacrifice.' 'अधिवासो नियमदिवसादाद्येऽहनि यथाशास्त्रं विधिना

मन्त्रन्यासादि' स० सम्पादिता गन्ध.. माल्यादिना पूजा यस्य The next sentence is ततः परिणते दिवसे एकाकी नगरातिरगात् परिणते दिवसे when the day came to a close केनापि दिक्षु when the regions put on a rosy hue as though someone had made offerings of blood for the purpose of securing success in his undertaking कृत् रश्मिरवलिविधानं यासु. The natural redness of the regions in the evening is fancied to be due to the offerings of blood रश्मिः . दीधितिषु when the rays of the sun hung down as though they were the tongues of goblins greedy (लम्पट) for the offering of blood Blood is scattered about to propitiate वेताल लम्बमानासु applies to 'tongues' also, as they also loll out when greedy रश्मिः लम्पटसु may apply to the rays of the sun 'That are greedy (i.e. that fall upon) for red offerings' (smeared with red powder) Such offerings are placed on roads in the evening नरेन्द्रा सवितरि when the sun, that resorted to the west, as though himself desired to do duty as a guardian of the quarters out of affection for the king The king had been asked to guard one direction The sun sets in the west The poet fancies that the sun, seeing that his friend (the king) was to be दिवपाल, himself wanted to be दिवपाल and so resorted to the west गृहीता अपरदिक् (west) येन, गृहीता अपरा (another, other than the one the king would accept) दिक् येन यातुधानी = राक्षसी The long and dark shadows of trees looked like demons पाताल .मण्डलेषु—It was believed that demons infested पाताल, stalked abroad at night and caused obstacles to यज्ञ पाताल is also supposed to be a region of darkness पाताल—this applies both to दानवेषु and मण्डलेषु नभसि गणे when the clusters of stars formed groups in the sky, as though they desired to witness the terrible rite On कृष्णचतुर्दशी the night is very dark and so the clusters of stars appear very clear Sight-seers gather together in small groups रौद्र वर्म may also mean 'rite of which the देवता is रुद्र (i.e. शिव)' विगाढा dense deep विगाढाया दृढ्यान् in the depth of night i.e. when the night had advanced a great deal सुप्ता जना यसिन् (adv. of निशीथे) निशब्दस्तिमिते noiseless and motionless निशीथे at midnight 'अर्धराननिशीथौ द्वौ' अमर वञ्चयित्वा deceiving i.e. eluding वामदरे स्फुरन् त्सर (hilt) यस्य (adv. of राजा) उत्खान drawn विसर्पता यष्टि by the spreading radiance of the sword, his whole body was concealed as in a blue silken robe for fear that he might be seen. The king wanted to go unobserved The dark hue of his sword

surrounded his body as in a dark robe and effected his object. अनादिष्ट्या अपि although not ordered by him. पृष्ठतः...कर्पन् in the shape of the rows (*lit.* braids) of bees pursuing him on account of the fragrance (of his body) he dragged behind him by the hair success in the rite. The dark bees resemble the dark braid of a woman. The bees came behind him. The poet fancies that he seized by the hair कर्मसिद्धि and dragged her behind him (made her follow him), the suggestion being that it was a foregone conclusion that the undertaking was to be successful. उद्देशः spot.

P. 50 l. 24—P. 51 l. 6. अथ...भूमिम्. The first sentence is अथ प्रत्युज्जग्मुस्ते त्रयः...दीप्तिम्...स्वामिनः (p. 51 l. 1) निवेदितवन्तश्चात्मानम्. द्रोणि...सौप्तिके like the son of द्रोण (i. e. अश्वत्थामा), कृप and कृतवर्मन् in the night attack. सुप्तेषु अयं सौप्तिकम्. The reference is to the सौप्तिकपर्व of the महामारत. While कृप and कृतवर्मा lay under a न्यग्रोध tree at night towards the close of the great war, अश्वत्थामा saw an owl killing crows at night when they were asleep in their nests. This suggested to him a night attack on the Pāṇḍava camp. कृप and कृतवर्मा followed him. अश्वत्थामा entered into the camp and stationed the other two at the door. He killed almost all and those that ran towards the door were killed by कृप and कृतवर्मा. सन्नद्धाः wearing armour. गृहीतः विकटः (frightful, gaudy) वेष्टाः येः. क्रियमाणः मध्वैः शिखाबन्धः येषाम्. कुसुम...चरणैः—bees hovered over the flowers they wore in their top-knot and hummed. The poet fancies that the humming was the reciting of *mantras* and the dark bees were themselves the knot of their hair that was being tied to the accompaniment of mystic *mantras* (in order that they may come unscathed out of the perilous undertaking). उष्णीष...मूर्धभिः on their heads they wore turban wraps that were tied in a knot in the form of a large *svastika* on the middle part of their forehead, as though they were sectarian marks (on the forehead). ललाटमध्ये घटितः (formed) विकटः स्वस्तिकाग्रन्थिः येः. We rather expect स्वस्तिकग्रन्थीन्. स्वस्तिक is a mystical figure and so the author indulges in the उल्लेख 'महामुद्राबन्धानिव.' The *svastika*-like knot of the turban on the forehead seemed to be some mystic मुद्रा on the forehead. For another meaning of मुद्रा (which also may be applicable here) see p. 46. The figure of स्वस्तिक due to wrapping of the turban looks like the intertwining of the hands and figures practised in worship. 'अन्वोन्यग्रथिताहुष्ठा प्रसारितपराहुली । महामुद्रेयमुदिता परमीकरणे युधेः ॥'. एकग्रवणविवरे विततं

(spread, stretching) विमल दत्तपत्र (ear ring) तस्य प्रमालोकयेन भवन्ति वपोल येवाम् (adj of मुखे) आपिबन्त —governs अन्धकारम् as its object निशा रंया from the desire to thin the (numbers of) goblins निशागराणां अपचय (reducing) श्वर्या इदं शवरम् If they swallowed up the darkness of night, the goblins would vanish अष्टाष्टया ग्ना by the very clear brilliance गो लब्धा anointed as though with *gorochanā* (yellow pigment) over which *mantias* were muttered For गोरोचना *vide* notes on रोचना p 114 स्व. खिडान् brandishing sharp swords in which their images were reflected, they seemed to make offerings of human beings for the success of their undertaking The images reflected in the bright sword blade are fancied to be human beings killed by the sword blade for ensuring success निखिडस्य अश्व तेपा सन्तानेन सीमन्तित तिमिर यस्या (adj of त्रियामान्) निखिडाशु पाटयन्त —the idea is —by the rays of their swords they (leaving three) parted (सीमन्तित) the darkness of night into three parts The poet fancies that they cut up the night into three parts in order to guard their several regions Read खण्डे for खण्डे सार्धं घटयन्त with their shields that had crescents on them and had flashing on them star like silver knobs, which (shields) looked like pieces of night sheared (निकृत्त) by the sharp edge of their swords they seemed to create another night all of a sudden In a night there is generally the moon, on that particular night there could be no moon as it was कृष्णचतुर्दशी Their shields had bright crescent shaped figures कलधौत gold or silver 'कलधौत रूप्यहेम्नो' अमर खलि एव तरल तारागण येवाम् Stars twinkle in the night on the shields there were star like silver patches The shields were dark For these three reasons the poet fancies them to be pieces of night They walked in a line holding their dark shields, and so the author fancies that they created another night For बुद्बुद (a sphere or knob) compare 'परिणतवराटवधन्ति बुद्बुदार्धचन्द्रखण्डखचित (ध्वज)' काद० p 224 बाधनशृङ्खलाबलापेन नियमित (fastened) निविष्ट (thick or close fitting) निष्प्रवाणि (new unbleached cloth) येवाम् 'अनाहत निष्प्रवाणि' अमर (छद क्षालन भोगश्च आहनन तद्रहितमनाहतम् क्षीर०) 'निष्प्रवाणिश्च' पा 2 2 160 (कवभाबोऽत्र निपात्यते । प्रवाणी तन्तुवाय-शलाका । निर्गता प्रवाणी अस्य निष्प्रवाणि पट । समाप्तवान नव इत्यर्थ । सि कौ) वद्धा असिधेनु ये that had daggers fixed (in their waist belt) निवे त्मानम् they announced themselves ताम्—this and the following adjectives in the accusative (f) qualify अभूमिन् बलि

दिग्भागतया the regions being filled with the smoke of *guggulu* and incense that was overspread with the light of the lamps (that were lit in worship). विश्विष्य...निशामिव—the idea is:—white mustard was being scattered in all directions for protection from evil spirits. The poet fancies that the smoke of गुग्गुलु and घृत् looking glossy on account of वलिदीप was really the night running away, having its darkness half burnt by the mustard seeds. One whose limbs are half burnt runs away (not one who is completely burnt). For white mustard, see p. 114. समुपकल्पितानि (got ready) सर्वाणि उपकरणानि यस्याम्. साधनभूमिः place of accomplishing an object by magic i. e. cemetery.

P. 51 ll. 7—22 तस्यां च...कृतवान्. The first sentence is तस्यां च...भैरवाचार्यमपश्यत् (l. 18). कुमु...धवलेन as white as the pollen of कुमुदस (white night lotus). दीप्ततरः तेजःप्रसरः यस्य whose radiance was very much aglow. Remove the comma after प्रसरम्. पृथु...सवितारम् like the sun in autumn surrounded by a broad halo (परिवेशः). In शरद्, the sun's disc is clear and not clouded (as it often is in summer). भैरवाचार्य looked like the sun and the circle of ashes like the halo. मध्य...मन्दरम्—भैरवाचार्य looked like the मन्दर mountain and the circle of ashes like the whirlpool of the milky ocean. For मन्दर as the churning handle, vide p. 52. रक्तानि सक् अम्बरं आभरणानि च यस्य (adj. of शवस्य). उत्तानशयस्य lying on its back. जातः जातवेदाः अग्निः यसिन् (adj. of मुखकुहरे). प्रारब्धं अन्निकार्यं येन. भैरवाचार्य sat on the chest of a corpse and offered oblations to fire kindled (by magic power) in the mouth of the corpse. कृष्णः अङ्गरागः (unguents) यस्य. कृष्णः प्रतिसरः (amulet) यस्य. 'भवेत्प्रतिसरो मन्त्रभेदे माल्ये च कङ्कणे !...आरक्षे करसूत्रे च' मेदिनी. कृष्ण...नयन्तम् under the guise of the oblation of black sesame, he seemed as though annihilating the defiled atoms that were the cause of his being born a man, with the desire of becoming a विद्याधर. The black sesame are fancied to be the atoms that go to make up the human body. They are supposed to be कलुषित (defiled) as compared with the constituents of the body of विद्याधर. The त्रिलस being कृष्ण, the atoms are said to be कालुष्यपरमाणुः. आहुति...दीपितिभिः with the rays of his nails that were scattered about when he offered the oblations, he seemed to cleanse the fire that was polluted by contact with the mouth of a corpse. The bright rays resemble water used for cleansing. धूमेन आलोहितः (slightly red) तेन. क्षतजं blood.

The glances of his red eyes are fancied to be offerings of blood ईषत् विष्टन (open) अधरपुट तेन प्रवृत्तानि सितानि दशनशिखराणि यस्मिन् (*ady* of मुखेन) दृश्य पद्मिना इव—the white tips of his teeth are fancied to be the lines of the syllables of the *mantras* he was muttering होम यवा— the lamps that were lighted near him were reflected in the perspiration due to his efforts in offering oblations The poet fancies that he burnt his body with those lamps to ensure success बहुगुणेन consisting of many threads (with ब्रह्मयज्ञेन), of great efficacy (with विद्याराजेन) विद्याराज is a particular *mantra* बहुगुणेन may also mean 'repeated many times' (with विद्याराजेन) There is another sense suggested ब्रह्मयज्ञ is the work of वादरायण dealing with the Vedānta philosophy ब्रह्मविद्या is the king of विद्या (विद्याराज) Compare गीता १२ 'राजविद्या राजगुह्यं पवित्रमिदमुत्तमम्' शातक्रतवीमाशाम् the quarter of Indra (i.e. the east) For the guardians of the eight quarters, see p 140 दीवेरीम् the north presided over by बुधैः प्राचेनसीम् west presided over by प्रचेतस् (i.e. वरुण) त्रैः शकुन्म the quarter marked with the constellation of निशङ्कु i.e. the south निशङ्कु was father of हरिश्चन्द्र He wished to go to heaven with his mortal body He went to his family priest वसिष्ठ who declared it to be impossible He then went to वसिष्ठ's sons who also rejected his proposal निशङ्कु then went to विश्वामित्र who raised him towards heaven, when Indra refused to admit him and made him fall headlong Then विश्वामित्र called upon him to stay where he was and created new worlds, नक्षत्राः &c The gods intervened and made विश्वामित्र's creations as eternal as those of ब्रह्मा and त्रिशङ्कु blazed forth as a constellation *Fide* रामायण बालकाण्ड 57-60 Compare 'निशङ्कोरिवोभयलोकभ्रष्टस्य नक्तन्दिवमवाविशरसस्तिष्ठत' हर्ष० 7th उ०, 'सुरलोकमारोहतस्त्रिशङ्कोरिव कुपितशतमखड्गहारनिपतिता राजलक्ष्मी' कादम्बरी p 8 of P The author avoids the use of the words दक्षिणा दिशम्, as they are inauspicious.

P 51 l 23—P 52 l 14 एव पातयत् दिक्पाल चार्ये while भैर० fearlessly performed his terrific work, being inside the cage of the arms of the four guardians of the quarters (viz. the king and the three others) अति कौणपेषु when the demons causing obstacles, after making much noise for a long time and after having found that their efforts (to frighten the guardians and cause obstacles) proved futile, became quiet (i.e. vanished) 'राक्षस कौणप क्रव्यात्' अमर (कुणपमत्ति कौणप) गल समये when mid-night had just passed मण्डल रेण not far to the north of the

circle (of ashes in which भैर० was sitting). प्रलय...दीर्घत the earth was rent open, as though exhibiting a chasm of the jaws of the Great Boar at the time of *pralaya*. For प्रलय see above p. 210. The demon हिरण्याक्ष, on the strength of a boon from Bramhā, became insolent and carried the earth into the ocean. Vishnu assumed the form of a boar and brought it up. See भागवतपुराण 3rd स्कन्ध chap. 13-19. Compare 'येन प्रलयवराहघोणाभिघातभीता भूतधात्री... सागरमवतीर्णा' कादम्बरी p. 124 of P; 'वसति दशनशिखरे धरणी तव लग्ना । शशिनि कलङ्ककलेव निमग्ना । केशव धृतस्ररूप जय जगदीश हरे ॥' गीतगोविन्द. The next sentence is सहस्रैव...तस्मात् विवरात्...कुवलयश्यामलः पुरुष उज्जगाम (p. 52 l. 6). आशावारणैः (दिग्गजैः) उत्क्षिप्तः (tossed up, uprooted). आ...स्तम्भः इव as though he were the iron post for tying elephants. 'आलानं बन्धस्तम्भे' अमरः. The post is fixed in the earth. As the पुरुष was dark-coloured, formidable and suddenly rose up from the earth, he is fancied to be आ...स्तम्भः. महावराहस्य इव पीवरं स्कन्धपीठं यस्य (*adj.* of पुरुषः) whose square shoulders were stout like those of the Great Boar. नर...द्भूतः—By the contact of महावराह with the earth at the time of raising it up out of the ocean, a demon was born of the earth, named नरक. He was very powerful and deprived वरुण of his umbrella, took away the ear-rings of अदिति. 'यदाहमुद्धृता नाथ त्वया सुकरमूर्तिना । त्वत्स्पर्श-सम्भवः पुत्रस्तदायं मय्यजायत ॥' विष्णुपुराण 5. 59. 23. The पुरुष also rose from the bowels (गर्भात्) of the earth. Compare 'पुरा महावराह-सम्पर्कसम्भृतगर्भया भगवत्या भुवा नरको नाम सनुरसावि रसातले' हर्ष० 7th उ०. बलि...पातालम् he seemed to be the demon Bali rising up after cleaving asunder *Pātāla*. When Bali became very powerful, Vishnu assumed the form of a Brāhmaṇa boy and begged of him land measuring his three steps. Then Vishnu assumed a universal form, covered heaven and earth in two steps and placed the third on Bali's head and sent him down to पाताल where he is supposed to reign even now, as he is one of the seven चिरजीविन्स. *Vide* भागवतपुराण 8th स्कन्ध chap. 20-23. Note 'तावत्सु-तलमध्यास्तां विश्वकर्मविनिर्मितम्' chap. 22. 32. उपरि उवलितः रत्नप्रदीप यस्य. Remove the comma after अग्रदीपः. As his body and hair were dark, he is said to be a mansion of sapphire. As he had a brilliant मालती wreath on his head we have the words उपरि... दीपः. Jewelled lamps are lighted in palaces. शिख...मौलिः the top (मौलिः) of whose head was charming with glossy, dark, thick and curling hair. उन्मीलन्ती (gleaming) मालतीमुण्डमाला यस्य. गद्गद... मदेन by his gurgling (faltering) voice and his naturally red

eye, he seemed as though drunk by the pride (or 'intoxication') of youth. One who has drunk wine has a red eye and hoarse voice. 'मत्ते शीणोत्कक्षीया' अमर. वरगद गलदाम यस्य whose necklace dangled about his throat. For व added to बहुव्रीहि compounds, *vide* p. 12. वर पद्मयन् with the mud crushed in his clenched hands he again and again smeared his big shoulders resembling the foreheads of the elephants of the quarters. वरु गमस्यद्वय आभाययो बुम्भ frontal globe on the temple of an elephant. This action is characteristic of our wrestlers even now. साद्र देश with the irregularly made marks of moist (साद्र) sandal paste, he seemed to be a part of the autumnal sky, variegated (शारित) with pieces of very white clouds. 'अविद्यमाना व्यवस्था येषु ते अव्यवस्था सासवा ते' For सासव, see p. 53 above. He had applied white sandal paste to his body in various places without any order. His body was dark like the clear blue sky of शरद्. In the sky also irregular patches of clouds are seen in शरद्. शारद (शरद इद) आकाश तस्य एकदेश. For चण्डातक, see above p. 69. क्षामतरीकून बुक्षि यस्य whose flanks looked small (by his waist being tightly bound) कक्ष्या शेषण after having tightly girt his waist, he gracefully let loose on the ground the fringe of his white cotton cloth used at exercise time and thereby he appeared as though supported from behind by शेष. The idea is—over his चण्डातक, he had firmly tied his waist with the coils of a long white piece of cotton cloth which he used at the time of taking exercise. A portion of that cloth remained, which he allowed to reach the ground behind him. Being white it resembled the serpent शेष that is also white. शेष also is धरणितलग्नः i.e. it supports the earth. 'फाली कक्ष्यावध' स० 'फाल पुंसि महादेवे कालिन्दीभेदनेपि च। जीव सीरोपकरणे त्रिषु कार्पासवाससि॥' मेदिनी. स्थिरो स्थूलौ ऊरुदण्डौ यस्य भूमि पदानि he planted his steps slowly as though he feared that the earth would break (if he walked faster). निभर गुरु heavy with great pride. A शैल (mountain) also is heavy (गुरु) मुहुमुहु टाङ्कारै by the terrible and twanging slapping (with his hand) of his left arm that was doubled (द्विगुणित) on his chest and of his right thigh, put forward slantingly and thus appearing to be coiled up. टाङ्कार is an onomatopoeic word. It is better to read चण्डास्कोत्न. The पुरुष smote loudly his left arm doubled on his chest and his right thigh with his hand. This is a characteristic action for wrestlers and is a sort of

challenge. कर्म...कुर्वन्—The noise made by the slapping was so terrific that it seemed as though the पुरुष sent down निर्घात for hindering the rite on which भै० was embarked and as though depriving the mortal world of one organ (i. e. of the sense of hearing). The noise of the आस्फोटन was deafening. निर्घातः 'noise of contending winds in the sky; a whirlwind.' 'पवनः पवनाभिहतो गगनादवनौ यदा समापतति । भवति तदा निर्घातः स च पापो दीप्तविहगरुतः ॥' बृहत्संहिता 39. 1. कुवलय is a blue lotus. नर...भारत्या in a voice as terrific as the echo (निर्घोषः) of the roar of the Man-lion. This is a reference to the 5th incarnation of Vishnu when the latter tore off with his nails the chest of हिरण्यकशिपु. विद्या...कामुक confident lover of विद्याधरी. This is said in derision भैर० wanted to be a विद्याधर and believed that he would become one by the successful performance of the rite he was engaged in. The emphasis is on the word अद्वा, the idea being 'you are sure that you would be a विद्याधर, but I shall show that your belief is worthless.' किम्...लपसि Is this pride due to (the possession of) a little knowledge or the arrogance due to being helped by friends that without making an offering to this person (i. e. myself) you desire success (in this rite) like a fool? एतावता कालेन during all this time. क्षेत्राधिपतिः lord or tutelary deity of a place. अस्य...देशस्य (to be connected with पतिः) of this country that is styled (श्रीकण्ठ) after me. लब्धः व्यपदेशः (नाम) येन. नागोहम्—even now the belief in the existence of guardian नाग presiding over various places is very common. अनि...गगने what power have the planets to move in the sky against my will? Even the planets cannot act against his wishes. What of भै० who wanted to go to heaven as विद्याधर? भूनाथो...क्रियते Though a king, he is no king and is wretched since he is made a tool by vile S'aivas like you. 'निहीनोऽपसदो जाल्मः' अमरः. The word अपसद is generally used at the end of compounds as a term of abuse. The contrast is between भूनाथः and अनाथः (no king; helpless in the hands of भै०). सहस्त्रे...फलम् now receive along with this bad king the fruit of the bad conduct of a bad snake-charmer. नरेन्द्र means 'a snake-doctor.' भैरवाचार्य was a bad नरेन्द्र in that he did not propitiate the नाग. A and C read दुर्नरेन्द्रेण दुर्नयस्य, but the reading in the text is preferable, as it is more in keeping with Bāṇa's style. नरेन्द्र—compare 'आविष्टा इव नरेन्द्रवृन्दपरिभृताः' हर्ष० 4th उ० and notes thereon; compare also 'महाशीविष इव दुर्नरेन्द्राभिभवरोपितः' हर्ष० 6th उ०. प्रकोष्ठप्रहारैः by the strokes of his forearms. स...रुपाणान् together with their armours and swords.

eye, he seemed as though drunk by the pride (or 'intoxication') of youth. One who has drunk wine has a red eye and hoarse voice 'मत्ते शीण्डोत्कक्षीवा' अमर वल्ग्व गलदाम यस्य whose necklace dangled about his throat. For व added to बहुव्रीहि compounds, *vide* p 12 वर पङ्कयन् with the mud crushed in his clenched hands he again and again smeared his big shoulders resembling the foreheads of the elephants of the quarters = वृम्भस्य इव आभा ययो वृम्भ frontal globe on the temple of an elephant. This action is characteristic of our wrestlers even now साद्र देश with the irregularly made marks of moist (साद्र) sandal paste, he seemed to be a part of the autumnal sky variegated (शारित) with pieces of very white clouds 'अविद्यमाना व्यवस्था येषु ते अव्यवस्था स्यात्सका तै' For स्यात्सक, see p 53 above. He had applied white sandal paste to his body in various places without any order. His body was dark like the clear blue sky of शरद्. In the sky also irregular patches of clouds are seen in शरद्. शारद (शरद इद) आकाश तस्य एकदेश. For चण्णतक, see above p 69 क्षामतरीकृत कुक्षि यस्य whose flanks looked small (by his waist being tightly bound) कक्ष्या शेषण after having tightly girt his waist, he gracefully let loose on the ground the fringe of his white cotton cloth used at exercise time and thereby he appeared as though

my arm has not been taught to strike the unarmed. It is better to take अनादृततरं outside the quotation marks. Connect अनादृततरम् (with great unconcern or disdain) with अभिधाय. आस्फोटयामास he slapped (his arm and thigh). निरायुषम्—object of जेतुम्. चर्मफलकेन सह स...फलकम् (adj. of असिम्) together with the shield. अर्धो...कक्ष्याम् above his cloak he girt up his loins for a fight with fists. अर्धोरुक is the same as चण्डातक. 'अर्धोरुकं वरसीणां स्याच्चण्डातकमंशुकम्' अमरः (ऊर्वोरर्षाच्छादकमंशुकमर्धोरुकं—क्षीर०). कक्ष्या girdle, waist. निर्दयेन आस्फोटनेन स्फुटितौ भुजौ तयोः रुधिरं तस्य शीकरेण सिच्यमानौ. The furious slapping of their arms caused blood to come out of them. शब्द...भुवनम्—the incessant slapping of their arms filled the world with the sound. उच्चखान drew out (of the sheath). अपश्य...वीतम् the king saw inside the wreath his sacred thread. For वैकक्षक, see p. 26. It is worn like the यज्ञोपवीत and hence the king did not notice it before. उपसंहतः (stopped) शस्त्रव्यापारः येन. दुर्विनीत impudent. अस्ति...मिदम् you possess this seed (i. e. means) which (safely) carries you over your bad deeds. विश्रन्धम् adv. confidently. The यज्ञोपवीत showed that the नाग was a ब्राह्मण. A ब्राह्मण was never to be killed, however great his offence might be. ब्रह्महत्या was a महापातक; vide p. 160 above. Hence the king laid aside his weapon. त्राणावलेपिनम् smearing his nose (i. e. overpowering it).

P. 53 ll. 3-28. अथ...इति. The first sentence is अथ...अद्भुतासस्य मध्ये...स्फुरन्ती...स्त्रियमपश्यत् (l. 20). तद्धि...स्फुरन्तीम्—the lady was fair like a flash of lightning and the sword was like a dark cloud. प्रभया...यामाम् that as though swallowed up the night by her radiance. तामरसं (red lotus) हस्ते यस्याः. The woman of whom the king had a vision was लक्ष्मी. So she was तामरसहस्ता. कोमला...कर्पन्तीम् that drew the webs of the glow of her delicate toes, as though they were the coral creepers on the seaside sticking to her feet. Her toes were red like coral. कर...विभ्रतीम्—पद्म closes its petals in moonlight. Her toe-nails were bright like moonlight. Therefore the poet fancies that लक्ष्मी desiring to have the lotus in her hand always blooming carried the moon cut into pieces (viz. her toe-nails). To explain (as C and T and Mr. Kale do) that it was a night lotus and that therefore she carried the pieces of the moon is not happy. गुल्फा...गताम् as her anklets lay about her ankles (गुल्फः) she appeared to have escaped from fetters (or imprisonment) in which there were many thick links. कटकं a link. सिता निविडा

P 52 l 15—P 53 l 2 अधापूर्वं दष्टिम् अपू श्रवणात् on hearing the unprecedented insult This was the first time that the king heard such insulting language अविद्यमान शस्त्रघ्न येषाम् (adj of अययै) अक्षस्त्र वमद्भि that (limbs) though unwounded (then), as though vomitted under the guise of the sweat due to wrath the dark water of sword edges drunk in many battles The idea is —He was sorely pained at heart by the insulting words of the नाग, though he was not physically wounded Sweat due to fury appeared on his body The poet fancies that the sweat was the water of the sword edges (of his enemies) which had struck him in former battles अवय कुवद्भि with his limbs that under the guise of horripilation, made him light for battle by shooting out an array of arrow points His body had रोमाञ्च due to rage The hair looked like arrow points The poet fancies that the hair were arrowheads planted in his body in former battles but now taken out in order to make his body fit for combat प्रतिबिम्बित तारागण यस्मिन् (adj of अट्टहासेन) स्पष्ट दृष्टा धवला दत्तमाला यथा स्यात्तथा अवगया in contempt हस्तता इव—The stars reflected in the blade looked like white teeth seen when one laughs वध्यमान सत्त्वस्य (courage spirit) अवष्टम्भ (pride majesty) यस्य The three clauses वमद्भि, कुवद्भि and हस्तता इव are to be connected with वध्यमान These three indicated the greatness of his courage in spite of the fact that his three companions had been brought to the ground in no time. परिकरबन्धे विभ्रमेण भ्रमित कर तस्य नखानां किरणचक्रवालेन व्यप दिश— the idea is —the king girded up his loins as a preparation for the impending fight The rays of his hand gracefully girding up spread round The poet fancies that the circle of rays was a charmed circle which the king drew for imprisoning the नाग and preventing it from running in the ten directions (which the king thought the नाग would do) For परिकरबन्ध, see text p 4 l 6 and notes thereon नागदमनाय मत्रै मण्डलबन्ध तेन The com says 'मण्डल गारुडशस्त्रप्रसिद्धमैत्रादिकम्' 'कुण्डली गूढपाचक्षु अवा काकोदर फणी' अमर (काकसेव उदरमस्य) The king addressed the नाग as काक out of contempt It is only a crow that asks for a बलि (as the नाग did above) Further the word is in contrast with the word राजहस below राजहसे swan like king, a राजहस A crow is a nonentity before राजहस अमी भाषिते what is the use of these harsh words? अय न भवसि you will be no more, I shall kill you अगृहीता हेति (weapon) ये अगृही हर्तुम्

my arm has not been taught to strike the unarmed. It is better to take अनादृततरं outside the quotation marks. Connect अनादृततरम् (with great unconcern or disdain) with अभिधाय. आस्फोटयामास he slapped (his arm and thigh). निरायुधम्—object of जेतुम्. चर्मफलकेन सह स...फलकम् (*adj.* of असिम्) together with the shield. अर्धो...कक्ष्याम् above his cloak he girt up his loins for a fight with fists. अर्धोरुक is the same as चण्डातक. 'अर्धोरुकं वरस्त्रीणां स्वाचण्डातकमंशुकम्' अमरः (ऊर्वोरर्धाच्छादकमंशुकमर्धोरुकं—क्षीरं). कक्ष्या girdle, waist. निर्दयेन आस्फोटनेन स्फुटितौ भुजौ तयोः रुधिरं तस्य शीकरेण सिच्यमानौ. The furious slapping of their arms caused blood to come out of them. शब्द...भुवनम्—the incessant slapping of their arms filled the world with the sound. उच्चखान drew out (of the sheath). अपश्य...वीतम् the king saw inside the wreath his sacred thread. For वैकक्षक, see p. 26. It is worn like the यशोपवीत and hence the king did not notice it before. उपसंहृतः (stopped) शस्त्रव्यापारः येन. दुर्विनीत impudent. अस्ति...मिदम् you possess this seed (*i. e.* means) which (safely) carries you over your bad deeds. विश्रब्धम् *adv.* confidently. The यशोपवीत showed that the नाग was a ब्राह्मण. A ब्राह्मण was never to be killed, however great his offence might be. ब्रह्महत्या was a महापातक; *vide* p. 160 above. Hence the king laid aside his weapon. घ्राणावलेपिनम् smearing his nose (*i. e.* overpowering it).

P. 53 ll. 3-28. अद्य...इति. The first sentence is अद्य...अदृष्टासख मध्ये...स्फुरन्ती...स्त्रियमपश्यत् (l. 20). तडि...स्फुरन्तीम्—the lady was fair like a flash of lightning and the sword was like a dark cloud. प्रमया...यामाम् that as though swallowed up the night by her radiance. तामरसं (red lotus) हस्ते यस्याः. The woman of whom the king had a vision was लक्ष्मी. So she was तामरसहस्ता. कोमला...कर्पन्तीम् that drew the webs of the glow of her delicate toes, as though they were the coral creepers on the seaside sticking to her feet. Her toes were red like coral. कर...विभ्रतीम्—पद्म closes its petals in moonlight. Her toe-nails were bright like moonlight. Therefore the poet fancies that लक्ष्मी desiring to have the lotus in her hand always blooming carried the moon out into pieces (*viz.* her toe-nails). To explain (as O and T and Mr. Kale do) that it was a night lotus and that therefore she carried the pieces of the moon is not happy. गुल्फा...गताम् as her anklets lay about her ankles (गुल्फः) she appeared to have escaped from fetters (or imprisonment) in which there were many thick links. कटकं a link. सिता निविडा

वटकावलि यसिर् तत् अवलि वन्धन तस्मात् The anklet appeared to be the single link remaining on her ankle after she had burst asunder the chain with which she was imprisoned बहु शोभितात् ornamented with various flowers and birds (painted on or woven into the texture of the garment) On the waters of the ocean also are birds and flowers (offered by people in worship) पव तरङ्गात् over which there were slight folds worked up by the breeze (with अशुवात्), that had slight ripples caused by the wind (with असल्लिवात्) अशु रन्तीम् coming out (into view) from under her garment, as though from the water of the ocean The garment was fine and bright like sea water उदधि मध्यान् under the disguise of the three folds of skin (on her waist), her waist was as though embraced by the Ganges out of love for her because she was born of the ocean The Ganges is represented as the queen of the ocean. It is called त्रिपथगा because it flows in heaven, on the earth and in पाताल. Three folds of skin are a sign of beauty among women लक्ष्मी sprang out of the ocean at the time of churning The poet fancies that the three folds of लक्ष्मी are the Ganges clasping her waist because she was the daughter of her husband, the ocean Remove the comma after मण्डलाम् दृश्यमानौ दिङ्गागकुम्भौ यस्याम् (adj of कुकुभम्) She with her swelling bosom looked like the quarter with the prominent frontal bones of its guardian elephant मदलम् (समद) देरावत् &c The pearls of the necklace she wore appeared like the spray from the trunk of देरावत् when in rut देरावत् is white and her bosom also was fair The necklace was brilliant (तार) like the stars in autumn धवल वीज्यमानाम्—the rays of the necklace as it heaved up and down with her soft breathing resembled white chowries मदान्ध गन्धेभ (गन्धगज) तस्य कुम्भस्य आस्फालनेन सक्तात् सिन्दूर यस्य. It is to be noted that the woman described here is लक्ष्मी In India an elephant was the symbol of prosperity (लक्ष्मी) So लक्ष्मी is represented as riding an elephant Red lead is applied to the temples of elephants by way of decoration The poet fancies that the hands of लक्ष्मी (that were naturally red) became red because red lead was transferred to them when she rubbed the temple of her elephant For गन्धेभ, compare 'गन्धाराधिपगन्धद्विपकूटपाकल' हर्ष 4th उ० 2nd para and notes thereon The com says 'श्रीर्ह स्तिष्ठेन यातीति मदाधेत्याहुक्तम् । हस्तिवादित्वालक्ष्म्या एवमुक्तम्' हरशिशण्डे इदं तस्य द्वितीयखण्डेन इव हर भ्रातृमानम्—the idea is—her brilli

ant (*lit.* shedding moonlight) ear-ornament looked like the second piece of the moon on the top-knot of शिव turned into a ring. शिव has the crescent of the moon on his head. The remaining portion (the other half) of the moon was as though bent into a ring and made her ear-ornament. For a similar conceit, *vide* text p. 9 l. 21. कौस्तुभ...कूटान्— the shoots of अशोक on her ear resembled the cluster of the rays of the कौस्तुभ gem. महता...ललाटाम् on whose forehead was present a large *tilaka* of elephant's ichor, as thought it were the round shadow of an invisible umbrella. Her तिलक was large, round and dark (as ichor is dark). The shadow of an umbrella would be round and dark. An umbrella is a sign of sovereignty (राजलक्ष्मी). So लक्ष्मी must be accompanied by it, though it may not be actually visible. आपाद...सीमन्ताच्च from the soles of her feet to the parting line of her hair. यशस् is white. धरणि...नीभिः kissing (*i. e.* touching) the ground (with मालाभिः); flowing over the earth (with सरिद्रिः). सागराधिष्ठाभिः (सागरमधिष्ठिन्तीति ताभिः) that repose in the ocean. Rivers fall into the ocean. The long wreaths she wore were rivers that wafted her into the ocean from which she sprang at the time of churning. मृगाल...चक्ष्णाम् with her limbs delicate like lotus fibres she declared her birth in a lotus without words. अनक्षरम्— अव्ययमानानि अक्षराणि यथा स्युः (अव्ययीभाव). लक्ष्मी is represented as rising from an expanded lotus. Compare 'चक्षुषा शिक्षयन्तमिव लक्ष्मीलामोत्तानितमुखाणि पङ्कजवनानि विनयम्' हर्ष० 4th उ०. असंभ्रान्तः not agitated. कस्यासि whose (wife) art thou? स्त्री...मवन्तीव as though overpowering him with a boldness (or dignity) at variance with her sex. नारायणस्य उरः एव स्थली तस्यां लीलया विहारे हरिणीम्—लक्ष्मी is represented as reclining on the chest of Vishnu. Compare 'यास्य वक्षसि नरकजितो लक्ष्मीरिव ललास' हर्ष० 4th उ० 3rd para. A female deer also wanders at will on sylvan spots. पृथु...पताकाम् the banner of the families of the kings of old such as पृथु, भरत and मगीरथ. As a पताका is very prominent, so लक्ष्मी was very prominent in the families of these kings. A पताका (pennon) flutters from a वंश (bamboo pole). सुभयानां मुखाः एव जयस्तम्भाः तेषु विलासशालमञ्जिका—the idea is:—लक्ष्मी loves great heroes. In ancient India triumphal columns were often erected to proclaim the victories won by great kings. C and T call attention to the Mandasor stone pillar which has an inscription of Yas'odharman (*vide* C. I. I. Vol III p. 142). A शालमञ्जिका (doll, female

figure) is carved on stone pillars रण हसीम् the female flamingo spoilt (दुर्ललित) by the yearning (दोहद) for playing on the ripples of the rivers of blood in battles लक्ष्मी cannot be had without bloodshed A राजहसी plays on the ripples of rivers सित गिडनीम् the female peacock in the forest (पण्ड-पण्डम्) of white umbrellas of kings A peacock dwells in thickets White umbrellas are insignia of royalty So लक्ष्मी may be said to dwell in them 'अञ्जादिकदम्बे पण्डमल्लियाम्' अमर अति सिंहीम् the lioness that sportively wanders in the forest of the edges of very sharp weapons असि कमलिनीम्—the idea is—A lotus plant grows in water, so लक्ष्मी grows on the water of swords' edges (२६ it is the sharpest sword that wins लक्ष्मी) अप रसेन I am captivated by this your love (रस) for bravery A fluid or stream (रस) may carry away a person

P 53 l 29—P 54 l 5 वीराणा बभूव वीराणा कारा
In the case of heroes conferring of obligations on others is never wearisome २६ heroes love to confer numerous obligations on others पुनरुक्त repeated superfluous hence 'wearisome' प्रीततर हृदय यस्या She was pleased to see that the king cared more for the success of भैरवाचार्य's undertaking than for any personal gain विस्तीर्य भूपालम्—the idea is—with an eye dilated through pleasure she looked at the king The white of her eye was like the waters of क्षीरसागर The poet fancies that the king was bathed in क्षीरसागर poured (पर्यस्त) over his head At the time of coronation (अभिषेक), a king's head is bathed with holy water सत्त्वोत्कर्षेण by the excess of courage or spirit सूर्याचन्द्रमसो—for the lengthening of सूय in this द्रन्द्र compound, note the Sutra 'देवताद्दे च' पा 6 3 26 (इहोत्तरपद परे आनङ् मित्रावरुणौ । सि कौ) Two वक्षः, that of the sun and the moon, were already well known लक्ष्मी promises him that he would be the founder of a third वक्षः as famous as the other two अविच्छिन्नस्य unbroken उपचीयमाना (growing) वृद्धि यस्य 'पुचीनि सुमगानि (handsome) सत्त्वत्यागधैर्यशौण्डानि पुरुषप्रकाण्डानि तत्प्रायस्य—mostly consisting of eminent men fond of truthfulness liberality and courage प्रकाण्ड at the end of compounds means 'pre eminent' 'मतलिकामचरिकाप्रकाण्डमुद्धतहनी । प्रशस्तवाचनान्यमूनि' अमर हरिश्चद्र—the story of हरिश्चद्र and his persecution by विश्वामित्र are well known Vide मार्कण्डेयु० chap 78 for details हरिश्चद्र was lord of all the earth except वाशी, which was under the protection of शिव himself Hence the words सर्वदीपाना मोक्षा

मान्धाता was a great चक्रवर्ती and was desirous of conquering heaven after he had conquered the earth. Compare 'मान्धाता किलैवंविधे...हनि भजे जन्म । अर्वाक्ततोऽसिन्नन्तराले पुनरेवंविधे योगे चक्रवर्तिजनने नाजनि जगति कश्चिदपरः' हर्ष० 4th उ० and *vide* notes thereon. यस्यायं... चामरम् over whom this hand (of mine) will itself wave the chowrie, abandoning the lotus. लक्ष्मी says she will throw away the lotus in her hand and hold a chowrie in it for waving it over that great king. तिरोबभूव became invisible.

P. 54 ll. 6-16. भूमि...चक्षे. देव्या...वचसा—लक्ष्मी had said 'एवमस्तु' when the king solicited her to crown the undertaking of भै० with success. कर्मणा...पादितेन because the rite was properly performed (to its finish). सद्य एव at once. केयूरी wearing an armlet. मेखली with a girdle. मुद्गरी with a mallet or club. तल्लरी—with a sword. विद्याधरः always carry swords. Compare 'अनिर्लिप्ता विद्याधराः' above (text p. 18. l. 22). अदूर...स्थाः the ambitions of indolent and weak-minded people never soar high. फल्गु चेत्तः येषाम्. 'असारं फल्गु' अमरः. फल्गु unsubstantial, worthless, feeble. सतां...कृतयः but the favours of the good are naturally far-reaching. स्वप्नेऽप्यसम्भावितां not imagined even in dreams. दक्षिणाम् gift. सम्प...याति a man light by nature goes up (becomes puffed up) like a balance even after obtaining a particle of prosperity. In the case of a delicate balance, the equilibrium is disturbed even by a particle. त्वदीयेः...कृतस्य that is already made an instrument by your qualities. He says:—my heart is already captivated by your qualities. There is also another sense suggested. Threads (गुणः) are employed in binding a thing. लब्धः आत्मलामः येन. त्वत्त...लामस्य that has obtained its present position through you. He says that he owes his विद्याधरत्वं to the king and to no one else. भै० wanted to do some good turn to the king out of gratitude. निर्ल...त्मानम् this my foolish heart is shameless in that I desire to keep myself in your memory by serving you in accomplishing some small affair of yours. प्रत्युप...ग्रन्थाः the dignity of the hearts of the wise is inaccessible to (the receiving of a) favour in return i. e. the wise never receive something in return for what they have done for others. प्रत्याचक्षे he refused. (the offer of भै०).

P. 54 ll. 17-28 तथोक्त...विवेश. कुवलय...सावित्रा as though it were a grove of blue lotuses dropping the spray of dew (अवदयावः). The pupil of his eye resembled कुवलय and the

bright tears dew drops मवीनि सदृशम् if I say 'I am going', that would not be suitable to the affection I bear to you. The roots या and गम् were inauspicious and would not be used by a person parting from his friend. In these and the following clauses, भैरवाचार्य puts forward various sentences and dismisses each of them as not suited to adequately express his sentiments when parting from his friend, the king त्वदीया रक्तम्. If I say 'my life is at thy disposal,' that is merely superfluous. His meaning is 'without my saying so, my life is already at your service, so those words need not be uttered' गृह्यता करणम् 'take this wretched body' would be to keep things distinct (which are not so). You and I are one. Therefore what is mine is already yours. To ask you to receive my body would be to make a distinction (व्यतिरेक) between you and me which does not exist. तिल रूपम् I am purchased by you bit by bit would not be appropriate to your obligations. Your obligations are so many and so great, that even if I were cut up into small particles the number of those particles would be too small as compared with them. बान्ध करणमिव 'you are my kinsman' would be placing you at a distance. One is not necessarily very friendly and affectionate to one's kinsman. त्वयि प्रत्यक्षम् 'my heart remains with you' cannot be directly perceived. I cannot show by प्रत्यक्षप्रमाण (by the testimony of the eye) that my heart is bound to yours. त्व श्रेष्ठ्यम् 'this my success (or attainment of superhuman power) that causes separation from you is a veritable torment (कारणा)' cannot be believed. As I aspired to be विचाधर and worked hard to secure my object, no one will believe me if I say that my सिद्धि is a torment to me. 'कारणा तु यातना तीव्रवेदना' अमर निष्का वाद 'your kindness was disinterested is a mere repetition (or praise) निष्कारण would also mean 'without any merit in me (to deserve such kindness)' He means —if I say 'निष्का कार,' I do not say anything new, it is your nature to do kind deeds without any merit in those whom you so benefit. So my words will repeat what already exists and I may be looked upon as simply praising you. Vedic sentences are divided into विधि and अर्थवाद. A विधि is that which lays down a rule or injunction or a religious commandment such as स्वर्गकामो ज्योति शोमेन यजेत. An अर्थवाद is a sentence which recommends a विधि, which illustrates it, praises those that followed the विधि and

points out the evils of not following a विधि. अनुवाद is one of the three kinds of अर्थवादः. अनुवाद is explained as 'सिद्धस्य उपन्यासः' or as 'विधिविहितस्य अनुवचनमनुवादः.' सर्वथा...शा 'I should be remembered' sounds as a command. He says—'you are so great that it would be presumptuous on my part to command you.' सर्वथा...जनः At all events this person (i. e. I), remorseless in pursuing his own selfish purpose, should be kept in mind in talking about ungrateful persons and in narrating the accounts of bad men. He requests the king to remember him at least among ungrateful and bad men. वेगेन छिन्नः हारः तस्मात् उच्छलितः (shaken, tossed about) मुक्ताफलनिकरः तेन ताडितः तारागणः यस्मिन् (adj. of चतुर्लम्) or we may take it as an adverb (ताडितः तारागणः यथा स्यात्तथा). As he rose up with violent speed, his necklace was rent asunder and he struck the stars with the falling pearls. सीमन्तितः (parted) ग्रहग्रामः ग्रहसमूहः येन. As the white line parts the hair of women so he parted the planets while going through them. ग्राहितः विनयः येन who was taught modesty. श्रीकण्ठः had been humbled by the king. कर्तव्येषु...ग्राह्यः अयं जनः I should be favoured with a command whenever necessary.

P. 54 l. 29—P. 55 l. 12 नरपति...करोत्. The principal sentence is नरपतिः...नगरं विवेक्ष. क्षीण...क्षयायान् when the night had almost run out. प्रवातुमारब्धे (connect with वनानिले) began to blow. प्रबुध्य...सुरभौ fragrant with the exhalations of the opening lotus plants; fragrant like the breaths of waking handsome women. कमलिनी = पद्मिनी. Writers on erotics divide women into four classes पद्मिनी, चित्रिणी, हस्तिनी and शङ्खिनी, the first being the best. परिहासेन खेदिनि इव. अवस्थापयन्तीकरणे सह साव० (बहुव्रीहि). वन...शीकरे—the idea is:—the wind was charged with the dew of dawn; the poet fancies that the wind was a lover who was covered with sweat (in the form of dew drops) at the joke of removing the shawls from the bosoms of forest nymphs. परिमलेन आरुह्यः मधुरतः (मधुरताः) येन. कुमुद...वाहिनि that brought sleep to moon-lotuses. At the advent of morn कुमुदः close their petals. निशा...जडे chilled by the end of night; void of the warmth (of love) on account of the old age of Night. तुषारलेशिनि having particles of frost or snow. विरहेण विधुरं (helpless) चक्रवाकचक्रं तस्य निःश्वसिनीः सन्तापितायाम् इव. विरह...त्रियामायाम्—the idea is:—चक्रवाक pairs are separated at night. Throughout the night they heaved hot sighs. The poet fancies that the night was scorched by those 'hot' and entered the western ocean to allay the heat. Or

heated enters into water. As a matter of fact there is a glow of light in the east at dawn, while the west is still dark. Hence the words 'अदरजलः.' For चक्रवाक, *vide* notes pp. 67, 97. साक्षा... नर्त्तिनीषु when the lotus plants began to open (their eyes) as though curious to see Lakshmi that was bodily present लक्ष्मीः had showed herself to the king. As night was drawing to a close, the lotuses began to open. The poet fancies that they were curious to see the bodily presence of लक्ष्मी. उज्जिद्राः पक्षिः यसिन् (*adj.*-of कानने) the birds in which awoke from sleep क्षरन्ति...कानने when the forests, the creepers in which were made to dance by a soft breeze, dropped down a mass of particles of frost as though it were a heap of flowers. Both flowers and particles of frost are bright. मृदुपवनेन लसिताः लताः यसिन्. कमल...कुमुदेषु when the closing *kumudas* (night lotuses) inside which were imprisoned buzzing bees hummed forth, as though they were auspicious conches (blown) to awaken the glory of day lotuses. Kings and great persons are aroused from sleep in the morning by the blowing of conches, by the lays of bards &c. अन्तरिक्षाः ध्वनन्तः मधुराः येषु. कुमुदः began to close in the morning and the bees were confined in them and made a noise inside. This noise is fancied to be the blowing of a conch. उज्जिह्वानाः (getting up from their beds) रविरथवाजिनः तैः निःसृष्टैः प्रोथपवनैः the breaths of their nostrils. प्रोत्सार्य...तारकासु when the stars, the buds of the creeper of Night, clustered together in the west, as though they were driven away (by the breaths of the sun's horses). श्यामा (रात्रिः) एव एता तस्याः कलिकासु or श्यामालता प्रियङ्गुलता तस्याः कलिकासु. The stars were like buds. In the east no stars were visible on account of the glow of day-break. The poet fancies that on the breaths of the sun's horses, stars were wafted towards the west and there clustered together. वारुण्यां ककुभि—वरुण is the lord of the west. मन्दानिलेन तुलितानि (shaken) कुसुमानि तेषां धूत्या विच्छुरिते (inlaid, covered). मन्दानिल .. मण्डले—the constellation of the Great Bear looked grey in the light of morn. The poet fancies that it looked grey being covered with pollen &c. मन्दर...श्रविणि—मन्दर is a mountain to the east of Meru. *Vide* notes above p. 43. The Sun, the Moon and the stars were supposed to revolve round Meru. Compare भागवत-पुराण 5. 22. 'यथा कुलालचक्रेण भ्रमता सह भ्रमता तदाश्रयाणां पिपीलिकादीनां गतिरन्यैव प्रदेशान्तरेष्वप्युपलभ्यमानत्वादेवं नक्षत्रराशिभिरपलक्षितेन कालचक्रेण ध्रुवं मेरुं च प्रदक्षिणेन परिधावता सह &c.' सूर...मृगे when the starry

deer sank (towards the west) as though it were the fallen goad of the elephant of the gods (i. e. of देरावत्). The reference is to the constellation of मृगशीर्ष, particularly to the three stars (constituting the belt of Orion) that look like a dart. Those dart-like stars seemed to be the goad of देरावत् fallen from the rider's hand. नाग...मलीमसानि (adj. of अङ्गानि) soiled by the incident (व्यतिकरः) of the fight with the Nāga. शुचिनि adj. of उपेयसि. आत्म...करोत् pleased all the three with bath, food and clothing that did not differ from his own. आत्मशरीरात् अनन्तरं (अविषमानं अन्तरं विशेषः यस्य) खान...च्छादनादि तेन. He gave them the same food that he partook of, the same rich clothing that he wore &c. The com. explains differently. The king made them bathe, take food &c. before himself and then took his bath, food &c. 'आत्मशरीरमनन्तरं यस्य तादृशेन खानभोजनाच्छादिना । तेषु कृत्वा पश्चादात्मनः करोतीत्यर्थः' सं०. C and T translate 'with unguents, food and clothing immediately after his own person.'

P. 55 ll. 13-17 कतिप्रय...जग्मतुरिति. परित्राद् refers to टीटिम. शौर्यानुरक्तौ devoted to the king on account of his bravery. सम्पादितः मनोरथात् अतिरिक्तः विभवः ययोः on whom was bestowed wealth exceeding even their desires. सुम...मण्डलाग्रौ who drew out their swords in the midst of the guard of warriors. They were allowed, on account of their rank and devotion to the king, to walk with drawn swords in the midst of the king's guard or in the midst of the king's warlike courtiers. 'कौशेयक्रौ मण्डलाग्रः करवालः कृपाणवत्' अमरः (मण्डलाकृति अग्रमस्य). समर... युज्यमानौ they occupied the foremost rank in battle. अन्तरान्तरा now and then. राज्ञा समादिष्टौ when ordered by the king. शैशवश्चान्तान् the incidents of their boyhood.

Uchchhvāsa IV.

For a brief analysis of the contents of the first three Uchchhvāsas, see Intro. pp. II-IV and p. XLIII. In the third Uchchhvāsa Bāṇa narrated how Pushpabhūti, king of Sthānvis'vara (modern Thanesar) and the ancestor of Emperor Harsha, made the friendship of a S'aiva ascetic Bhairavāchārya, how the latter presented a miraculous sword to the king, and how the king helped the ascetic in the practice of magic for attaining a divine form.

P. 57. Verse 1 The words योग and करग्रह have two meanings. The great even in dreams do not desire to employ deceitful tricks (योग) nor do they take कर (tribute). योग may also mean 'alliance'. In these two respects they are distinguishable from others who become *pati*. Husbands desire union with their wives and take the hand of their wives (at the time of marriage). Without these two (योग and करग्रहण) the great become the masters (पति) of the world by their mere name i. e. their very name is sufficient to bring to them the devoted allegiance of the world and they have not to employ tricks and to exact taxes as ordinary kings have to do.

Verse 2 Construe विपुलेऽपि नृपवंशे सकल...कृत् पृथुप्रतिमः एक एव उत्पद्यते विपुलेऽपि गणाधिपस्य मुखे पृथुप्रतिमः एक एव दन्त इव. सकल...कृत् One who strikes terror in (the heart of) all kings. पृथुप्रतिमः—resembling the (ancient king) Prithu. Prithu was the son of वेन. Formerly mountains were rebellious and covered the earth just as they pleased. As no corn grew, people became famished and prayed to Prithu for deliverance. He levelled the earth by casting away the mountains with his bow and made it fertile. So पृथु also was सकल...कृत् (as महीभृत् means 'mountain' also). See विष्णुपुराण I. 13 'तत् उत्सारयामास शैलान् शत-सहस्रशः । धनुःकोट्या तदा वैन्यस्तेन शैला विवर्धिताः' ॥ 82. Compare कादम्बरी (p. 5 of P.) 'वैन्य इव चापकोटिसमुत्सारितसकलारातिकुलाचलः'. गणाधिप is the god गणेश, one of whose names is एकदन्त. 'समुत्तरीकदन्तश्च कपिलो गजकर्णकः । लम्बोदरश्च विकटो विघ्ननाशो गणाधिपः ॥ धूमकेतुर्गणाध्यक्षो भालचंद्रो गजाननः ॥' गणेशपुराण I chap. 92. पृथुः प्रतिमा यस्य (with दन्त) the size of which is great. प्रतिमा also means 'the part of elephant's head between the tusks.' How Ganes'a

पुष्पदन्त is explained by the मद्भवेवर्तपुराण The story is — एकदा रहसि स्थितयो पावतीपरमेश्वरयोद्धारपालत्वमङ्गीकृत गगाननेन । एतस्मिन्नन्तरे परशुराम शिव द्रष्टुमागत । शिवदर्शनोत्सुकस्यातर्पिगमिपोद्धाररोधे कृते गणपतिना सह तस्य तुमुल युद्धमभवत् । परशुरामक्षितेन परशुना च गगाननस्य एको दातो भग्न ।

In these two verses the poet suggests the greatness of Harsha whose birth forms the principal topic of the fourth Uchchihvāsa

अथ राजवश The principal sentence is अथ तस्मात् पुष्पभूते राजवश निर्जगाम There are five dependent clauses containing comparisons It is to be noted that all the words in these five clauses except the उपमानपदs apply also to राजवश and पुष्पभूति (according to their respective cases) द्विज क्षणात् as the navel lotus, the calix of which was resorted to of his own will by Brahma, (springs) from विष्णु (पुण्डरीकेक्षण) द्विजवरेण मद्भगा स्वेच्छया गृहीत कोप (कर्णिका) यस्य (स नामिदम्) 'वा पुति पद्म नलिनम्' इत्यमर In the Puranas Brahma is represented as being born in a lotus which springs from the navel of विष्णु Being स्वयम्भू, his birth must be said to be due to his own will राजवश also was द्विज कोप (द्विजवरे माद्भगणश्रेष्ठे स्वेच्छया गृहीत कोप यस्य) The kings of पुष्पभूति's line allowed learned Brahmanas to take from their treasury as much as they liked. पुष्पभूति was पुण्डरीकेक्षण (कमलनयन) Dr Buhler (F I vol I p 68) says that पुष्पभूति must have been the name of the king (after the constellation of पुष्य) and that the Mss make little distinction between य and प लक्ष्मी रत्नाकरात् as the series of (14) jewels chief (पुर सर) of which was लक्ष्मी, (sprang) from the ocean लक्ष्मी पुर सरा यस्य This refers to the churning of the ocean for which see विष्णुपुराण I 9 and रामायण I 44 राजवश was favoured by लक्ष्मी (prosperity) and पुष्पभूति was रत्नाकर (रत्नानां आकर mine of jewels : e possessed of all the best things in the world) गुरु स्थानात् as the assembly of planets mostly consisting of Jupiter (गुरु), Mercury (बुध), Venus (शुक्र), the moon (क्लावत्) the sun (तेजस्विन्) and Mars (भूतन्दन) comes up from the mount in the east गुरु प्राय (with राजवश) means 'mostly consisting of princes (भूतन्दन) who were teachers wise men poets artists (क्लावत्), and brave According to ancient Hindu astronomy there were nine ग्रहs (including the sun) उदयस्थानात्—the sun the moon and the planets were supposed to rise from a mountain in the east, more often called उदयगिरि But for शेष, the word उदयस्थान is used here कला 'digits of the moon' the 64 arts such as

painting, 'dancing &c.' पुष्पभूति was the source of prosperity (उदयस्थान) to गुरुबुध०. महा...प्रभावात् as the ocean fit for bearing the great burden sprang from the might of the Sagaras (sons of सगर). By महाभार may be meant विष्णु who sleeps on the ocean or the reference may be to the ocean's keeping the earth inviolate. When the sacrificial horse of सगर was stolen away by इन्द्र, his sixty thousand sons dug the whole earth at the command of their enraged father. The void thus created was filled by the rush of the Ganges brought from heaven by भगीरथ, descendant of सगर. राजवंश was महा...योग्यः (fit to bear the great responsibility of protecting the world). पुष्पभूति was सगरप्रभाव (सगरस्य इव प्रभावः यस्य). The reading सगर-प्रभावात् is not good as it cannot be well construed with सागरः and also with तस्मात्. दुर्जय...शूरात् as the हरिवंश which comprised Vishṇu (दुर्जय) and Balarāma (sprang) from शूर. दुर्जयः बलश्च ताम्बां सनाधः. दुर्जय is given as one of the thousand names of विष्णु in the अनुशासनपर्व (महाभारत 13. 149. 96 समावर्तो निवृत्तात्मा दुर्जयो दुरतिक्रमः). शूर was a descendant of यदु and grandfather of कृष्ण. राजवंशः दुर्जयेन बलेन सैन्येन सनाधः. पुष्पभूति was bravo (शूर).

P. 57 ll. 8-13 यस्मा...राजानः. The principal sentence is यस्मात् अजायन्त राजानः. Syntax requires that यस्मात् must be taken with राजवंशः. But it would be better to take it with पुष्पभूतेः, if the sense of what follows be carefully considered. Here again there are numerous dependent clauses containing comparisons. अविनष्ट ...मुखात् As the creation of beings, rendered glorious by (the existence of) धर्म in its unimpaired state, is produced in the beginning of the Kṛita age. अविनष्टः (सकलः) धर्मः तेन ध्वलः. According to ancient Hindu ideas, in the कृतयुग धर्म existed in its fullest splendour and there was not a trace of अधर्म. In each of the other three युग (त्रेता, द्वापर and कलि) धर्म decreased by one quarter, and अधर्म increased by one quarter in an ascending scale. 'चतुष्पात्सकलो धर्मः सत्यं चैव कृते युगे । नाधर्मेणागमः कश्चिन्मनुष्यान्प्रति वर्तते ॥ इतरेष्वामाद्धर्मः पादशस्त्वबरोपितः । चौरिकानृतमायाभिर्धर्मं धापेति पादशः ॥' मनु० L. 81-82. The kings (राजानः) were also rendered glorious by the fact that in their regime धर्म was never on the wane. कृतं संरुतं मुखं यस्य (goes with यस्मात्). प्रधापेन (by light; by valour) आक्रान्तं भुवनं यैः. तेजोनिपेः (from the sun; from the राजवंश that was the centre of bravery). विग्रहेण व्याप्तानि दिशुस्तानि यैः that covered the quarters with their bodies (with गिरयः); that filled the world with their battles (with राजानः).

भूभ्रमणात् from ब्रह्मा who is the creator of mountains (with गिरय), from that which is the source of kings Mountains had at first wings and they went where they pleased The reading भूभ्रमणात् would mean 'from the best of mountains (हिमालय), from the best of kings' The latter meaning is unsuitable if we take मसात् as referring to राजवश धर क्षमा capable of bearing the earth (applies to both दिग्गजा and राजान) There are eight guardian elephants of the quarters They are supposed to support the earth 'कमठकुलाचलदिग्गजफणिपतिविभृतापि चलति वसुधे यन्' भर्तृहरि On the birth of the दिग्गजस from ब्रह्मर, the हस्त्यायुर्वेद of पालकाप्य tells us 'सूर्यस्याण्डकपाले द्वे समानीय प्रजापति । हस्ताभ्या परिगृह्यादौ सप्त सामान्यगायत ॥ गायत्री ब्रह्मणस्तस्य समुपना मतङ्गना ।' chap I 218-219 (Anand. ed) ब्रह्मकरात् from that which produces ब्रह्म : e learning (with यसात्) 'वेदस्तत्त्व तपो ब्रह्म' इत्यमर पातुम् to drink (with जलधरा), to protect (with राजान) घनागम वर्षाकाल तसात् घन (वृद्ध) आगम (sacred knowledge) यस्य or यसिन् (with यसात्) इच्छा यिन applies to both तरव and राजान कल्पतरु was one of the five trees of Paradise 'पञ्चैते देवतरवो मन्दार पारिजातव : सन्तान कल्पवृक्षश्च पुष्टि वा हरिचन्दनम् ॥' नदनात् from the garden of Indra, from that which gladdened सव धरात् as the various forms in the universe having for their substrata all the beings spring from Hari सवभूतानि आश्रया येषाम् (with प्रकारा), सर्वभूतानामाश्रया that gave shelter to all beings (with राजान) विश्वस्य रूपाणि तेषां प्रकारा श्रीधरात् (with यसात्) that was possessed of prosperity

P 57 l 14—P 58 l 9 तेषु सम्पदा तेषु—supply राजसु उदपादि (to be connected with प्रभाकरवधनो राज) 3rd sing Aorist of पद् with उद् हूण केसरी a very lion to the deer in the form of the Hunas हूणा एव हरिणा तेषा कसरी Hunas—This is a name given to several peoples—(1) the Huns who invaded the Roman Empire between 372-453 A D and were most formidable under Attila (2) the White Huns or Ephthalites who troubled Persia from 420 to 557 A D they are probably the सितहूण mentioned by ब्राह्मिहिर (बृह-संहिता 11 61) (3) the Hunas who invaded India about the same period See the Mandasor stone inscription of यशोधर्मन् (C I III p 146) and the Bhitari stone pillar inscription of स्कन्दगुप्त (C I III p 54) of whom it is said 'हूणैर्वैस्य समागतस्य समरे दोर्भ्या धरा कम्पिता' गुजरप्रजागर—who caused loss of sleep (through fear) to the Gurjara king (: e king of Bhinmal in Rajputana) गाधाराधिप

एव गन्धद्विपः तस्य कूटपाकलः. 'गन्धार was the country round modern Kandabar. 'गन्धद्विपः an elephant of the best type. यस्य गन्धं समाप्राप्य न तिष्ठन्ति प्रतिद्विपाः । स वै गन्धगजो नाम नृपतेर्विजयावहः ॥. कूटपाकलः is a fever which attacks elephants. The reading in the text is better than 'कूटहस्तिज्वरः पाकलः.' The हस्त्यायुर्वेद of पालकाप्य tells us that all the fevers of elephants are called पाकल and that there are ten varieties of them. See अध्याय 9, which is styled पाकलाध्याय. कूट is one of the varieties and it is the deadliest of all. पालकाप्यं says that it is called कूट because it kills elephants at once. 'तत्र गजसाभीक्ष्णशो रुक्षान्नपवसकवलकुवलतिक्तकटुकपायलघुविषम-रुक्षवह्न्यभोजनाद्, अथवातिगुरुभारहरणतरणविलङ्घनात्कुप्यति अनिलः । तदात्मकश्च कूटः । कूटो नामाशुपातनम् आशुपातनाद् द्विरदानाम् । तस्मात्कूटपाकलमाचक्ष्महे । तत्र श्लोकः । यथा हि हन्यात्कूटेन मृगशावं वनेचरः । तथा बातात्मको नागं हन्ति ये कूटपाकलः ॥' The other reading would mean 'who was पाकल, that is a fever of elephants, working secretly.' This does not bring out the force and terror of the king's attack upon his enemies. Every fever (पाकल) is not equally dangerous to elephants. Compare 'अचिरेण वैकृतविवर्तदारुणः कलभं कठोर इव कूटपाकलः ॥' (मालतीमाधव I). लट...चरः who steals (i. e. removes, renders nugatory) the skill of the king of Lāṭa (country about Broach i. e. Southern Gujerat). C and T translate 'a looter to the lawlessness of the Lāts.' This does not seem to be correct. मालवलक्ष्मीः एव लता तस्याः परशुः. मालव is modern Malva. प्रथितं (well-known) अपरनाम यस्य. The author means to say that प्रभाकरवर्धन had conquered the Huns, the Gurjaras &c. See Introduction. यो...धनानि who, the moment he was crowned, gave up wealth that sticks to the राज्याङ्ग (constituent elements of a state), as if it were dirt. Wealth is absolutely necessary for the smooth working of the national machinery. One who bathes removes the dirt (मल m. n.) from his body (अङ्ग). In a coronation a king is bathed with the waters of sacred rivers and in commemoration of it money is distributed among Brāhmanas. राज्याङ्गानि सप्त 'स्वाम्यमालसुहृत्कोशराश्रुर्गवलानि च । राज्याङ्गानि' इत्यमरः. यः...जीवितेन who felt ashamed even when others clung to life in the first rush of battle, life which is dear to the cowardly, as if it were grass held in the mouth. To hold grass in the mouth is a sign of defeat and abject submission. Note the Marathi proverb 'दांती तृण धरुज.' It is only the chickenhearted that will cling to life and save it at the cost of self-respect. When the king's enemies submitted to

him in battle, he felt ashamed at *their* abject submission to save life, which to the brave is as तृण कातरबलमेन goes with both तृणेन and जीवितेन करे धृत धातु अस्ति तस्मिन् प्रतिबिम्बितेन समितिपु सहायेन that (reflection of self) was his (only) companion in battles प्रधनेषु in battles The idea is this—When the king fought with his enemies, he bent his bow for discharging arrows In his bright sword blade appeared the reflection of the king bending his bow It appeared as if the king was helped by his reflection and even this made him uneasy (with the thought of having to receive another's help in battle) Further he was pained by the fact that his bow bent before his foes (though only for killing them) यो खिद्यत there seems to be a pun, giving two opposite senses यो मानी (proud) मानसेन अखिद्यत (was troubled by mind : e by the high soaring desires of his mind), यो मानी मानसे न अखिद्यत—who proud as he was, was never troubled in mind (by difficulties) अतर्गता अपरिमिता रिपव एव शल्यानि शङ्खवश्च तै कीलिताम् nailed with the inserted (अन्तर्गत) points of darts in the form of numberless enemies in his empire लक्ष्मी is said to be चञ्चल But in his case it was निश्चल : e never left him What is nailed becomes fixed His sovereignty extended over many kings—his enemies whom he had subdued, so though they were like so many thorns in his side, yet they served the purpose of nails and made his sovereignty निश्चल The reading in the text seems better than अन्तर्गताम् Nails are inside, so the subdued kings were inside his empire C and T take अन्तर्गत to mean 'dead (with foes) We may also explain differently In fighting with his enemies arrow heads entered his body and as if helped to hold fast राज लक्ष्मी as nails would do अन्तर्गता अपरिमिता रिपूणा शल्यशङ्खव तै कीलिताम् यश्च बहुधा who, by the broad (प्रथु) roads for the march (यात्रा) of his troops (दण्ड) as it were cut the earth in many parts in all directions for the benefit of his servants, (roads) by which (e in making, which) the river banks, pits, trees with luxuriant branches, clumps of grass, and hills and forests were levelled up समीकृतानि सरित्तटा अवटा, निटपानामटवी (समूह) तथा युक्ता तरव, दृणानां शुभा (समूहा), वल्मीकगिरय, गहनानि (वनानि) च यै (०१६) The king's victorious armies marched in various directions and so roads had to be prepared for them or were made by the very fact of marching in large numbers Rivers, banks, clumps of trees and grass, and hills and forests—these serve as boundaries

to demarcate one province from another. But these were all removed by his armies. There remained only the broad roads that separated the several provinces which the king apportioned among his own servants. See मनु० 8. 246-47 'सीमावृक्षांश्च कुर्वति न्यग्रोधाश्चार्थकिंशुकान् । गुल्मान्नेणूंश्च विविधान्दमीवहीसलानि च । शरान् कुञ्जक-गुल्मांश्च तथा सीमा न नश्यति ॥' याज्ञवल्क्य II. 151 'नयेयुरेते सीमानं सला-झारतुपद्मैः । सेतुचल्मीकनिम्नास्त्रिचैलाचैरुपलक्षिताम् ॥'. अलम्बं युद्धस्य दोहर्दं येन whose longing or thirst for battle was not gratified. यं चा... प्रतापः the idea is—his prowess was so great that nobody dared oppose him; the result was that his desire to fight was never gratified and his own prowess in this way caused him uneasiness, as if it were the prowess of another. If anyone else had great prowess that would have been a source of trouble to him.

P. 58 यस्य च...प्रतापः—the principal sentence is यस्य प्रतापः निहत...पुरेषु पद्म...मयो मूर्तं द्वादृश्यत—whose prowess appeared as if it had an embodied existence made up of the five great elements in the wives of the chieftains that were slain in opposing him. निहताः प्रतिसामन्ताः तेषां अन्तःपुराणि तेषु. By his prowess the princes that opposed him were killed and their wives' hearts burnt through anguish, their eyes shed tears, they heaved deep sighs, they had earth on their bodies because they rolled on the ground through grief, they felt the world a void (शून्य), as their husbands were dead. The author fancies that प्रताप was identical with the effects it produced on the widows of the princes that were killed. As these effects were perceptible, he says प्रताप was मूर्त. The word क्षमा means 'the earth'. All visible bodies are made up of the five elements पृथ्वी (here the word क्षमा is used for a pun), अप्, तेजः, वायु and आकाश. क्षमा also means 'patience'. The women had to suffer. यस्य...लक्ष्मीः—The idea is—The best of his servants that were near him (i. e. high officers of state) were endowed by him with so much wealth and splendour that they appeared like him. A reflection is generally seen in objects that are near (आसन्न) and bright like jewels &c. 'जातौ जाती यदुत्कृष्टं तद्रत्नमभिधीयते.' यस्य...भवत् Here the words भूति, सिद्धि, वंश, उक्ति, कर have double meanings. प्रतापः अग्निरिव तेन; also प्रतापसदृशः अग्निः तेन. Dissolve शौर्वोभ्यणा and असिधाराजलेन similarly. यस्य प्रता...भूतिः अभवत् who had भूति (prosperity, ashes) by the fire of his prowess. He became prosperous by his prowess; fire produces भूति (ashes). Explain the following similarly. शौर्वोभ्यणा सिद्धिः he attained his objects

by the heat of his bravery सिद्धि also means 'cooking', which is effected by ऊष्मन् (heat) अस्ति वृद्धि his family (वंश) prospered by the water of his sword—blade वज्र (bamboo) when watered grows शस्त्र रोकति his manliness (पुरुषकार) was proclaimed by the mouths of the wounds received by him from weapons उक्ति (utterance) can be made only by the mouth (मुख) धनु गृहीति—he levied tribute by the scar made by the string of his bow : he fought his enemies with the bow, vanquished them and took tribute from them By constantly wielding the bow his hand (वर) became hard and had scars, : e विण (corn) seized his hand यश्च मन्यत who looked upon enmity as a present, fight (विग्रह) as a blessing, the advent (आगम) of battle as a great festival शत्रु निधिदर्शनम् he regarded an enemy as the discovery of a treasure (because by conquering him, he would secure booty and tribute) अवस्क वृद्धिम् a sudden attack as an auspicious event. वसुधारा—a stream of wealth निरन्तरै कृतयुगेन On account of the multitude of sacrificial posts that were erected close to each other it seemed as if the कृत age had put forth sprouts The king performed numerous sacrifices, in each of which a यूप was required There was thus a thick row of यूप In the कृतयुग also, people performed many sacrifices Therefore it seemed as though वृत्तयुग, that had vanished (the present being कलियुग), had again come to life दिदु कलिना On account of the clouds of sacrificial smoke that spread in all directions, it seemed as if Kali had run away Kali (being the age of sin and vice) is contemplated as dark, smoke is also dark As the clouds of smoke were wafted hither and thither by the breeze, the poet fancies that it was Kali that was flying the country ससुधै plastered with chunam, possessed of सुधा (nectar) मरुतं which is the abode of the gods has सुधा सुगन्ध शिखरेषु उद्भ्रमानै (that were being tossed to and fro) The fluttering banners on the spires of temples resemble the leaves (पल्लव) of trees shaken by the wind धर्म is contemplated as white वहि ग्रामै—the idea is—the king erected, when he performed sacrifices, outside the villages, large (विकट) समामण्डप सत्रमण्डप, प्रपाम० and प्राश्वशमण्डप It seemed as if the ग्राम had given birth to them We take मण्डप with each of the four सभा is the hall where the sacrificer, the priests and other learned men meet सत्र is the room where food is distributed to all मया (Marathi पाणपोई) where water is given to travellers &c

प्राग्वंश is a room to the east of the अग्निशाला to be occupied by the wife and the household of the sacrificer. 'प्राग्वंशो प्राग्धर्विर्न-
हात्' on which क्षीरस्वामी remarks 'प्राग्वंशः पत्नीशालाख्योऽग्निशालायाः प्राग्व्यो
भागः'. काञ्चनमयानि सर्वाणि उपकरणानि (materials, utensils) येषु.
विशीर्णमिव मेरुणा as if मेरु had been shattered into pieces. The
golden utensils were so many that it seemed as if मेरु had been
broken up into pieces which were turned into utensils. मेरु is
said to be the mountain of gold. 'मेरुः सुमेरुर्हेमाद्री रत्नसानुः सुरालयः'
इत्यमरः. द्विजेभ्यो दीयमानैः.

P. 58 ll. 10—30. तस्य च...ललाप्त. The principal sent-
ence is तस्य च यशोमती नाम महादेवी प्राणानां...भूमिरभूत्. All the
genitives from शङ्करस्य (l. 10) to महामुनेः (l. 14) apply to the
king also and all the nominatives in those clauses apply to
यशोमती also. जन्मा...शङ्करस्य as पार्वती, who was called सती in her
former life, was to S'iva. The queen was सती (पतिव्रता) and
the king was शङ्कर (one who caused happiness). जन्मान्तरेऽपि
this suggests that the queen as a पतिव्रता was his wife even
in his former birth. The word सती may also suggest (as the
com. points out) that यशोमती was fair while पार्वती was दयामा.
दक्ष once celebrated a great sacrifice at which he did not invite
his daughter सती nor her husband शिव. She went uninvited,
but being greatly insulted, threw herself into the fire and
perished. S'iva when he heard of this destroyed Daksha's
sacrifice. सती was afterwards born as पार्वती. Compare कुमार-
संभव I. 21. 'अथावमानेन पितुः प्रयुक्ता दक्षस्य कन्या भवपूर्वपत्नी । सती सती
योगविसृष्टदेहा तां जन्मने शैलवधूं प्रपेदे ॥'. वाण refers often to the story
of दक्ष. See कादम्बरी 'दक्षाध्वरक्रियामिवोद्धतगणकचग्रहमयोपसेवितम्यम्बकाम'
(महाश्वेताम्). गृहीतं परस्य (विष्णोः) हृदयं वधुः यथा—who rests on the
bosom of विष्णु. Compare कादम्बरी 'उरःस्थलनिवाससंक्रान्तनारायणदेहप्रमातः
दयामलितामिव श्रियम्' (p. 10-11 of P). The king was लोकगुरु (i. e.
to be honoured by the world) and the queen was गृ...या (who
had captivated the heart of the king). हृदय here means अन्तः-
करण and पर means 'the last.' There are four अन्तःकरण of
which चित्त is the last. गृहीतं परं हृदयं (चित्तं) यथा. 'मनोबुद्धिरहङ्कार-
श्चित्तं करणमान्तरम्.' The reading गृहीतहृदया seems to be due to an
effort to make good sense. वाण perhaps intended to suggest
another sense also (by putting the word पर) viz. Lakshmi
transfers her affections to many kings. स्फुरन्ती तरला तारका यस्याः
the star of which is brilliant and twinkling (with रोहिणी); the
pupil (तारका) of whose eye was bright and unsteady (वि-)

यशोमती) रोहिणी is said in mythology to be the special favour
 ite of the moon out of his 27 wives (the नक्षत्रs) The king
 also was बलावन् (well versed in the arts) सर्वं प्रजापते —
 ब्रह्मा desired to create all the beings and then they were pro-
 duced So the बुद्धि (thought) of ब्रह्मा is सर्वानजननी The
 king was the lord of his subjects and the queen was like a
 mother to all her people महा नायकस्य—The Ganges springs
 from the family of the great mountain (हिमालय) and is looked
 upon as the queen of the ocean (the lord of rivers) The
 king was the lord of वाहिनी (an army) and यशोमती was born
 in the family of great kings मान तुरा clever in following
 (the राजहस) to the मानस lake The मानस lake is said to be the
 native place of swans, where they are said to flock at the be-
 ginning of the monsoon The king was a राजहस (a swan
 among kings & the best), while यशोमती was clever in acting
 according to the wishes of the king सकल धर्मस्य—त्रयी means
 वेदत्रयी (ऋग्वेद, यजुर्वेद and सामवेद) सकललोकैर् अर्चिता चरणा यस्या —
 (the three Vedas) the various schools of which are honoured
 by the people The words चरण and शाखा are sometimes used
 as synonyms, sometimes चरण means 'शाखाध्येतृ' & those who
 study a particular शाखा of the Veda, an ideal succession of
 teachers and pupils This latter is the sense here धर्म is defin-
 ed in the पूर्वमीमांसा as 'चोदनालक्षणोऽर्था धर्म' There is an insepar-
 able relation between धर्म and the three Vedas which lay down
 the injunctions to be followed by men The king was धर्म in
 carnate and यशोमती was सकल चरणा (सकललोकेन वदितौ चरणौ यस्या)
 दिवा महामुने—The great sage is वसिष्ठ here whose wife is अरुन्धती
 अनुक्ता पार्श्वे स्थिति यया—who always remains by his side The
 star of अरुन्धती is always seen by the side of वसिष्ठ in the constel-
 ation of the Great Bear अरुन्धती is regarded by the Indians as
 the type of conjugal fidelity and constancy and is pointed out
 to the bride by the bridegroom in marriage ceremonies Note
 the high praise put by भवभूति in the mouth of जनक as regards
 अरुन्धती 'यया पूतमन्यो निधिरपि पवित्रस्य महस' उत्तरराम० IV The king
 was महामुनि (a राजर्षि) and the queen never left his side day and
 night हसमयी प्रेम्णि (literally) in her gait she was mostly a
 swan, in her tones a cuckoo, in love for her husband a ruddy
 goose (चक्रवाक) & she had the gait of a हस, the sweet high-
 pitched tone of a cuckoo &c परपुष्ट=कोकिल (also called वरपुष्ट)
 It was believed that cuckoos place their eggs in the nest of

crows and thus have their young ones looked after by others. 'प्रागन्तरिक्षगमनात्स्वमपत्यजातमन्यैर्द्विजैः परमृताः खलु पोषयन्ति ॥' शाकुन्तल V. The चक्रवाक bird is supposed to be separated from its mate at the advent of night and is a type of abiding love. Even though separated merely by a lotus leaf it cries for its mate. मय is affixed in the sense of प्राचुर्य or विकार. 'तत्प्रकृतवचने मयद्' पा. 5. 4. 21 and 'मयद्वैतयोर्मापायामभवाच्छादनयोः' पा. 4. 3. 143. प्रावृष्ण...विलासेषु In the fulness of पयोधर (breast, cloud) she was as if the rainy season, in playfulness she was as if wine. She naturally possessed those विलास which wine imparts to those that have tasted it. निधि...प्रसादेषु in the collection of wealth she was a treasure, in (bestowing) favours she was a stream of wealth. कोपसंग्रह (1) amassing a rich treasure; (2) having a calix (with कमल). फलदानेषु—the queen gave what was desired by suppliants; flowers give rise to fruits. सन्ध्या—people perform adoration (called सन्ध्यावन्दन) in the morning and evening; the queen was honoured by all people. चन्द्र...प्लवे the moon and the queen had no ऊष्मन् (heat, pride of wealth). दर्पण...ग्रहणेषु a mirror takes in (i. e. reflects) every being; she drew (i. e. influenced by her goodness) all beings. सामुद्र...ज्ञानेषु In the knowledge of the character of others, she was the science of palmistry. समुद्र is supposed to be the author of the सामुद्रिकशास्त्र. परमा...व्याप्तिषु—The supreme spirit pervades everything; the queen could comprehend everything. According to the Vedānta, परमात्मन् (ब्रह्म) is everywhere and everything. Compare भगवद्गीता 'मया ततमिदं सर्वं जगदव्यक्तमूर्तिना.' स्मृति...वृत्तिषु Smritis, like that of मनु, lay down what is pure (वृत्ति); her thoughts (वृत्ति) were pure or holy. अमृत...तृप्यसु she was full of अमृत (nectar, water) to the thirsty. निर्वृत्तिः bliss, happiness. वेतस...गुरुषु toward her elders, she was a वेतस (i. e. she was humble). वेतस is a symbol of humility. It bends when a flood sweeps down upon it. गोय...विलासानाम् she was the prosperity of the family of elegant gestures i. e. in her one could find the acme of fine gestures and dalliances. प्राय...श्रीत्वस्य she was as if the penance purity of womanhood. Penance purifies a sinful person. She was typical of womanhood purged of all frailties by penance. आज्ञा...ध्वजस्य she was as if the fruition of the mandate of काम. She could have bewitched any one by her charms. व्युत्थान...रूपस्य she was as if the post-concentration consciousness of beauty. The idea is:—रूप had as if been in a समाधि (i. e. had given up moving about in the world);

then रूप gave up its state of समाधि as a Yogin does and became conscious in the person of the queen व्युत्थान means समाधिनिवृत्ति (cessation of the state of Yogic trance) For the meaning of व्युत्थान, note योगसूत्र III 36 'ते समाभावपसर्गा व्युत्थाने सिद्ध्य' on which व्यासभाष्य says 'ते प्रतिमादयः समाहितचित्तस्योत्पद्यमाना उपसर्गास्तद्दर्शनप्रत्यक्षं नीवत्वाद् । व्युत्थितचित्तस्योत्पद्यमाना सिद्ध्य' C and T render the words as 'the Eureka of loveliness' दिष्ट रते she was as if the ovation of passion दिष्टम् means 'fortune' (good or bad), here, good fortune वृद्धि means congratulation, compare the use of the root वृष् in 'दिष्ट्वा पुत्रमुखदर्शनेन भवान् वर्धते' मनो जीयकस्य she was the attainment of the desires of beauty Beauty had been longing for a proper person to represent her and found the fulfilment of that longing in the person of the queen वशो रागस्य she was the root of the ancestry of love As a family traces its ancestry back to some founder, so true love started with her and was then propagated through succeeding generations of loving women The readings of B also make good sense सगं सौन्दर्यस्य she was the utmost limit of the creation of loveliness In her loveliness found its perfection आयति यौवनस्य she was as if the majesty of youth 'प्रभावेपि चायति' इत्यमर अनन्य वैदग्ध्यस्य she was the cloudless rain of intelligence Rain-fall requires clouds, hence rain without clouds is looked upon as an extraordinary thing, a wonder Her intelligence was wonderful अयश लक्ष्म्या लक्ष्मी is said to be चञ्चल This bad name that लक्ष्मी had acquired was wiped off by the queen, in whom लक्ष्मी was स्थिर Compare 'येन श्रियः सश्रयदोषरूढ स्वभावलोलेत्यश प्रमृष्टम्' खण्डो VI 41 यश चारित्र्यस्य she was the fulness of the fame of chastity C and T translate 'goodness' bloom of beauty,' which is not correct सौभाग्य पते she was Brahma's creation of the atoms of beauty The idea seems to be this — By creating her, Brahma created the परमाणु of beauty, when ever he wants to create another lovely form he would draw upon her beauty (the परमाणु) According to the Vaisesika philosophy, from atoms the whole world is produced शम शान्तिरिव the quietude of quiescence शम is restraint of passions or of the mind. The idea is that even शम would derive शान्ति from her Explain the remaining clauses similarly अभिजात्यम् (अभिजातस्य भावः) high birth सयम restraint धैर्यम् — steadiness (of mind) विभ्रम sportive or amorous action यशोमती—From the Sonpat seal we see that the name of हर्ष's

mother was यशोमती and not यशोवती. See Introduction. प्राणानां भूमिः she was the centre of the life of the king, she was the very life of the king. विश्रामस्य भूमिः—the king confided everything to her. धर्मस्य भूमिः she was the source of the righteousness of the king. A wife is the source of धर्माचरण, as said by आपस्तम्ब 'धर्मप्रजासम्पत्तिः प्रयोजनं दारसंग्रहस्य.' No यज्ञ could be performed without her. See तैत्तिरीय ब्राह्मण III. 3. 3. 1 'अयज्ञो वा यः पयः सोऽपस्वीकः'. The महाभारत says that the wife is the source of त्रिवर्ग (धर्म, अर्थ and काम) 'अर्थं भार्या मनुष्यस्य भार्या श्रेष्ठतमः सखा । भार्या मूलं त्रिवर्गस्य भार्या मूलं तरिष्यतः ॥ आदिपर्व 74. 40. O and T render 'the centre of all creatures' love, confidence, duty and felicity'. This is not correct. अस्य = राज्ञः प्रमादरवर्धनस्य. नरकजितः (1) of the conqueror of the demon नरक (i. e. of विष्णु); (2) of the vanquisher of Hell. The king by his धर्माचरण had removed the possibility of going to Hell. लक्ष्मी is represented as resting on the bosom of Vishnu. कृष्ण killed नरक who was the son of भूमि (the earth) and was king of प्राग्जोतिष; see विष्णुपुराण V. 29.

P. 58 l. 31-P. 59 l. 4 निसर्गत...हृदयम्. उदये...कृतः at the rise of the sun (दिनकृत्). धवलेन कर्पटेन (piece of cloth) प्रावृत्तं शिरः यस्य. प्राद्युखः with his face towards the east. कुङ्कुम...मण्डलके in a circle that was smeared with saffron paste. O and T translate 'kneeling eastward upon the ground in a circle.' This is wrong. The king did not *kneel in a circle*. He had drawn up a circle with saffron paste on to which he put his offerings. पद्मराग—ruby (which is red in colour). स्व...ददी he offered worship (अर्चा) with a bunch (घण्ट m. n.) of red lotuses that were reddened (अनुरक्त) by the sun, as if it (bunch) were his own heart devoted to the sun. सूर्ये अनुरक्तम् (हृदयम्); सूर्येण अनुरक्तम् (घण्टम्). The heart and the bunch of lotuses are both red and अनुरक्त. जप्यम्—muttered prayer. शोभनं चरितं यस्य स सुचरितः. अपत्यहेतोः for the purpose of (securing) issue. प्राध्वम् ind. favourably, suitably. 'आनुकल्याणके प्राध्वम्' इत्यमरः. Here it may be taken as an adjective of मन्त्रम् meaning 'favourable.' प्रयतं restrained, devout. जपपूकः one who mutters prayers. 'यजज-पदशां यङः' पा. 3. 2. 166 (The affix ऊक is applied to the frequentative base of यज्, जप् and दश्. यायजूक, दन्दशूक, जपपूक). मन्त्रमादित्यहृदयम्—आदित्यः हृदयं (रहस्यं) यस्य. The आदित्यहृदय is a well-known स्तोत्र declared by कृष्ण to अर्जुन (see बृहत्संहिताकर Nir. ed.). For some of the details given in the text, note the following from the स्तोत्र. 'वृत्तं वा चतुरस्रं वा लिप्तभूमौ न्यसेच्छुचिः । त्रिधा तत्र लिखेत्पद्म-

मष्टपत्र सकर्णिकम् ॥ ११ सवैसराणि पद्मानि करवीराणि चार्जुन । रक्तचन्दनमिश्राणि
 दृत्वा वै ताग्रभाजने । धृत्वा शिरसि तत्पान नानुभ्या धरणीं स्पृशेत् ॥' 104 5

P 59 ll 5-17 भक्त तिष्ठत् भक्तजनानां अनुरोध (entreaty) तेन
 विधेयानि—*influenced by the entreaties of their devotees* सितक
 रस्य (चन्द्रमस) करा तद्वत् सिता (शुभ्रा) सुधा (chunam) तया धवलस्य
 द्वितीयशयने on a second couch On the propriety of this see the
 com 'द्वितीयेत्यादिनास्य सदाचारनिष्ठोक्ता । उक्तं हि नादनीयाद्धार्यया साकं न च
 सुप्यात्तया समम् ॥' See मनु० 'समानशयने चैव न शयीत तया सह ॥' IV 40
 शिश्ये—Perfect 3rd sing of शी परिणत तिष्ठत्—the principal
 sentence is देवी यशोमती सहस्रैव 'आर्यपुत्र परित्रायस्व' इति भाषमाणा उदतिष्ठत्
 परिण श्यामायाम् when the night had reached its close आसन्ना
 (approaching) प्रभातवेला तया विबुष्यमान लावण्य यस्य लिलम्बिपमाणे
 (loc pr p of the desiderative of लम्ब्) when (the moon) was
 declining (lit about to hang down) सीदत् (sinking, waning)
 तेज यस्य तारकाणां ईश्वर चन्द्र कराग्रै स्पृष्टा कुमुदिनी तया प्रमोद तस्मात्
 जम् यस्य (with स्वेदे) कराग्र पयसि when very cool drops of dew
 (अवश्याय) were falling as if they were the perspiration of the
 moon (शशधर) evoked by the joy of touching the night lotuses
 with the tips of his कर (rays hands) The poet represents
 that when a young person intensely in love touches his sweet
 heart, he perspires स्वेद is one of the eight सात्विकभावस मधु
 प्रदीपेषु when the lamps in the harem being smitten (आहत lit
 struck) by the breath of the sleeping beauties that were in
 intoxicated by wine flickered as if intoxication had been trans-
 ferred to them The lamps flickered owing to the breaths of
 sleeping women The author represents this flickering as the
 staggering of intoxication The lamps caught intoxication
 from the breath of women wafting the smell of wine सकान्त
 मद येषु राननि—construe this with स्वपति below विमल तारकाभि
 whose feet were as if shampooed by the stars that were reflect-
 ed in his white nails सवाहमानौ चरणौ यस्य तस्मिन् (राननि) It
 should be remembered that the king is represented as sleeping
 on the roof of his palace in the summer Hence the stars were
 reflected in his nails विवृण्व्य अङ्गे he had his limbs spread
 carelessly as if they were consigned to the women in the form
 of the quarters Understand लक्षिते after अङ्गे, the instrumental
 being used in accordance with the Sūtra 'इयभूतलक्षणे' पा 2 3 21
 (जटाभिस्तापस) दिश एव अङ्गना मधु बीज्यमाने who was fanned
 by the beauty (श्री) of his face with breath that was scented
 with मधु (wine, honey) as if it (breath) was the breeze of

the fan viz. the lotus in her hand. The king had drunk wine and his breath was charged with its odour. The poet fancies that he was fanned by the लक्ष्मी of his face with the breath. लक्ष्मी is represented as having a lotus in her hand. कमल would have मधु (honey in it). If the lotus were used as a fan the breeze would be charged with the scent of honey. गन्धिभिः goes with वातैः as well as श्रुतितैः. स्वहस्ते यत्कमलं तदेव तालवृन्तं तस्य वातैः. विमल...विराजिते who was adorned by the image of the moon's disc reflected on his bright (विमल) cheek which (image) looked like a chaplet (शेखरः) of white flowers displaced by the seizing of hair in amorous sports. The reflection of the white moon looked like a white garland. A शेखर (which is worn on the head) may be displaced and dangle on the cheek when seized in रंतिकेलि. रंतिकेल्यां कचग्रहः तेन लम्बितः. भूषण...जनम् as if calling on her attendants by the tinkling of her ornaments. उत्कम्पमाना (trembling) अङ्गयष्टिः यस्याः.

P. 59 ll. 18-29 अथ तेन...कारणम्. तेन—connect this with ध्वनिना. सर्वस्या...मुखे which (cry) was never heard before even in the whole world, much less in the queen's mouth. The king protected the world so well that not even the meanest had ever to cry 'help'. एकपदे *ind.* at once. शिरो...निशाम् who as if drew a parting line in the night with his bright (धौत) sword having a glittering edge, which (sword) was snatched from that part of his bed on which his head rested with his right hand that quivered with wrath, as if it (sword) were the white lotus in his ear coming out. सीमन्त the parting line in the hair on the head of women. सीमन्तयन् is the *pr. p.* of the denominative verb from सीमन्त. Night is dark as hair. The flash of the bright sword made a सीमन्त in the hair of the woman (night) i. e. darkness was parted by the white streak. The sword was kept below his pillow to be taken out in case of necessity. Being taken from under his head, the bright sword resembled a white lotus which is often placed on the ear as an ornament. अच्छा पारा यस्य. C and T translate 'whose glittering edge drew a line like a prolongation of his ear-wreath across the night.' This is obscure and does not bring out the sense. अन्तराल... पटवेन tossing aside with his left hand his upper garment, as if it were the ether that intervened in space. The garment. very fine and thin and hence is compared to आकाश. The garment screened his limbs. आकाश also screens from our

the things in space (अन्तराल) कर राजमान —his golden bracelet (worn on the left hand with which he tossed aside his upper garment) dropped down (from his hand) by the violent tossing of his hand and went rolling in all directions on the ground. The poet fancies that the वलय was his heart which wandered about in search of the cause of the alarm (of the queen). Some rich men even now wear golden वलय on their left hand. सत्वर अवतारित (brought down) वामचरण तस्य आक्रान्ति (placing) तथा कम्पित प्रासाद येन पुर मान —his necklace was torn asunder by his violent movements fell down before him and was reflected in the edge of his sword and looked like a piece of the rays of the moon. असि गतेन applies to both हारेण and स्पृष्टेन. The necklace got entangled with his sword and was cut asunder. The rays were reflected on the blade of the sword. लक्ष्मी आशानाम् he made the ends (पर्यन्तम्) of the quarters ruddy with his eyes that were red owing to sleep and rage, as if they (eyes) were coloured with betel juice when kissed by Lakshmi. His eyes were red through anger and because he was suddenly roused from sleep. The poet fancies that लक्ष्मी (sovereignty) had chewed betel and then out of love kissed his eyes. पटलयन् is *pr p* of the denominative verb from पटल (red). The reading पटलयन् means 'veiling or covering' and does not yield a good sense. वद्धा वर्तयन् as if again bringing back the night (त्रियामा) by his frowning brow that was trident-shaped and that caused darkness. वद्ध अपकार यथा तिस्रः पताका (रेखा) यस्या. His forehead was wrinkled into three lines by rage and his brows were dark. The author lays emphasis on त्रि मन्त्रिपताकया and त्रियामा विशिष्ट चक्षु येन.

P 59 l 30-P 60 l 5 अथ इति यामिनिनी—a woman of the night watch (from यामिका meaning night) 'साध्वसं भवन्' इत्यमर वाला भागान् filling the different quarters as if with the glory of morn. कुण्डलिनौ कवचिनौ wearing earrings, armlets and coat of mail. इद्र सातौ bathed in saffron (juice) of the hue of the इद्रगोपक insect. The इद्रगोपक are red insects that are seen at the beginning of the rainy season. इद्रगोपकस्त्वैव हृत् (कान्ति) यस्य Saffron is auspicious and women used to apply saffron तिलक on their forehead as a mark of auspiciousness. C and T translate 'bathed in blood cochineal red'. This is bad. To see in a dream a person bathed in blood is not a good omen. The author intends the whole description to indicate good fortune.

‘अथ कुङ्कुमम् ॥...रक्तसङ्कोचपिशुनं वीरलोहितचन्दनम् ॥’ इत्यमरः (on which क्षीरस्वामी says ‘रजनाद्रक्तम् । अत एवासृजसंज्ञम्’). On the two meanings of रुधिर, noteरसु 11. 20 ‘राममन्मथशरेण ताडिता दुःसहेन हृदये निशाचरी । गन्ध-
बद्धधिरचन्दनोक्षिता जीवितेशवसति जगाम सा ॥’. उत्तमाङ्गे (शिरसि) घटमानः
अञ्जलिः यस्य that folded their hands on their heads (in token of
submission and adoration). चन्द्र...निर्गतया as if she were the
moon issuing out from the सुपुष्प ray. It was believed that the
waxing of the moon was due to a ray of the sun called सुपुष्प
and that the waning was due to the digits of the moon being
drunk by the gods. ‘सूर्यरदिमः सुपुष्पो यस्तर्पितस्तेन चन्द्रमाः । कृष्णपक्षे-
भरेः शश्वतीयते वै सुधामयः ॥’ विष्णु 11. 11. 22. वात्स्य has a very interest-
ing note on this ‘अथाप्यस्यैको रदिमश्चन्द्रमसं प्रति दीप्यते तदेतेनोपेक्षितव्यमा-
दित्यतोऽस्य दीप्तिर्भवतीति । ‘सुपुष्पः सूर्यरदिमश्चन्द्रमा गन्धर्वः’ इत्यपि निगमो भवति ।’
निरुक्त 11. 2. 2. Bāṇa frequently refers to this belief. See कादम्बरी
‘अलीकं चेदं यथा किल सकलाः कलाः कलावतो बहुलपक्षे क्षीयमाणस्य सुपुष्पनाम्ना
रदिमना रविरापिबतीति;’ हर्षचरित (उच्छ्वास I) ‘सुपुष्पासृतिशशिसुधाशीकर-
स्तवकतारकिततीराम्’ (मन्दाकिनीम्). It should be noted that in the pas-
sage from कादम्बरी Bāṇa attributes the waning of the moon to
सुपुष्परदिम. मे विलपन्त्या In spite of the fact that I was weeping.

P. 60 ll. 6-20 पृतसिन्धेव...पर्युर्भाषितेन. तोरणस्य समीपे उपतो-
रणम् (अव्ययीभाव)—near the royal porch. रराण perfect 3rd p.
sing. of रण् to sound. राज...फलम् as if it were the first utterance
of royal splendour (personified) proclaiming the result of (i. e.
indicated by) the dream. It was believed that dreams dreamt
in the early hours of the morning come out to be true. भाविनीं
भूतिम् future prosperity. अमन्दम् violently. चकाण perfect of कण्
1. P. to sound. कोणेन (drum-stick) आहृता. Separate ०हृता
आनन्दात्. नान्दी—This has been explained as ‘the symphony of
twelve drums beaten simultaneously’ (‘एकदा द्वादशमृदङ्गघोषो नान्दी’
रङ्गराज on उत्तररामचरित). The poet emphasizes the word
नान्दी which is derived from the same root as that of आनन्द.
प्रबोध...पाठकानाम् of (minstrels) that recited auspicious (verses
or words) that rouse from sleep. बल्लमाः तुरङ्गाः तेषां मन्दुरामन्दिरम्
(stables). आदौ सुप्तः पश्चादुत्थितः सुसोत्थितः. सप्ति...पुरः in front of
the horses (सप्ति m.) that neighed sweetly (कृतः मधुरहेपारवः येः).
च्योतन्तः तुषारसलिलस्य शीकराः यस्मात् (adj. of यवसम्) from which
oozed out the spray of frost—water. किरन् nom. sing. m. of
प्र. parti. of कृ (qualifies पुरुषः and has यवसं for its object).
वक्त्रा...वक्त्रे two verses in the वक्त्र and अपरवक्त्र metres respectively.
According to some writers the species of composition called

आख्यायिका (the हर्षचरित is one) should be divided into sections called उच्छ्वास and should contain verses in the वक्त्र and अपरवक्त्र metres foreshadowing coming events. See the quotation from भामह in the Introduction p. XX. अपरवक्त्र is an अर्धसमवृत्त having eleven letters (न, न, र, ल, ग) in the 1st and 3rd Pada and twelve letters (न, ज, ज, र) in the 2nd and 4th 'अयुजि ननरल गुरु समे तदपरवक्त्रमिदं नजौ जरौ ॥' It is also called वैतालीय, as said by the वृत्तरत्नाकर 'वदन्यपरवक्त्राख्य वैतालीय विपश्चित' वक्त्र is defined as 'नाद्याक्षसौ स्वातामभ्येयोऽनुष्टुभि रयातम्' Like the अनुष्टुभ it has eight letters in a पाद. After the first four letters in each पाद there is a यगण. Vide p. 8. C and T take वक्त्रा and अपरवक्त्रा to be the names of the metres. निधित्तरुविकारेण स्पष्टमारयायते a hidden treasure is clearly indicated by the change in a tree (i.e. by some singular or remarkable thing about a tree). The com. says 'यन्नाथो निधित्तरु परिणहोद्गताधोमुखशालामूलदि भाजो वृक्षा भवन्ति' शुभस्य आगम the advent of luck. अरुण is the charioteer of the sun in mythology and is a personification of the radiant sky at day break, compare 'वावत्प्रतापनिधिराक्रमते न मानु रहाय तावदरुणेन तमो निरस्तम्' अतिज्व very rapid पूर्व दय the previous appearance of an omen. मुदो पीदसि you feel dejected when it is a time of joy. परिगृहीतासि thou art accepted (i.e. favoured). अशुमाली=सूर्य अवतीर्य descending (from the roof where the king had slept).

P 60 l 21—P 61 l 15 तत समति पति गर्भं जननी his mother took upon herself pallor as if on account of his glory though he was only in the womb yet. Being pregnant, she became pale. यश is represented by poets as white. The poet fancies that her pallor (really) due to pregnancy was due to the glory the son in the womb was to attain in future. गुण क्लान्तेव as if exhausted by the weight of his virtues. कान्ति बभूव she became averse to food as if she were satiated with the nectar of the expanding brilliance. On account of pregnancy, she became more brilliant in complexion and lovely. This the poet compares to अमृत. One who has taken अमृत would have no appetite for ordinary food. उपचीयमान (increasing) गर्भं तस्य भर तेन अलसा गुरुभिर्वारितापि although dissuaded by her elders. C and T translate गुरु as parents. This is not necessary. She would have to bow to all elderly persons including her parents. Further it seems questionable whether her parents would be

at her husband's palace ordinarily. वन्दनाय...नीयत she was taken by her friends for saluting (her elders) with difficulty by supporting her with their hands. सालभञ्जिकेव—The queen would support herself against walls and pillars and would look like a doll. कमल...रणौ she could not lift up her feet as if they were surrounded by bees that had sat upon them out of their greed for a lotus. Her feet were radiant like lotuses. She could not walk swiftly because she was गर्भमरालस. The poet represents that this was due to the weight of bees. मृणालम्—The rays from her bright toenails resembled the delicate fibres of lotus plants. हंस subsist upon मृणालम्. मणि...कमलम्—the idea is that she was so eager for support that she would stretch out her hand expecting support even from her own images reflected in the jewelled walls. समा...कर्तुम् she was unable even to issue commands for the performance of household duties, much less to do them herself. आस्तां...रोडुम्—The idea is:—she could not bear to mount to the roof of the palace even in thought, much less with her feet that were oppressed by the weight of the anklets. उत्कम्पितौ स्तनी यस्याः (on account of hard breathing). तस्तान् (perfect of स्तन्) she groaned, breathed hard. प्रत्युत्थानेषु at times of rising to receive (some person worthy of honour). उमयजानुशिखरनिहिते करकिस्तलये यस्याः. गर्वा...र्यत she was held up by the child in the womb as if through pride. The idea is:—she wanted to rise to receive and tried to get up by placing her hands upon her knees. But she did not after all get up. The poet fancies that the child in the womb, being proud, did not like to bow to anybody, as it would have to do if its mother bowed and so prevented her from rising. दिवसं all day long (accu. of time). The sentence is दिवसं अपोमुखी ददर्श गर्भम्. Her face was reflected in her bright bosom. The poet fancies that her face had entered inside her body (in the form of the reflection) because it was anxious to see the child. दिगुणितामिव—because लक्ष्मी was to be found in the king her husband and also her son who was to be a glorious prince. सखीनामुत्सङ्गेषु मुक्तं शरीरं यया. सपत्नी...चकार—she humbled the pride of her co-wives by the fact that she was to be the mother of the heir to the throne. There is a further suggestion. She placed only her feet on the lap of her friends; but her feet on the heads of co-wives i. e. she treated co-wives as inferior to her maids even. निर्मितं, कल्पितं and निहितं qualify

राज्यवर्धनम् सर्वेषां मित्रम् composed as if with the atoms of वज्र for destroying the alliances of all kings सर्वेषां उर्वामृतां (राज्ञां) पक्षा (समूह) तस्य पाताय (with राज्यवर्धन), सर्वेषां उर्वामृता पर्वतानां पक्षा (wings) तेषां पाताय (with इन्द्र understood) The mountains had once wings and troubled the earth by flying anywhere Indra cut off their wings with his वज्र वाण refers to this story very often कादम्बरी 'अशनिभयपुञ्जितकुलशैलमध्यगतमिव कनकशिखरिणम्', 'मैनाकेनेवाविदितपक्षपातेन' शेष कल्पितम् as if made with the means, viz the numerous hoods of शेष It is supposed that the earth is borne by the serpent शेष on its hoods Compare 'किं शेषस्य भव्यथा न वपुषि क्ष्मां न क्षिपत्येव यत्' भद्रहरि राज्यवर्धन also would be able to bear the responsibility of the world सकल विहितम् (she gave birth to राजा) who caused tremor to all भूमृताः (kings, mountains) and who was if made with the limbs of the elephants of the quarters Elephants butt against hills with their tusks मुखर, रव, ० भुवन and मनोहर qualify महोत्सवम् पूरिता असरया शङ्खा तेषां शब्दै मुखरम् प्रहतानि पट्टशतानि तै पट्ट रव यसिन् गम्भीरेण भेरीनि नादेन निर्भर भरित भुवन यसिन् प्रमोदन उमत्त मलयलोच तेन मनोहरम् मास दिवसमिव for one month as if it were a single day

P 61 l. 13—P 62 l. 10 अधान्य वध्यन्त The locatives from कन्दलिनि to वसिन् qualify नभसि (i. e. the month of श्रावण) कन्दलिनि abounding in plantain trees Wild plantain plants grow up spontaneously in the rainy season कुड्मलिता वदम्बतरव यसिन् in which the Kadamba trees had put forth buds. The वदम्ब tree is said to put forth buds at the advent of thunder and rain, compare 'मरुन्नवाम्भ प्रविधूतसिक्ता वदम्बवटि स्पृटकोरवेव' उत्तरराम० III बुध्नला सञ्जाता अस्य इति कुड्मलित according to 'तदस्य सञ्जात तारकादिभ्य इतश्च' पा ५ 2 36 रूढा तोवमृणस्तम्बा यसिन् in which the clusters (स्तम्ब) of barley blades had taken firm root 'शितश्वयवौ समौ ॥ तोवमस्तु तत्र हरिते' इत्यमर स्तम्भितानि तामरसानि यसिन् in which the red lotuses were supported (i. e. stood firm and erect, being nourished with plenty of water) निवसित (delighted) चातकचेन यसिन् It was believed that the चातक could not drink water on the earth, but subsisted on a few drops from the clouds मूत्रा मानमीकस (हस्त, मानसे ओष सप्त येषां) यसिन् हस्त are said to migrate to the मानस lake at the commencement of the rainy season and so on the plains the cackling of हस्त was not heard नभमि मामि—वृष्ण was born in श्रावण, while the poet says that हय्य was conceived in श्रावण उरु पाणी यस्य=विष्णु (i. e. वृष्ण) हय्य also was चक्रपाणि i. e. on his hand there were lines

sembling a चक्र, which was looked upon as one of the चक्र-
लक्षणाः. See बृहत्संहिता 67. 47 'चक्रासिपरशुतोमंरशक्तिधनुःकुन्तसन्निभा रेखाः ।
इन्ति चमूनार्ध' &c. सममेव at the same time. हृदये...हर्षः—यशोमती
is delighted at heart and conceived the future हर्षः. सर्व...गृहीता
if accepted (i. e. endowed with) by all the merits of her
subjects. पुण्य is represented as white. The queen's body
became slightly palid (आपाण्डु) on account of pregnancy ; the
poet fancies that it was the पुण्य of the subjects that had
assumed shape and come to her in the form of her गर्भः, the
idea being that the birth of a good Emperor like हर्ष is due
to the पुण्य of the subjects. गर्भोन्मेषेण as pregnancy came on.
आमायमाने चारुचूचुकचूलिके ययोः (also इयामायमाना चारुचूचुकसदृशी
लिका ययोः). चूचुकं nipple. चूलिका crest. पयोधरौ कलशौ इव (also
पयोधरसदृशौ कलशौ or पयसः धरौ पयोधरौ कलशौ). The queen's breasts
and nipples growing dark on account of pregnancy. They
could be sucked by an emperor (चक्रवर्तिन् i. e. हर्ष). Drinking
water was brought for emperors in sealed (मुद्रित) jars in
order to prevent poisoning. The dark crest of the seal
resembled the crest of the nipple. स्तन्यायै...दृष्टिः her eye, long,
glossy (स्निग्ध) and white, became sweeter as if it were a stream
of milk placed in her face for (supplying) milk (to her
breast). दुग्धनदी also would be दीर्घ, स्निग्ध (viscous) and धवल.
See for the same simile 'लपयति हृदयेऽं स्नेहनिष्यन्दिनी ते धवलमधुरमुग्धा
दुग्धकुल्येव दृष्टिः ॥' उत्तरराम III. 23. सकलमङ्गलानां गणेन अधिष्ठितं (occu-
pied) गात्रं (body) तस्य गरिम्णा (by the weight). अमन्दायत
became slow (from the denominative verb मन्दायते). Her
gait became slow owing to pregnancy. The poet fancies
that the slowness was due to the weight of the nume-
rous auspicious signs due to the conception of a चक्रवर्तिन्.
बिमलं मणिकुट्टिमं (floor inlaid with gems) तस्मिन् निमग्नं प्रतिबिम्बं
(reflection of the queen) तस्य निभेन (under the guise). गृहीतौ
पादपल्लवी यया. पूर्व...पृथिवी अस्याः (यशोमत्याः)—The queen was
reflected in the brilliant pavement. The poet fancies that the
earth was worshipping her feet by way of a prelude to what
would follow when her son became the emperor of the world.
दिवसम् accu. of time. शयनीयं is the object of अधिश्चयानायाः (यशो-
मत्याः). अपाययः awning. पद्ममङ्गः drawing of lines or figures.
प्रतिमा imago of a figure drawn on the awning. बिमलकपोलदरे
यता reflected in the bright cheek (of the queen). गर्भो...संक्रा-
न्तम् reflected in her round bosom from which the garment had

been taken away on account of the agitation (उन्माथ) of pregnancy गर्भस्य उन्माथेन मुक्त अशुक यस्मात्. उदुपति the moon
 The reflection of the moon in the bosom appeared like a white umbrella held over the गर्भ A white umbrella is an emblem of चक्रवर्तित्व, compare रघुवश 3 16 'अदेयमासी ब्रयमेव भूपते शशिप्रभ छत्रमुभे च चामरे' चित्र ग्राहिण्योपि even the women holding chowries on the painted walls (i.e. even pictures moved chowries) चामरस are among the insignia of royalty. करे (by the trunk) विधृत कमलिन्या पलाशानां (पत्राणां) पुट तसिन् सलिलानि तै She dreamt that the four दिग्गजस bathed her with water This was a precursor of the future sovereignty of her son प्रतिबुध्यमानायाश्च and when she woke up चन्द्रशालिका— a chamber on the roof 'चन्द्रशाला शिरोगृहम्' क्षीरस्वामी Even the puppets cried 'victory' परिज.. निश्चेरु When she called out to her attendants, incorporeal voices issued forth saying 'command' ऋषीडा भहन्—This sentence and the following give expression to the popular notion that the mother's mind is influenced by the potential thoughts of the child in the womb, as said by the com 'गर्भस्यजनचित्तवृत्त्यनुसारेण गर्भिण्या अपि चित्तवृत्तिर्भवति'. चतुर्णामपि— This indicates that हर्ष's empire would extend up to the four oceans The oceans are sometimes spoken of as four or as seven वेला . सरेषु in the vicinity (परिसरः) of sandy banks (पुलिन, 'तोयोत्थित तत्पुलिनम्' इत्यमर) inside the bowers of creepers on the seashore आत्य चचाल Even as regards business of extreme importance, her eyebrow moved playfully The idea is that she felt no concern or anxiety even as regards serious matters, so calm and collected she was आत्यधिक—अत्यय प्रयोजन अस्य 'प्रयोजनम्' पा. ५ 1 109 (प्रयोजन फल कारण च) सन्नि सीत् though jewelled mirrors were near her, she had a strong liking (व्यसन्नम्) for seeing her face in a drawn (उत्सृज्य) sword blade उत्सारिता वीणा यै . श्रुतौ असुखायन्त gave pleasure to her ear स्तम्भितम् stiffened सख्यश्वासा &c—construe सख्यश्च गस्या पार्श्व क्षणमपि न मुमुचु विस्फारित stretched wide आसन्न.. गवनम् brightening the house as if with the idea of celebrating the festival of her delivery that was approaching At जन्ममहोत्सव houses are washed with chunam The friends whitened the house with their eyes expanded wide विकच...विदधाना—The friends cast glances in all directions from their widely expanded eyes (that were white) The author fancies that the glances were so many white and blue flowers of various kinds

of lotuses, offered in worship to protect the queen from evil. कुमुद is a white night lotus. कुवलय is a blue lotus. कमल is pale red. The white of the eye was mixed with the blue of the pupil and the white-red of the corners. आत्मी...चक्रुः eminent physicians holding various drugs and sitting in their proper place supported the queen like high mountains (occupying their proper places and having various plants growing on them and making the earth steady). It was believed that the earth, which was formerly unsteady, was made steady by the mountains. Compare कादम्बरी 'अनुजीविभूमृच्छतसहस्रकल्पितावष्टम्भं सञ्चारिणं द्वितीयमिव मेदिनीसंनिवेशम्.' ग्रीवा...बध्यन्त in the knots of her necklace cord were tied excellent jewells. लक्ष्म्या...गतानि that had come with लक्ष्मी (i. e. royal splendour). She being a queen could command jewels. There is a pun on these words. Jewels were also produced from the ocean (पयोनिधि) at the time of the churning along with लक्ष्मी who was one of them. See above p. 147 for सागरमथन.

P. 62 ll. 8-12 ततश्च...जहार. ज्येष्ठामूलीये मासि in the month of ज्येष्ठ. ज्येष्ठा मूलं च ज्येष्ठामूले. 'द्वन्द्वाच्छः' पा. 4. 2. 6 नक्षत्रद्वन्द्वाष्टके काले छः स्यात्. बहुलासु = कृत्तिकासु—when the moon was in the कृत्तिका constellation. बहुलपक्ष = कृष्णपक्ष. समा...यौवने when the youth of the night was about to climb up (i. e. when night was just beginning). समारुरुक्षति *loc. sing.* of the desiderative part. of रुह् with सम् and आ. स्वयमेव—connect with जहार. हृदयनिर्विशेषा not different from her own heart i. e. who was as dear to यशोमती as her own self. दिष्ट्या...जन्मना you are to be congratulated on the birth of a second son. पूर्णपात्रम् a present given to or taken by one who brings some happy news. The com. defines पूर्णपात्र as 'आनन्ददो हि सौहार्दादित्य वखादिकं बलात् । अजाननो हरत्येव पूर्णपात्रं तु तत्समृतम् ॥'. Another definition given in the शब्दकल्पद्रुम is 'हर्षादुत्सवकाले यदलङ्कारांशुकादिकम् । आकृत्य गृह्यते पूर्णपात्रं पूर्णालं च तत् ॥'.

P. 62 ll. 13-21. असिद्धेव...जातः इति. संवादिनाः अतीन्द्रिया-देशाः यस्य whose extraordinary predictions had come true. अतीन्द्रिय beyond the reach of the senses. दर्शिनः प्रभावः येन. सङ्कलिती ज्योतिषी—who had grasped the science of astronomy. सङ्कलितमनेन इति सङ्कलितिन्—Words like अभीतिन् take the *loc.* of the object of study, according to वार्तिक 'सप्तमीविधाने कस्येन्विषयस्य कर्मण्युपसंख्यानम्' on 'सप्तम्यधिकरणे च' पा. 2. 3. 36 (अभीती व्याकरणे आगताती छन्दसि । महाभाष्य). सर्वासां...दृष्ट्वा who had mastered all the treatises on planets. महितः = पूजितः. The बृहत्संहिता of बराहमिहिर refers

to three branches of ज्योतिष viz. ग्रहगणित, संहिता and होराशास्त्र and remarks 'संहितापारगश्च देवचिन्तको भवति'. It then gives a long list of the topics of संहिता (2nd chap.). हितः who was favourable to (the royal family). भोजकः—The com. says 'रविमर्चयित्वा पूजकादि भूयसा गणका भवन्ति । ये मगा इति प्रसिद्धाः भागवता इत्यन्ये.' This means that the astrologer was a Maga, a worshipper of the sun. The बृहत्संहिता tells us that in a temple of the sun, a मग should be placed in charge of the worship 'विष्णोर्भागवतात्मगाश्च सवितुः शम्भोः समस्तदिजान् &c.' (60. 19). C and T refer to Wilson's Vishnu purāṇa (Hall's ed.) vol V p. 382 where an analysis of the last 12 chapters of the भविष्यपुराण is given concerning the मगस. सान्म son of वृष्ण became a leper by the curse of दुर्वासस् and was cured by worshipping the sun. He gratefully built a temple of the sun and brought 18 families of मगस from शकदीप as priests and induced the भोजस of द्वाकरा, a branch of the यादवस, to give their daughters in marriage to the मगस. Hence the मगस were styled भोजकस. मान्धाता—He was a king of the solar race. युवनाश्व had no son and therefore the sages performed a sacrifice for him and placed a jar full of holy water on a *vedi* and slept. युवनाश्व being thirsty drank the water and then a son was born from his side. The विष्णुपु० (IV. 2) gives the origin of the name मान्धातु as follows "गर्भश्च युवनाश्वोदरेऽभवत् । दक्षिणकुक्षिमवनिपतेर्निमिष निश्चक्राम नासौ ममार । जातो नामैष कं धास्यतीति ते मुनयः प्रोचुः ॥ 71 अधागत् देवराजोऽब्रवीन्मामयं धास्यतीति ततो मान्धाता नामतोऽभवत् ॥". About मान्धाता the रामायण says 'अबोध्यायां पुरा राजा युवनाश्वमुतो बली । मान्धाता इति निख्यातस्त्रिषु लोकेषु वीर्यवान् ॥ स कृत्वा पृथिवीं कृत्वा शासने पृथिवीपतिः । सुरलोकमितो जेतुमुद्योगमकरोन्नपः ।' उत्तरकाण्ड 67. 5 6. व्यती...रहिते free from the contact (अभिपन्नः) of all evil positions such as व्यतीपात. व्यतीपात is the 17th योग out of the 27, beginning with विष्कम्भ. The धर्मसिन्धु says 'कुमारजन्मकाले तु व्यतिपातश्च वैधृतिः । संक्रमश्च रवेस्तत्र जातो दारिद्र्यकारकः ॥ अश्रिय मृत्युमाप्नोति नात्र कार्या विचारणा ॥'. उच्चस्थान-सितेषु ग्रहेषु when the planets were in their places of exaltation. It is said that मेष, वृषभ, मकर, कन्या, कर्क, मीन and तुला are the उच्चs respectively of रवि, चंद्र, भौम, बुध, गुरु, शुक्र and शनि. See बृहज्जातक 'अजवृषभमृगश्रृङ्गाकुलीरा श्ववणिजौ च दिवाकरादितुङ्गाः ।' उन्नम् is that sign of the zodiac that is on the eastern horizon at the time of birth. अर्वाक् ततः after that i. e. since that time. योगः conjunction (in astrology). It seems to us impossible from an astrological point of view that all the planets were in their exaltation at the time of Harsha's birth. The day being the

12th of the dark half of ज्येष्ठ, the sun could not have been in मेघ (which is the उच्च of the sun). सप्तानां चक्रवर्तिनाम्—the seven चक्रवर्तिः are 'मरतार्जुनमान्धातुमगीरथयुधिष्ठिराः । सगरो नहुषश्चैव सप्तैते चक्रवर्तिनः ॥'. अर्जुन must be सहस्रार्जुनकार्तवीर्य. चक्रवर्तिचिह्नानाम्—such as चक्र on the hand, जालग्रथितांगुलिकरत्व (mentioned in the 7th Act of शाकुन्तल). The great रत्न are said to be fourteen in the विष्णुपुराण IV. 12. The शब्दकल्पद्रुम gives them as follows 'चक्रं रत्नो मणिः खड्गश्चर्म रत्नं च पद्मम् । केतुर्निधिश्च सत्त्वमप्राणानि प्रचक्षते ॥ भार्या पुरोहितश्चैव सेनानी रथकुच यः । पर्यश्वी कलभश्चेति प्राणिनः सप्त कीर्तिताः ॥ चतुर्दशैतानि रत्नानि सर्वेषां चक्रवर्तिनाम् ॥'. The great रत्न according to the com. are six. 'मण्यश्वकरिचक्राणि वरा स्त्री परिनायकः । पदेतानि तु रत्नानि कीर्तितानि मनीषिभिः ॥'. The seven oceans are 'एते द्रीपा समुद्रैस्तु सप्त सप्तभिरावृताः । लवणेषुसुरासर्पिर्दिधिदुग्धजलैः समम् ॥' विष्णुपु० II. 2. 6. सप्ततन्तुः means 'sacrifice.' 'सप्तभिः छन्दोभिस्तन्यते' इति क्षीरस्वामी. सप्तसप्तिः = सूर्यः (सप्त सप्तयः अथाः यस्य).

P. 62 l. 22—P. 63 l. 9 अत्रान्तरे...महान्. अनाध्माताः—though not blown or filled with wind from the mouth. तारमधुरम् loudly and sweetly. विरेसुः perfect of रस् with वि. धुमितं पलनिधिजलं तस्य ध्वनिः तद्वत् धीरम् (deep). अभिषेकदुन्धुभिः—the drum that is beaten at the time of crowning a king. The author wants to indicate that the whole world, animate and inanimate, rejoiced at the birth of हर्ष who was destined to be a great emperor and vied in spontaneously manifesting its joy. सर्वभुवनस्य अभयं तस्य आघोषणा तस्याः पटहः—The echo of the labors spread in all directions. The poet fancies that it was the kettledrum (पटहः) that proclaimed immunity from danger to the whole world. The idea is that हर्ष would give security against danger to the whole world. Even now proclamations are made known to the people by beat of drum. विधुताः केसरसटाः यैः that tossed the hair of their manes. Both केसर and सटा mean 'mane.' साटोपं (in a stately manner) गृहीतः हरितानां (green) दूर्वापल्लवानां कवलः (mouthful) तेन प्रदस्तेः (graced). हस्तपल्लवैः—has two senses. Those who dance make graceful movements with their hands (हस्त). The elephants tossed about their trunks (हस्त) in a graceful manner. सुरायाः जामोदः तद्वत् सुरभिः (with दिव्यानिलः); सुरायाः जामोदः तेन सुरभिः (निःश्वातः). Breezes redolent of the perfume of wine blow at the birth of हर्ष. This is fancied to be the sigh of लक्ष्मी leaving विष्णु. The idea suggested is—at the birth of हर्ष, लक्ष्मी left विष्णु and came to हर्ष. When leaving her husband विष्णु she sighed. The breaths of beautiful women are represented as

fragrant by Sanskrit poets चक्र आयुध यस्य Compare for दिव्या
 निल 'दिश प्रसेदुर्मेरतो वयु सुखा प्रदक्षिणाचिर्हविरग्निराददे । बभूव सवे
 शुभशसि तत्क्षण भवो हि लोकाभ्युदयाय तादृशाम् ॥' रघु० III 14 ५ श्रेण
 शिखाना बलाप* तेन कथित कल्याणागम ये that told of the forth
 coming good luck by the mass of their flames curving to the
 right अविद्यमान इन्धन (fuel) येषाम् वैतानवहय sacrificial fires
 तपनीयस्य (सुवर्णस्य) शृङ्खला तथा बन्ध तेन बधुर (charming) कलशीकोश
 येषाम् कलशी a jar कोश means 'the cuplike head or upper part
 of a jar' Round the necks of the jars were tied chains of gold
 समुदयु norist of इ with सम् and उद् प्रहत निभेन under the guise
 of the echo of the auspicious tabors that were beaten दिक्पाल—
 these are eight 'इन्द्रो वह्नि पितृपतिनर्भतो वरुणो मरुत् । कुबेर ईश पतव
 पूर्वादीनां दिशा क्रमात् ॥' इत्यमर दिष्टवृद्धिक्कल —clamour of congra-
 tulation The idea is—दिक्पालs were overjoyed at the birth of
 हर्म The echo of the tabors is fancied to be the clamour of
 congratulations from the दिक्पालs शुक्ल वास येषाम् (adj of दिजातय)
 ब्रह्म वेद मुखे येषाम् (with दिजातय), ब्रह्मा (the god ब्रह्मा) मुख येषाम्—
 who had ब्रह्मा at their head (उपतय) The Vedas being eternal,
 it may be said that the primeval प्रजापतिs also had the Veda on
 their lips प्रजावृद्धये (1) for the well being of the child (with
 उजातय), (2) for the propagation of the human race (with
 उपतय) वृत्तयुगप्रजापतय —see मनुस्मृति I 34-35 'अहं प्रजा सिंसधुस्तु
 तपस्तप्त्वा सुदुश्चरम् । पत्नीन्प्रजानामसृज महधानादितो दश ॥ मरीचिमयद्विरसौ
 पुलस्त्य पुलह क्रतुम् । प्रचेतस वसिष्ठ च नृयु नारदमेव च ॥' शान्त्युदक फल च
 हस्ते यस्य पुरोधा =पुरोहित पुरातन्य स्थितय इव as if they were the
 ancient rules (of conduct) प्रलम्ब (long) इमधुजाल (beards)
 तेन जटिलानि आननानि येषाम् It was usual to set prisoners free
 on the birth of a son or other great occasions Note the अर्थशाल
 of वैदिल्य 'बन्धनागारे च बालवृद्धव्याधितानाधानां च जातनक्षत्रयोगमासीपु
 विसर्ग' p 146 बहल मलपङ्ककलङ्ग तेन बाल (dark) काय (शरीर)
 येषाम् नश्यत कुलानीव as if they were the kindred of the Kali
 age that was vanishing कलि (the age of sin) is fancied as
 dark By the advent of हर्म an era of धर्म would be started and
 अधर्म would have to run away The prisoners besmeared with
 dirt (and so looking dark) and running disorderly (आकुल) when
 freed are represented as the kindred of कलिकाल बधनवृन्दानि
 crowds of prisoners तत्कालापक्रान्तस्य that ran away at that moment
 (viz at हर्म's birth) शिविरश्रण्य rows of camps or tents लोक
 बीध्य the rows of the stalls (विपणि) that were plundered by
 the people It seems that the stalls were looted with the per

mission of the king who compensated the traders for their loss. The stalls that were looted (and were therefore empty) looked like the camp lines from which अश्वम had run away, leaving them empty. विलसन्तः (making graceful movements) उन्मुखाः वामनकाः (dwarfs) बधिराश्च तेषां वृन्दं तेन वेष्टिताः (adj. of धात्र्यः). Dwarfs are often spoken of as the attendants of the harem. 'निपेवितो वर्षवरैः कञ्चुकोष्णीषधारिभिः । अन्तःपुरेषु विचरेत् कुब्ज-कौरातवामनैः ॥' काम० 7. 41. जात...व्याकुलाः—the com. explains that 'in the lying-in-chamber a figure with a cat's face and surrounded by a crowd of children is set up' (probably to ward off evil). 'जातमातृदेवता मार्जारानना बहुपुत्रपरिवारा सृत्तिकागृहे स्थाप्यते.' Or we may take साक्षा...देवताः in another sense 'as if they were the divine Mātṛis become visible.' The Mātṛis, divine mothers, are said to attend on शिव and are seven or eight. 'माही माहेश्वरी चैन्द्री वाराही वैष्णवी तथा । कौबेरीत्यपि कौमारी सप्तैव मातरः स्मृताः ॥' इत्यायुधः. प्रावर्तत—the subject is पुत्रजन्मोत्सवः. The lines that follow contain clauses qualifying उत्सवः. विगता राजकुलस्य स्थितिः यस्मिन् in which the rules of etiquette to be observed in the palace were (for the moment) gone. अधःकृता प्रतीहारस्य आकृतिः यस्मिन् in which the figure of the doorkeeper was disregarded i. e. anybody entered without minding the प्रतीहार. अपनीतः वेष्टिणां वेष्ट्रः यस्मिन् in which the cane of the warders was taken away. निर्दोषः अन्तःपुरे प्रवेशः यस्मिन्. Ordinarily no one could have entered the scraglio. This sentence indicates that ladies in high circles were kept secluded. Exceptions were recognised 'व्यसनेषु न कृच्छ्रेषु न युद्धेषु स्वयंवरे । न क्रतौ नो विवाहे वा दर्शनं दूष्यते स्त्रियः ॥' रामायण युद्ध० 114. 28. समौ स्वामिपरिजनौ यस्मिन् in which master and servant were brought to the same level. निर्विशेषौ बालवृद्धौ यस्मिन् in which there was no distinction between young and old. दुर्बलैः मत्तमत्तयोः प्रविभागः यस्मिन् in which no distinction was perceptible between drunk and sober persons (i. e. both acted in the same way). तुल्यौ कुलयुवतिवैश्ययोः आलापविलासी यस्मिन् in which the words and gestures of noble ladies and harlots were the same. प्रवृत्तः सकलकटकालोकः यस्मिन्. कटक—capital.

P. 63 ll. 10-19 अपरेषु...दृश्यन्त. The principal sentence is अपरेषु...विभागेन परिजनेन अनुगम्यमानानि...समन्तात् सामन्तान्तःपुर-सदृशाणि भूदृश्यन्त. अपरेषुरारम्भ beginning from the next day. स्त्रीरा...तानि as if they (i. e. the wives of the सामन्त) were the king-doms of amazons brought together or poured forth (आवर्जित). The idea is that the women were numerous. In the महाभारत,

we read of प्रमीला, who fought with Arjuna, as being at the head of a स्त्रीराज्य अमुर वृत्तानि as if they were the mines opened wide. The idea seems to be that they were richly ornamented. For अमुरविवर, see the description of स्याम्बीश्वर in the 3rd उद्घास, where we have 'अमुरविवरमिति वातिके' One of the friends of Bana was अमुरविवर-यसनी अमुरविवर seems to be the shafts of mines already worked up. *Like* notes pp 90, 200 नारा स्त्रितानि as if they were the wives of Vishnu (i.e. Krishna) moving onwards अवरोध is m while अवरोधन is n we should therefore read वरोधनानि. In the विष्णुपुराण, कृष्ण is said to have had 16101 wives 'षोडशसहस्राण्येकोत्तरशताधिकानि स्त्रीणामभवन्' विष्णु० 1 15, 'षोडशसहस्राणि स्त्रीणामयानि चक्रिण । निशासु जगत स्रष्टा तासां गेहेषु केशव । उवास विप्र सर्वासां निश्चरूपधरो हरि ॥' विष्णु० 5 28 5 and 18. Besides these रुक्मिणी and seven others were his chief wives. The भागवतपुराण gives the number of 16000 in various places (see A 59 83, 8 and 44) अप्स कुलानि—The Apsarases are the damsels of heaven and have fourteen कुल as described by वाण himself in कादम्बरी 'एतत्प्रायेण कल्याणा भिनिवेशिन इतिविषयमापनितमेव यथा विबुधसङ्गन्यप्सरसो नाम वन्यका सन्ति । तासां चतुर्दश कुलानि' This clause shows that the wives of सामन्तः were very handsome परिजनेन—this word is to read with विभ्राणेन below सज, पानी and others are the objects of विभ्राणेन पृथु स्रज (carrying) garlands of flowers, (सुमनस्र् / n) contained in a large bamboo box (करण्ड), which were sprinkled over (अवकीर्ण) with bath powder खानीय (खानाय इति चूर्ण) तेन अवकीर्णानि कुसुमानि यासान् स्फटिकशिलायां शबलवत् शुद्ध कपूरखण्ड तेन पूरिता पानी dishes कुङ्कुमा मयानि jewelled pots containing the fragrant powder (अधिवास) of saffron. सह रकाणि ivory boxes (दन्तशफरुकम्) jagged (दतुर) with rows (फाली) of arecanuts white like sandalwood and tufted (जटिल) with masses of small खदिर fibres wet (तिन्यत्) with mango-oil सहकारतैलेन तिम्यत् तनुखदिर केसरजाल तेन जटिलानि चन्दनवत् धवलानि पूगफलानि (the dry areca nut with the upper coating peeled off is white) तेषां फाली तेन दतुराणि दन्तशफरुकाणि तिम् 4th P to become wet. The solid extract of खदिर called खदिरसार (catechu) is now used for ताम्बूल. It seems that tender and small fibres of खदिर were so used in Bana's time युञ्जन्त मधुकरा तेषां कुल तेन पीयमान पारिजातपरिमल येषाम् पाटलकानि pink red (अर्ध) of पानाणि सिन्दूर पानाणि boxes of vermilion and fragrant powder (for perfuming garments) 'पिष्टात पटवासक'

१८ The reading of B, पोटलकानि, does not make much sense

पोटलक seems to mean 'bundle, packet.' बाल...विभ्राणेन carrying betel trees with bundles of rolls of betel leaves hanging from young creepers. We must read वीटिकावीटकांश्च as suggested by C and T. वितक makes no sense. वीटिका is the same as Marathi विडा. बाललताभ्यः लम्बमानाः वीटिकावीटकाः येषु. The com. remarks 'वितकवीटकं पद्माशक्तामूलपत्रैः क्रियते.' चरणनिकुट्टनेन रणिताः मणिनूपुराः तैः सुखरितानि दिङ्मुखानि यैः—that made the quarters to resound with the jewelled anklets that jingled when they stamped the earth with their feet (in dancing). The reading of B makes no sense.

P. 63 ll. 20-31 शनै...मोदः. The principal sentence is शनैः शनैः व्यजम्भत...उत्सवामोदः (the pleasures of the festivities). कचित्—कचित् in one place, in another place. नृत्तस्य अनुचितः (not accustomed) चिरन्तनः (of ancient families) शालीनः (high born) कुलपुत्रकलेकः तस्य लास्यं तेन प्रथितः (shown) पार्थिवे अनुरागः यस्मिन्. This and the following nominatives qualify मोदः. शालीन not bold, bashful (usually applied to high-born ladies) 'स्यादधृष्टे तु शालीनः' इत्यमरः. शालीन—formed from शाला with the affix ख (ईन) according to 'शालीनकौपीने अधृष्टाकार्ययोः' पा. 5. 2. 20 (शाला-प्रवेशमर्हति शालीनः अधृष्टः। सि. कौ.। अप्रागल्भ्यादन्यत्र गन्तुमशक्तः शालामेव प्रवेष्टुमर्हतीत्यर्थः। तत्वबोधिनी). कुलपुत्रकः a nobly born young man. लास्यम् is a peculiar kind of dance 'ललिताङ्गद्वाराभिनयं कैशिकीवृत्तिप्रधानं वासकसञ्जादिनायिकाचरितं ढोचिल्लिकादिनिबद्धं शिष्टत्वालास्यम्। नृत्तं त्वङ्गविशेषमात्रं विवाहाभ्युदयादौ' क्षीरस्वामी. अन्तः सितं यस्य तेन क्षितिपालेन (प्रभाकर-वर्धनेन) अपेक्षिताः क्षीवाभिः (drunk) क्षुद्रदासीभिः समाकृत्यमाणाः राज-बलमाः यस्मिन्. The king smiled to himself when the drunken maids caught hold of his favourites. We expect अपेक्षिताः for अपेक्षिताः. The reading of two MSS. of B, उपेक्षित, would be also good. मत्ता कटककुट्टनी (bawd of the capital) तस्याः कण्ठे लग्नः घृद्धः आर्यः (noble, respectable) सामन्तः (chieftain, feudatory) तस्य नृत्तेन निर्भरं (much, loudly) हसितः नरपतिः यस्मिन्. क्षितिपस्य (प्रभाकर-वर्धनस्य) अक्षिसंज्ञा (sign or hint given by the eye or glance) तथा आदिष्टाः (ordered, instigated) दुष्टाः दासेरकाः (मृत्वाः) तेषां गीतैः सुख्यमानः सचिवानां चौर्यरतप्रपन्नः (numerous secret amours) यस्मिन्. दासेरक son of a दासी. दासेर is formed from दासी according to 'क्षुद्राभ्यो वा' पा. 4. 1. 131 (अङ्गहीनाः शीलहीनाश्च क्षुद्रास्ताभ्यो वा ङ्ङ्। पञ्चे ङ्ङ्। दासेरः दासेयः। सि. कौ.). मदोत्कटा कुटहारिका (water-girl) तथा परिष्वज्यमानः जरन् (old) प्रव्रजितः (ascetic, संन्यासिन्) तेन जनितः जन-दासः यस्मिन्. कुटः—टम् a water-jar; + हारिका carrier. 'घटः कुटनिपाव-सी' इत्यमरः. The ascetic was probably so only in dress, like the

well known जरद्विडधार्मिक of the कादम्बरी अन्योन्यम् निर्भरा (excessive) स्पर्धा तथा उद्धुरा (unrestrained, उद्धृता धृ चेभ्य) विटचेटका तै आरभ्य अवाच्यवचनयुद्ध यस्मिन् विट —a voluptuary and companion of a dissolute young man or courtesan See the मृच्छकटिक for a specimen चेत्क a servant अवाच्य वचनम् words that should not be uttered : c foul words The servants engaged in a war of choice Billingsgate नृपादलाभि (royal ladies) बलात्कारेण (by force) नृत्यमाना (made to dance) नृत्ये अनमिता अत पुरपाला (chamber lains) तै भाविता (enlivened, entertained) मुजिष्या परिचारिका यस्मिन् 'नियोज्यविह्वलप्रेष्यमुजिष्यपरिचारिका' इत्यमर ('मुह्ये स्वाम्युच्छिष्ट मुजिष्य' क्षीरस्वामी) स राशिभि with heaps of flowers it looked as if it possessed mountains The heaps of flowers in the festivities were like mountains : c were so large स प्रपाभि with rum booths it looked as if it had a showerbath धारागृहम् is a showerbath or house furnished with jets of water सीधु rum प्रपा *lit* a place where water is distributed to travellers In the festival rum flowed like water पारि मोदे with the fragrance of पारिजातक The पारिजातक is one of the five trees of Indra's garden (नन्दनवन) पारिजातक is also a fragrant substance *Vide* notes p 50 नीहार frost The dust of camphor spread in the उत्सव looked like frost अट्टहास the laugh of शिव in his ताण्डव dance The sounds of drums beaten in the birth festival resembled the अट्टहास of शिव अमृतमयनेन सह मा० (बहुव्रीहि) The uproar was so great that it resembled the noise made by the gods and demons at the time of the churning of the ocean as the रत्न came out of the ocean रास or—क is a dance (in a ring) practised by कृष्ण and गोपीः See भागवतपुराण A 33 'तत्रारभत गोविन्दो रासक्रीडामनुव्रतै । स्त्रीरत्नैरन्वित प्रीतेर्योन्यावद्वराडुभि ॥ 2' आवर्त a whirlpool 'सादावर्तोऽम्भसा भ्रम' इत्यमर The ring of dancers resembled a vortex सरो किरणै —the rays shooting from the jewelled ornaments resembled hair standing on end पट्टवध tying of a piece of cloth on the head (a tiara, turban (c) चन्दनललाटिका sandal marks on the forehead Sandal is white and is compared to white cloth tied round the head. 'वणललाटा त्कनलङ्कारे' पा 4 3 65 (कर्णिका, ललाटिका) प्रसव progeny, offspring The echoes were as if the progeny of the original sounds प्ररोह sprout, leaf The gifts of favour were given and appeared to spring forth like so many sprouts shooting forward in all directions

केसरमालाः (बकुलपुष्पमालाः) येपाम् (युवानः); स्कन्धे अवलम्बमानाः केसरमालाः (केसराः माला इव) येपाम् (with चाजिनः). The manes of the horses are compared to garlands. काम्बोजवाजिनः horses from the country of Kāmbōja. This country was looked upon as producing one of the best breeds of horses. See रघुवंश IV. 69-70 'काम्बोजाः समरे सोढुं तस्य वीर्यमनीश्वराः १...तेषां सदश्वभूयिष्ठास्तुहा द्रविणराशयः १'. 'वनायुजाः पारसीकाः काम्बोजा बाहिका हवाः १' इत्यमरः. The country of काम्बोज was beyond the Hindookush mountain (probably eastern Persia) and it was known from very ancient times. See पाणिनि IV. 1. 75. Yāska refers to it 'श्वतिर्गतिकर्मा काम्बोजेष्वेव भाष्यते... विकारमस्यार्थेषु भाष्यन्ते श्व इति' (निरुक्त II). आस्कन्दन्तः—treading the ground (with youths); leaping (with horses). तरलाः (unsteady) तारकाः (pupil of the eye) येपाम्—applies to both the youths and deer. सगर...भुवनम्—who rent the earth with the violent stamping (अभिघातः) of their feet, as the sons of सगर did with spades. See p. 3 for the story of the sons of सगर. See विष्णुपुराण IV. 4 and रामायण I. 38-44. अनेक...संख्याः may apply also to the sons of सगर (who were 60000). कथमपि...क्षमा the earth bore with difficulty the agitation caused by the feet of the bards (चारणाः) dancing to time. तालः keeping time (in music); + अवचरः one who moves. अन्योन्यास्फालैः striking each other (in play). आभ... फेनुः the pearls in the ornaments were cleft asunder. फेनुः perfect of फल 1 P. ब्रह्माण्डकपालम्—the world. पुनः उत्पन्नः हिरण्यगर्भस्य गर्भः तस्य शोणितेन शोणाः (रक्ताः) आशाः (दिशः) यस्मिन्. स्वयम्भू first of all produced waters and cast the seed in them. That seed became an egg and in it हिरण्यगर्भः remained for a year and then the egg was split into two parts. See मनुस्मृति 'सोमिध्याय शरीरात्स्वात्सिद्धुर्विविधाः प्रजाः १ अप एव सप्तर्षादी तामु बीजमवाप्तुजत् ॥ तदण्डमभवद्देमं सहस्रांशुसमप्रभम् ॥ तस्मिन्नक्षेत्रे स्वयं ब्रह्मा सर्वलोकपितामहः ॥ तस्मिन्नण्डे स भगवानुपित्वा परिवत्सरम् ॥ स्वयमेवात्मनो ध्यानात्तदण्डमकरोद्विधा ॥' मनुस्मृति I. 8-9, 12. The world was reddened by the vermilion powder. Blood is red. The poet fancies that हिरण्यगर्भः was again being born in ब्रह्माण्डकपाल. पट...पटलेन by the cloud of the fragrant powder (used in perfuming garments). The fragrant powder resembled the sandy banks of the celestial Ganges. प्रकटितं मन्दा-
किन्याः (विषद्वद्वायाः) सैकतसदृशं यस्मिन्. सैकतम् (from सिकता) according to 'सिकताशर्कराभ्यां च' and 'देशे लुबिलचौ च' पा. 5. 2. 104-5 (सिकताः सन्त्यस्मिन् देशे इति सिकताः १ सिकतिलः १ सैकतिलः १ दि. कौ.). विप्रकीर्यमाणः पिष्टातकः (पटवासकः) तस्य परागः (pollen) तेन पिञ्जरितः (rendered yellow) आतपः (light) येपाम् (with दिवसाः). भुवनस्य क्षोभः तेन विशीर्णः पितामहस्य (मदाणः) कमलं तस्य किञ्जल्काः (filaments) तेषां रजोराजिः तथा रञ्जिताः

इव The world was disturbed by the riotous festival days. The poet fancies that the lotus on which ब्रह्मा sits was shattered by the मुवनस being shaken by the birth festivities सङ्घट्ट लोव people tripped over masses of pearls that had fallen from necklaces rent asunder (विघटित) in collision (when people running in haste jostled against each other)

P 64 ll 10 32 स्थान प्रानृत्यन् The principal sentence is स्थानस्थानेषु च वाद्येन अनुगम्यमाना पण्यविलासिन्य प्रानृत्यन् The instrumentals from ०लिङ्गयकेन to तालिकेन qualify ०वाद्येन मन्द लिङ्गयकेन in which tambourines were struck gently अलिङ्गयक a drum having the shape of a barley corn According to the अमरकोश, it is a kind of मृदङ्ग 'मृदङ्गा मुरजा भेदास्त्वङ्क्यालिङ्गयोध्वकाख्य' 'चतुरङ्गुलीनोऽङ्गधान्मुखे चैकाङ्गुलेन य । यवाकृति स आलिङ्गय आलिङ्गय स हि वाद्यते ॥' शब्दार्णव शिञ्जान (jingling) मधु (sweet) वेणु (flute) यसिन् झणझणायमाना झलरी यसिन् in which cymbals tinkled झणझणायमाना *pr p* of the onomatopoetic verb ०णायते क (in ०झलराक) is affixed to बहुव्रीहि compounds having as the last member a feminine noun ending in ई, ऊ, ऋ or a noun ending in ऋ. 'नघृतश्च' पा 5 4 153 ताड्यमाना तन्त्रीपटदिका यसिन्—in which a stringed drum was played upon वाद्यमाना अनुत्ताना अलाडुवीणा यसिन् in which the gourd lute that had its mouth turned downwards (अनुत्तान) was being played on This seems to have been some instrument like the veen of these days The reading of B 'अनुत्तालः' makes a good sense अनुत्ताल means 'low pitched' कलकासकोदया वणिता वाहला (बृहद्भुक्का) यसिन् in which there were kahalas booming sweetly and indistinctly on account of the sounding boxes of bell metal. ०दीयमाना अनुत्ताल तालिका यसिन् in which the hands were clapped gently at the interval called सम सम is the principal interval in a ताल The reading of A and C is not so good समकाले दीयमान अनुत्ताल तानव यसिन् in which a protracted tone was indulged in at the interval called सम C and T translate 'while all the time a subdued clapping proceeded' आतोषवाद्येन by instrumental music 'तं चैवावनद् च घन मुषिरमेव । चतुर्विध तु विज्ञेयमातोष लक्षणावितम् ॥' नाट्यशास्त्र 28 1 According to अमरकोश, आतोष and वाद्य are synonyms अनुगम्यमाना *adj* of पण्यविलासिन्य. (harlots) अनुवर्तमानो ताललक्ष्यो वासाम् ताल keeping time. लय harmony Even the ornaments of the nautikas kept time and jingled in harmony with their singing and thus looked as if they were intelligent beings (सहस्य) There is another idea. Those who are masters in singing

(सहृदय = मार्मिक) will unconsciously keep time when another person is singing. मदेन कला काकली तथा कोमलः आलापः अस्ति आसत् इति० लापिन्यः—who sang delicate tunes in a voice sweet but low on account of passion. 'काकली तु कले सङ्गमे ध्वनी तु नधुरास्फुटे' इत्यमरः. विद्वानां...गायन्त्यः who sang the vulgar words of रासकः that were the nectar of the ear of dissolute young men. रासक here means either (1) a particular kind of dance (for which see above p. 262); or (2) a species of dramatic composition. See for a definition of the latter the साहित्यदर्पण VI. It has only five characters, it is in various dialects; there is no सूत्रधार; there is a single Act; the hero is a fool, while the heroine is famous. स...सालिकाः they had wreaths on their heads. समुच्छ्रित raised up (*past p. p.* of श्रि with सम् and उद्). कुङ्कुम...वलग्न्यः like Kashmir fillies they pranced, having bodies radiant with the stains of saffron. 'बालः किशोरो वाम्यश्वा वड्वा वाडवं गणे' इत्यमरः Kashmir abounds in saffron (which is called काश्मीर-जन्मन्). कुङ्कुमेन प्रमृष्टिः (rubbing the body) तथा रुचिरः कायः येषाम् (with विलसिन्त्यः); कुङ्कुमे प्रमृष्टिः (rolling in) तथा &c. (with किशोर्यः). नितम्बविम्बे लम्बमानाः विकटाः (large) कुरण्टकशेखराः यासाम्. कुरण्टकः Amaranth. The glow cast on their bodies by the flowers is fancied to be due to the fire of राग (passion). सिन्दूरस्य छटाभिः (streaks) छुरिता (overspread) मुसमुद्रा (colour of their face) यासाम्. The women had marked their faces with vermilion streaks. These are fancied to be the lines of the plates (पट्टः) of the edict (शासन) of Cupid. The plates were smeared with सिन्दूर in order that the letters of the seal might look prominent. सिन्दूर...छुरिता मुखे मुद्रा (seal) यासाम् (with व्यङ्ग्यः). अप्रतिहतं शासनं यस्य whose command is irresistible. मुष्ट्या प्रकीर्यमाणौ कर्पूरपटवासौ ताभ्यां पांसुलाः. मनो...यौवनस्य they were as if the roads for the wandering of the desires of youth i. e. the desires of young men converged on them. There is a pun. रय (in मनोरथ) requires a road for सञ्चरण and the road may be पांसुल (dusty). प्रतीहार्य इव—It is the business of door-keepers in any festival to use their canes when people make a rush. The women are fancied to be प्रतीहारी of तरुणः महोत्सव. All young men would flock to them. Hence the propriety of the word तरुण. C and T translate तरुण as 'of a children's festival' This is wrong. प्रचलन्ति पत्रसदृशानि कुण्डलानि यासां—whose ear-rings resembling leaves dangled about (when they danced); प्रचलन्ति पत्राणि कुण्डलानीव यासाम् (with लताः) whose leaves resembling ear-rings tossed about. लसन्त्यः dancing; moving (with लताः). मदनः चन्दनद्रुम इव; मदनसदृशः चन्दनद्रुमः. The

harlots danced out of passion The creeper clinging to a sandal tree would also move about when tossed by the wind ललिते पदे हसक (पाङ्कज्य anklet) तस्य रवेण मुखरा (with विलसिन्य), ललित पद (grace) तेषां ते ललितपदा हसका (हसा) तेषां रवेण मुखरा (with वीनय) शृङ्गाररस सागर इव The harlots were the ripples of the ocean of passion हसस may be cackling near the waves of a lake वाच्या शूया void of discrimination as to what was to be said or not said (applies to both विलसिन्य and वीनय) घन (deep) पटहरव तेन उक्कण्विता (thrilled) गात्रयष्टय यासाम् (with विलसिन्य), घन मेघ पटह इव तस्य रव तेन उत्कण्विता (सजातकण्वया) गात्रयष्टय यासाम् (with केनवय) The pollen from the flowers worn by the women was carried about The केनकी flower also has pollen The केतकी blossoms forth when the cloud thunders (in the rainy season) and there are कण्वक्य on the केतक petals दिवसम् (acc of time) the whole day उपुह आनन यामाम् The कृविसमय is that the कमल expands in the day and the कुमुद at night अनुपनाता निद्रा यासाम् The women had no sleep at night The कुमुद plants open their buds at night आविष्टा इव like persons possessed नरेद्र वृता surrounded by a host of princes surrounded by a host of magicians नरेद्र means generally a विपदैव and not one who exorcises evil spirits See शिशुपालवध II 88 'मुनिग्रहा नरेद्रण कणीद्रा इव शत्रव' (where also there is a pun) रागमुदीपयत् kindling passion (with women) heightening the melody The principal राग्य are six पुष्टय fatness or 'prosperity' मदमपि मदयन्त्य इव who as if intoxicated intoxication itself Even मद could draw upon them for adding to itself The reading उत्सवयत् would be more in keeping with what precedes वगश्च शुक्तिभिः in casting sidelong glances they seemed to be drinking with the shells (शुक्ति) of the corners of their eyes The idea is —when they cast glances they took the pupil of the eye far away and exposed only the white portion of the eye The white of the eye resembles mother o pearl which is used in drinking (particularly milk &c) तर्जनेषु in frightening a person they seemed as if to fetter him with the chains of the rays of their nail They used the forefinger (तर्जनी) in chiding people Naturally their nails flashed The rays are fancied to be पाश with which to bind the person chid कोपाभिनयेषु—when a person is angry or wants to convey that he is angry, he knits his brows चतुर विकारान् in their clever movements they seemed to scatter about emotions Their various movements caused the spectators to be roused to various emotions

P. 65 ll. 1-9 अन्यत्र...विलेमुः. The principal sentence is अन्यत्र...राजमहिष्यः...विलेमुः. वेत्रिणां वेत्रेण वित्रासिताः जनाः तैः दत्तं अन्तरालं यासाम् for whom room was made by people that had been terrified away by the cane of the warders or chamberlains. A cane is the symbol of the authority of a कञ्चुकिन्. Note 'आवार इत्यवहितेन मया गृहीता या वेत्रयष्टिरवरोधगृहेषु राक्षः' शाकुन्तल II. This and the following adjectival clauses qualify राजमहिष्यः. त्रियमाणं धवलतपत्राणां वनं (समूहः) यासु over whom was held a forest of white parasols. कल्प...रिष्यः wandering under the tree of paradise. The queens resembled the nymphs of the woods. स्कन्धयोः उभयपालीभ्यां लम्बमानं लम्बं उत्तरीयं तस्मिन् लघ्नौ हस्तौ यासाम् whose hands clung to the waving upper garment hanging down from both sides of their shoulders. लीला...प्रेङ्खन्त्यः who swung as if mounted on a swing in a play. The shawls of the queens when they danced fluttered on their shoulders and they tried to hold them with both their hands. This looked as if they held the ropes of a swing with their hands. कनककेयूरकोट्या पाटवमानं पट्टांशुकं तेन उत्तरद्वाः that were waving because the fine cloth they wore was torn by the ends of the golden armlets. तरन्तः चक्रवाकाः तैः सीमन्त्यमानं स्रोतः यासाम् (rivers) the water of which was separated into two by the चक्रवाक birds that floated in them. सीमन्त्यमानं (from the noun सीमन्तः) *pr. p.* of the passive of the denominative verb सीमन्तयति. The golden armlet was like चक्रवाक, the fine cloth was like the stream and the queens therefore resembled rivers. उद्ध्यमाना (being waved) धवला चामरसटा तस्यां लघ्नः त्रिकण्टकः तस्मिन् वलिताः (turned) विकटाः कटाक्षाः यासाम्. हंसैः आकृष्यमाणं नीलोत्पलवनं यासु. सरसः lakes. त्रिकण्टकः an ear-ornament containing three gems 'त्रिकण्टकसु चयः स्यान्निमी रलेश्च भूषणम्' quoted by the com. Their chowries stuck to their ear-ornaments. When this happened they looked at the ornaments to disentangle them. The ladies were like lakes. Their dark eyes resembled blue lotuses and the ornaments with three gems resembled हंस with their two feet and long beak; and the white chowries resembled the white body of the swans. The resemblance may also be due to the red colour of the gems and the redness of the feet and beak of राजहंसः. 'राजहंसास्तु ते चञ्चुचरणौर्लोहितेः सिताः' इत्यमरः. चलन्ती चरणौ ताभ्यां च्युतः अलक्तः तेन अरुणाः खेदशीकराः तैः सिच्यमानाः मवनहंसाः यामिः. सन्ध्यारागेण रज्यमानमिन्दुविम्बं यासु. कौमुदीरज्यः nights of the full moon in कार्तिक (which is in शरदृतु). In शरदृतु moonlight is at

its best The fair queens were कौमुदी nights, the white हस like the moon's disc and the sweat reddened by lac dye like the glow of evening कण्ठे निहित बाञ्जनकाञ्चीगुण तेन अञ्जित (bent) कञ्चुकी तस्य विचारा तै आकुञ्चिता भ्रुव यासाम् The queens put their golden girdles round the neck of the chamberlain and bent him The कञ्चुकिन् made contortions when so treated, at which the women knit their brows (in derision) बागुरा net प्रसारितौ बाहुपाशौ याभि The out stretched arms resemble the cords of the net (of love)

P 65 ll 10 22 सर्वतश्च राशय स्त्रैणम् bevy of women 'स्त्रीपुसाभ्या नबलनौ भवनात्' पा 4 1 87 रागमयी full of राग (redness, love) शुशोण perfect of शोष् I P to become red मङ्गलकल शमय — jars full of water are looked upon as a good omen विक्षेप tossing Their tender arms resembled the filaments of lotuses विलाससितै — Their flashing smiles appeared like the flashes of lightning The word काल means 'time (such as day &c) or dark' With the last meaning there is a विरोध in saying that काल became तद्धिमय (bright) Both smiles and lightning are bright अशुभि = किरणै इष्ण वासरा the days seemed as if dappled इष्णसार (1) spotted antelope, (2) dark and variegated शिरीष पूरे by the bunches of शिरीष flowers used as ornaments of the ear The शिरीष is a very delicate flower and used as ear ornament See शाकुन्तल I 'अवतसयन्ति प्रमदा दयमाना शिरीषकुसुमानि' हरिता (green) छाया (कान्ति) यस्य आतप daylight विस्रस रिक्षम् the sky seemed as if full of collyrium by the sprays of तमाल in the braided hair becoming loose (by dancing) The तमाल leaf is dark and was used as decoration for the hair 'धम्मिल्ल सयता कचा' इत्यमर हस्तकिशलयै — their hands were delicate like tender leaves माणिक्ये वा by the radiance of the rain bow in the gems चापपनमया full of the wings of चाप (blue jay) The sun's rays falling upon the gems of the women gave rise to rain bow colours अहगृहीता seized by a ghost निनर्तिष्या with the desire to dance (निनर्तिषा noun from the desiderative base of नृत्) विपुस्फुल्ल perfect of स्फुल्ल 6 P with वि to throb, to vibrate कुबेरकोपा the treasures of कुबेर कुबेर is the lord of riches and treasures अनुप्यन्त were plundered Here Banā is probably ascribing to Harsha's father what Harsha himself did We are told by Hiouen T'sang that Harsha used to hold a quinquennial assembly at Prayāga and there distributed his accumulated treasures to the poor and to the worthies of all religions

P. 65 l. 23—P. 66 l. 2. एवं च...श्रियम्. The principal sentence is देवी यशोमती गर्भेणाधत्त...राज्यश्रियम्. वृत्ते concluded. देवे—this is to be connected with हर्षे below (last line p. 65). उत्तमाङ्गे निहिताः रक्षासर्पपाः यस्य on whose head were placed mustard seeds to ward off (evil). This and the following words in the locative qualify हर्षे. समुन्मिषन्तः प्रतापः एव अग्निः तस्य स्फुलिङ्गाः यस्मिन् In whom the sparks of the fire of prowess were as if bursting forth. The idea is that the सर्पपाः on the head were so many sparks of fire &c. The सर्पपाः employed were probably red. The white सर्पपाः is usually called सिद्धार्थ and is used as a protection against evil spirits. गोरोचनाया पिञ्जरितं वपुः यस्य whose body was rendered yellow with गोरोचना. गोरोचना is a bright yellow pigment prepared from the urine or bile of a cow or found in the head of a cow; it is used as a medicine and to ward off the evil eye and evil spirits. समन्वित्यज्यमानं सहजं क्षात्रतेजः यस्य. The yellow गोरोचना resembles तेजः. हाटके (सुवर्णे) बद्धा विकटा (large) व्याघ्रनखपङ्क्तिः तया मण्डिता ग्रीवा यस्य स ग्रीवकः तस्मिन्. Even now the same ornament is tied round the necks of children. When क is added at the end of बहुव्रीहि compounds, the preceding vowel, if long, is shortened. 'केङ्गः' पा. 7. 4. 13. (के परे अणो ह्रस्वः स्यात्). हृदयात् उद्भिद्यमानाः दर्पाङ्कुराः यस्मिन्. The poet fancies that the tiger's claws worn on the chest were the buds of pride bursting out of his heart. प्रथ...कुर्वाणे by his first indistinct prattle he seemed to make a beginning of truth. ओङ्कारं कृ (lit.) to utter Om i. e. to make a beginning. The syllables ओम् and अम् are very auspicious and are therefore uttered at the beginning of many things. A child even now is first taught the words 'गौ नमः सिद्धम्.' प्रणव or ओङ्कार precedes the study of the Veda. 'ओङ्कारः स्वर्गद्वारं तस्माद् मन्त्राभ्युपगम्य एतदादि प्रतिपद्येत' आपस्तम्ब I. 13. 6. Compare रघु० I. 11 'आसीत्तन्हीक्षितामाद्यः प्रणवश्चन्द्रसामिव.' Connect मुग्धसितेः with आकर्षति, which qualifies हर्षे. Smiles and flowers are both white. जनन्याः पयोधरी कलशौ इव तयोः पयः दुग्धं तस्य शीकरः तस्य सेकः. वदन is compared to कमल, small teeth to अङ्कुर. पयोधर also means मेष and पयः means 'water.' The child smiled a happy smile when nursed at the breast and showed its teeth, which looked like buds. चारित्र्य...पात्वमाने—he was as much guarded by the women in the seraglio as their own chastity. मन्त्रः state policy determined upon by a king in consultation with his ministers. 'मन्त्रो विजयमूलं हि राशो भवति राघव' भयोध्याकाण्ड 100. 16; 'विजयो मन्त्रमूलो हि राशो भवति भारत' सभापर्व 5. 27. The मन्त्रगृति says

‘यस्य मन्त्रं न जानन्ति समागम्य पृथग्जना । स वृत्त्वा पृथ्वीं मुक्ते कोशहीनोऽपार्थिव ॥’ VII 148 ‘मन्त्रमूलं यतो राज्यं तस्मात्तत्र सुरक्षितम् । दुर्याधशासकं न विदुः कर्मणामा फलोदयात् ॥’ याज्ञ० I 344 वृत्तम् good conduct यद्भवध्वमाने who was cherished by his kindred like their own good name पञ्च वा षड् वा पञ्चपाणि (बहुव्रीहि) गर्भेणापत्तं राज्यं धियन् became pregnant with राज्यं श्री गर्भे वसुधाम् as the form of नारायण produced the earth through गर्भं (i.e. हिरण्यगर्भं) We have seen above (p. 263) that स्वयम्भू cast seed in water, which became an egg in which हिरण्यगर्भं was produced. This हिरण्यगर्भ in his turn created heaven and earth ‘ताभ्यां स शकलाभ्यां च दिवं भूमिं च निर्ममे ॥’ मनु० I 13 नारायण is identified in the मनुस्मृति with ब्रह्मा (see I 10). If we take गर्भेणापत्तं in its ordinary sense (viz. ‘conceived’) it is difficult to point out the particular story to which Bana alludes. We may explain thus—the whole universe at the time of प्रलय lies in नारायणोदरे and comes out of it at the time of creation, so पृथिवी is in the गर्भे (उदरे) of नारायण.

P. 66 ll 3 8 पूर्णेषु राजत The principal sentence is (दक्षी यशोमती) प्रसूतवती दुहितरम् दीप सरसी as the lake gives birth to a lotus plant that has long and red stalks and roots दीपाणि, रक्तानि नालानि नेत्राणि (मूलानि) च यस्या (with उत्पलिनी) This and the adjectives in the following clauses apply to दुहितरम् also. दीर्घरक्ते नालवत् नेत्रे यस्या whose eyes were red and long like a lotus-stalk. Redness of the corner of the eye was looked upon as a sign of beauty हसै मधुर स्वर यस्याम् (with शरदम्), हसवत् मधुर स्वर यस्या (with दुहितरम्) कुसुमैः सुकुमारा अवयवा भागा यस्या (वनराजिम्), सुकुमवत् सुकुमारा अवयवा इत्यादयः यस्या (दुहितरम्) Read *राजि* for *राशि* मधुश्री vernal beauty महाकनकेन (grains of gold) अवदाना (resplendent), महाकनकवत् अवदाता The com. says ‘महाकनकं तिलमुवर्णं वसुधारा धनवृष्टिः । इयं च महाभ्युदयसूचनाय दिवा पतति ॥’ वेला the shore of the sea. The sea is called रत्नाकरः सहस्रनेत्रः इन्द्र तेन दर्शनं तस्य योग्याम्; सहस्रनेत्रैः दर्शनस्य योग्याम् शची is the wife of इन्द्र अहल्या the wife of the sage गौतमः was seduced by इन्द्र who assumed the form of the sage. For this the sage cursed अहल्या to be a stone and इन्द्र had a thousand marks on his body, which were afterwards turned into eyes. See रामायण I 48 and VII 30 for the story. The कथासरित्सागर contains the story ‘वराहलुब्धस्याङ्गे ते तत्सहस्रं भविष्यति दिव्यरीं विश्वकर्मा या निमास्यति तिलोत्तमाम् ॥ तां विन्तोम्य तदैवाह्णा सहस्रं भविष्यति च ते ॥’ III 3 144-145 कुमारिलभट्ट in his तत्त्ववार्तिक explains this story along with others in a rationalistic manner सर्वं भूवृद्धि

पर्वतैः, राजभिः) अभ्यर्थिताम् solicited, wooed. गौरी=पार्वती. मेना the wife of हिमालय. See above p. 241 (notes) as to the birth of पार्वती. कावली a single string of pearls. 'एकावल्यैकयष्टिका' इत्यमरः.

P. 66 ll. 9-16 अस्मिन्नेव...पितवान्. The principal sentence is अस्मिन्नेव तु काले...यशोमत्या भ्राता सुतम्...भण्डिनामानमनुचरं कुमारयोरर्पितवान्. अष्ट...देशीयम् about eight years old. 'The affixes कल्प, देश्य and देशीय are added in the sense of 'a little less than.' 'ईषदसमाप्तौ कल्पदेश्यदेशीयरः' पा. 5. 3. 67. उद्भूयमानः कुटिलः काकपक्षकशिखण्डः यस्य. The अमरकोश gives काकपक्षक and शिखण्डक as synonyms. Therefore we may take शिखण्ड as meaning 'tuft of hair' and काकपक्षक as 'the side-locks of hair on the temples.' खण्डपरशोः (शिवस्य) हुङ्कारेणाग्निः तस्य धूमलेखा तया अनुवद्धः मूर्ध्ना यस्य. खण्ड...जातम् who looked like Cupid born again with his head encircled (अनुवद्ध) by the streak of smoke of the fire of S'iva's wrath. The boy was handsome and had dark curling hair. The poet fancies him to be मदन with धूम on his head. धूम is dark and waving. मदन wanted to help the gods against the demon तारक who was to be killed by the son of शिव. In order to induce शिव to marry पार्वती, Cupid was about to shoot his flowery arrow, when S'iva came to know Cupid's intention and in wrath burnt him to ashes by the fire from his third eye. Compare कुमारसम्भव III 'क्रोधं प्रभो संहर संहरेति यावद्विरः खे मरुतां चरन्ति । तावत्स वद्विर्भवनेत्रजन्मा भस्मावशेषं मदनं चकार ॥'. त्रिकण्टके मुक्ताफलं तस्य आलोकः (light) तेन धवलितं तेन. संपृ...दर्शयन्तम् who exhibited as it were the compound *avatāra* of Vishnu and S'iva. For त्रिकण्टक as an ear-ornament, see above p. 267. This refers to the mythological story that विष्णु is dark in colour and शिव bright. पीने प्रकोष्ठे (fore-arm) प्रतिष्ठितं पुष्पलोहस्य वलयं यस्य. The com. says 'पुष्पलोहं मणिभेदः.' क्षत्रस्य क्षपणे क्षीणः परशुः तस्य पाशः तेन चिह्नितं marked with the ring of the axe that had been worn

are fancied to be the pieces of the nails of नरसिंह which stuck to the chest of हिरण्यकशिपु प्रवाल is worn as an auspicious thing. गृहीत जन्मान्तर येन The boy looked like हिरण्यकशिपु born again. As हिरण्यकशिपु persecuted his son प्रह्लाद who was a devotee of विष्णु, the latter assumed the man lion form and killed हिरण्यकशिपु. The story is given in the भागवतपुराण (VII) शैश एवम् even in boyhood he bore himself proudly बीज द्रुमस्य—being a boy yet, he is styled 'the seed of the tree of valour' अनुचर कुमारयो is an attendant of the two princes (राज्यवर्धन and हर्ष)

P. 66 ll 17-22 अवनि बभूवतु तस्य refers to भण्डि इश्वरस्य = शिवस्य तुल्यं सीत् he looked upon (his two sons and the third Bhandi) equally i. e. he bestowed equal care on all the three दर्शनेन means also 'sight' शिव saw with the third eye as well as with the other two ईश्वरस्य applies to the king also सकल दायिनौ applies to राजपुत्री and मधुमाधवी तेन = भण्डिना प्रकृतिदक्षिणेन courteous by nature (with तेन) blowing from the south by nature (with एमारुनेन) मधुमाधवी—चैत्र and वैशाख, the months of spring. 'मधुश्च माधवश्च वासन्तिकावृतू' ते स 4 4 11 1 मन्थ is one of the seven principal mountains of India. It is to be identified with the southern portion of the ghats running from the south of Mysore and forming the eastern boundary of Travancore मधुमास and मलयमारुत are both excitants of Love. The seven कुलपर्वताः are 'महेन्द्रो मलयः सद्यः शुक्तिमानृक्षपर्वतः । विध्यश्च पारियात्रश्च सप्तैते कुलपर्वताः ॥ वायुः ८ ४५ ८८ Compare for the शेष on दक्षिण and the idea also 'उत्पादयति लोकस्य प्रीतिं मलयमारुतः । ननु दाक्षिण्यसम्पन्नं सर्वस्य भवति प्रिय ॥' काव्यादर्श II. 174 अपरे सह वर्षमानौ growing together with the joy of the subjects, as if it (joy) were another brother (of the two princes हर्ष and राज्यवर्धन) The idea is that as the princes became endowed with youth and all the esteemed qualities of young princes, the joy of the people also grew *pari passu*. The adjectives from अस्तम्भी to अश्रुमी apply to the princes and to अस्निवेशः स्त्रियो ऊरुस्तम्भी (ऊरु स्तम्भौ इव) ययो whose pillar like thighs were firm (with princes), स्त्रिया उरवः स्तम्भा ययो whose pillars are firm and big (with अस्निवेशौ) धृषु प्रकोष्ठ ययो (applies to both) प्रकोष्ठ the forearm, the room near the gate or a quadrangle दीर्घौ भुजागं्ठौ ययो that had long bar like arms. A city gate has large bars to fasten it विक्र उर वपाटं ययो whose chest was broad like the panel of a gate. The word is वपाट, but is also written as वपाट 'क शिरः पाययति प्रविशताम्' धीरस्वामी

प्राशुः (tall) सालः (rampart) तद्व अभिरामौ (charming); प्राशुसालेन अभिरामौ (with संनिवेशौ). 'प्राकारौ वरणः सालः' इत्यमरः. साल is also a tree. महा...वेशः the site of a large city. सर्व...क्षमौ capable of giving shelter to all people (applies to both).

P. 66 l. 23—P. 67 l. 9 अथ चन्द्र...जग्मतुः. The principal sentence is अथ...राज्यवर्धन इति हर्ष इति सर्वस्यामेव पृथिव्या...द्वीपान्तरेष्वपि प्रकाशतां जग्मतुः. चन्द्र...निरीक्ष्यी—they (the princes) were charming and not to be gazed at. They overpowered the world by their valour and their fame resembling flashing moonlight and therefore were like the sun and the moon. रफुरन्ती ज्योत्स्ना तत्सदृशं यशः (द्वयोरपि भवत्वत्वात्) प्रतापश्च ताभ्यां आक्रान्तं भुवनं ताभ्याम्. The moon is अभिराम, while the sun is दुर्निरीक्ष्य. रफुरन्ती ज्योत्स्ना यशः इव प्रतापश्च (heat) ताभ्यां &c. The भुवनस are either three or fourteen. अग्नि...भूतौ the princes were like fire and wind acting in unison and manifesting their effulgence and force. If fire and wind combined, the devastation wrought by them would be appalling. शिलाभिः कठिनः कायवन्धः ययोः (with हिमवत् and विन्ध्य); शिलावत् कठिनः (with princes). अचलौ—never wavering; mountains. महा...योग्यौ like two big bulls, they were fit for कृतयुग. The two princes were so righteous that they were fit to live in कृतयुग (the age of virtue, see above p. 235 notes). Bulls are fit to carry the yoke (युगं). There is another suggestion. वृष also means 'धर्म.' 'शुक्ले भूषिके श्रेष्ठे सुकृते वृषणे वृषः' इत्यमरः. धर्म is fit to live in its entirety in कृतयुग only. हरिः (अश्वः) वाहनं ययोः तौ हरिवाहनौ; विभक्तं शरीरं ययोः तौ अशरीरौ—who rode horses and had well-proportioned bodies. हरि means सूर्य and विष्णु also. Mark the numerous senses of हरि 'यमानिलेन्द्रचन्द्रार्कविष्णुसिंहांशुवाजिषु । शुकादिकपिमेकेषु हरिर्ना कपिले त्रिषु' इत्यमरः. हरिवाहने विभक्तं शरीरं ययोः (अरुणगरुडौ) whose bodies are assigned for carrying the sun and Vishnu. अरुण is the charioteer of the sun and गरुड is the vehicle of विष्णु. उपेन्द्रः विष्णुः. नागेन्द्रगतौ—the princes rode the best of elephants. Or their gait was like that of the best of elephants (नागेन्द्रस्य इव गतं ययोः). Both इन्द्र and विष्णु are नागेन्द्रगत. इन्द्र rides the best of elephants (ऐरावत); विष्णु sleeps on शेष (the best of serpents). 'गजेऽपि नागमातङ्गौ' इत्यमरः. कुण्डल...धरी the princes wore ear-rings and diadem. कर्ण, who had a कुण्डल and कवच given to him by the sun from his very birth, is a type of charity. Indra (who was careful to guard his son अर्जुन) came to Karna disguised as a ब्राह्मण and begged of him his कुण्डल and कवच and got them. इन्द्र being pleased with his liberality gave him a शक्ति. See pp. 9 and

154 (notes) अर्जुन was called किरिटिन् See विराटपर्व 43 'किरी स्रवं संवाश भाचते मे शिरोमन । 129 इन्द्रदत्तमनाहार्यं तेनाहुर्मा किरिटिनम् ' 130 सर्वतेजस्विनाम् of all luminaries, of all spirited persons उदयास्त मयौ rising and setting, prosperity and decline. अमान्ता कुनिरके who on account of their great pride could not contain them selves in the hut of the earth hemmed in (मद्धट) by the restraint of the bolt in the shape of the shores that are near it. अमानौ *pr p* of मा with the negative particle आसत्रा वेला एव अर्गल तेन निरोध तेन सद्धट इ पृथ्वी प्व कुनिरक The earth is bounded by the shores of the sea, and therefore it fell short of their ambi tions मान also means 'size' कुकुटीरक also means 'wretched hut' In a wretched hut even an ordinary man cannot contain himself तेज मानी who disliked even their shadow falling away from light The shadow of an object naturally falls in the direction opposite to that from which a light comes They being तेजस्विन् desired that everything that was theirs (even a shadow) should be तेन संमुख and not पराद्धुख जुगुप्समानी—*pr p* of the desiderative base of गुप् (though there is no sense of desire) 'गुप्तिज्विद्धय' सन् पा० 3 1 5 (गुपेर्निन्दायाम् । जुगुप्सते) स्वात्म लज्जमानौ The idea is that they could not bear even this that their image should be reflected in the toe nails of others (and thus it might appear that they were bowing at the feet of others) The idea is similar to 'य वरधौतासिप्रतिविम्बितेनात्मनापि &c' (p 57 text) भङ्गेन (1) by the curling, (2) defeat or running away चूडा माणौ—the idea is —when the umbrella (one of the insignia of sovereignty) was held over them it was reflected in their crest jewel and thus a second umbrella seemed to exist They could not tolerate the existence of a second umbrella (a rival emperor, and therefore felt ashamed even when a second umbrells existed in reflection only पप्सुख कार्तिकेय—the son of शिव स्वामिन् is one of the names of कार्तिकेय असुखायमानौ श्रवणौ ययौ The idea is that they wanted the term स्वामिन् (lord) to be applied to themselves alone and could not bear that any one else (even the god स्कन्द) should be so called कार्तिकेय or स्कन्द is the Mars or god of war of Indian mythology Most of his epithets have reference to the circumstances of his birth. शिव cast his seed in Agni, who unable to bear it, cast it into the Ganges It was then transferred to the six कृत्तिवास, each of whom bore a son. The six sons were then mysteriously combined into one with six mouths He was the commander of the gods against

the demon तारक whom he slew. See रामायण बालकाण्ड 36 and 37, कथासरित्सागर III. 6. and बृहत्कथामञ्जरी III. 1. 142. ff. प्रतिपुरुष (1) reflection; (2) rival. सन्ध्या...माद्री Even in folding their hands at the morning and evening adoration, their heads ached. श्लायमानं उक्तमाह्नं (शिरः) येषाम्. To fold the hands is a sign of humility and submission. They had to fold hands in सन्ध्यावन्दन. Even this caused them headache. जल...हृदयौ their hearts were pained even by the bow borne by the cloud. They could not tolerate anyone wielding a bow and hence were distressed when they saw the rain-bow in the cloud. दोदूयमान *pr. p.* of the intensive base of दू. The reading दोषूयमान is not so good as दोदूयमान. It would mean 'whose hearts were shaken.' भाले... पतिभिः by the kings painted in pictures. They were accustomed to the fact that ordinary rulers bowed at their feet. परिमितं मण्डलं (disc) तेन सन्तुष्टम्. The sun has only a limited मण्डल (disc); they wanted an unlimited मण्डल (sphere of influence extending over numerous neighbouring and distant kings). The कामन्दकीय-नीतिसार (in the 8th *sarga*) gives the views of several authors on the number of kings constituting a मण्डल. Ordinarily मण्डल comprises twelve near and distant kings. 'इतिप्रकारं बहुधा मण्डलं परि-
चक्षते ! सर्वलोकप्रतीतिं हि स्फुटं द्वादशराजकम् ॥' का. 8. 41. See the मिताक्षरा on याज्ञवल्क्य० I. 345 'अरिमित्रमुदासीनोऽन्तरस्तत्परः परः । कमशो मण्डलं चिन्त्यं सामादिभिरुपक्रमैः ॥'. भूभृता (पर्वतेन मन्दरेण) अपहृता लक्ष्मीः यस्य. In churning the ocean the gods made मन्दर the churning handle. 'मन्थानं मन्दरं कृत्वा नेत्रं कृत्वा तु वासुकिम् । मथ्यताममृतं देवाः साहाय्ये मय्यवस्थिते ॥' विष्णु० I. 9. 76. लक्ष्मी was one of the 14 jewels churned out. The princes (हर्ष and राज्य०) never allowed any भूभृत् (king) to carry off their लक्ष्मी (glory) and therefore laughed at the ocean that allowed its लक्ष्मी (the goddess) to be carried off by a भूभृत् (mountain). For क in लक्ष्मीकं see above p. 264. अकृतः विग्रहः (शरीरं) येन. A powerful person would offer विग्रह (battle); the wind though powerful offered no विग्रह (it had no body). चमरीणां बालव्यजनेन वीजितं तेन. चमरी deer, of the tails of which chowries are made, are to be found in the Himālayas. The चामर is an emblem of sovereignty. Therefore they could not bear that the mountain should be fanned by the tails of चमरी. जल... सिचमानौ—conches are found on the seashore. Conches were blown by great warriors only. There is perhaps another idea. शङ्ख is one of the nine निधिः. They could not allow शङ्ख (treasure) to remain with जलनि. The author perhaps intends also a

picturesque effect शङ्ख and जलधि are words meaning enormous numbers 'लक्ष च नियुत चैव कोटिरुदमेव च । वृन्द खर्वो निखर्वश्च शङ्खपद्मौ च सागर । अन्य मध्य परार्ध च दशवृद्धा यथाक्रमम् ॥' शङ्ख may also refer to the figures of conches on their hands and feet which were indicative of sovereignty चतुःसहस्रानी—वरुण (प्रचेनस) is the lord of the ocean in mythology हृषीकेश's sovereignty extended over the earth bounded by the four oceans Hence he was styled चतुःपति वरुण also is चतुःपति अनपहृतानि छात्राणि येषाम् विगता छाया (shade, splendour) येषाम् Parasols shade one from the sun Though they did not carry away the parasols of kings whom they vanquished, they made them विच्छाद्य (i.e. void of splendour, void of shade against the sun) There is an apparent contradiction which is removed by taking the other sense of छाया साधु क्षरन्ती they were pleased with (i.e. they bestowed favours upon) the good, though not courted by them (the good), and poured nectar (sweet words) with their lips on them There is another meaning due to श्लेष, which gives rise to विरोधाभास प्रसन्ना means 'transparent and fragrant wine मधु means 'wine' 'Even on good (i.e. teetotallers) people they poured wine with their lips they having not partaken of fragrant wine' 'गन्धोत्तमा प्रसन्नैरा वादम्वर्या परिक्षुता' इत्यमरः वक्ष (1) family (2) bamboo ऊष्मणा (1) by their pride, (2) by heat म्लानि (1) decline, (2) withering दूरसितानपि—The force of अपि lies in this—if bamboos were to be destroyed fire would have to be brought near them, but the two princes brought about the decline of even *distant* kings दिवसे दिवसे अनुदिवस (अव्ययीभाव) शस्त्राभ्यासेन श्यामिका (darkness) तया कलङ्कितम् अशेष राजक (राजा समूह) तस्य प्रताप एव अग्नि तस्य निवापण तेन मग्निम् 'अथ राजकम् ॥ राज यव च नृपतिक्षत्रियाणां गणे क्रमात् ॥' इत्यमरः Their hands were darkened by the practice of sword play That darkness is fancied to be due to the extinguishing of the fire of the prowess of kings योग्यावालेषु at the times of (martial) exercise भीरु deep अभ्यर्णोपभोगात् from (i.e. in expectation of) enjoyment that was near (i.e. that was to take place a short while afterwards) दिग् लपन्ती—the twang of their bows spread in all directions The author fancies that the twang was the talk of the princes with the damsels (the quarters) They would also partake of nourishing food after exercise. अन्वयः may also refer to what is near (in the past) the idea being that they indulged in talk with the *Dyavadhus* after dallying with them.

But this is not so good as the first. आविर्भूतः शब्दस्य प्रादुर्भावः ययोः—whose names became known. द्वीपान्तरेषु—The द्वीपः are either spoken of as seven (जम्बु, पुष्प, शाल्मल, कुश, क्रीड, शक and पुष्कर) or eighteen. See विष्णुपुराण II. 1. 11. ff. and व्यासभाष्य on योगसूत्र III. 25 (for सप्तद्वीपा वसुमती) and रघुवंश for 'अष्टादशद्वीप-निखातवृषः' 6. 38.

P. 67 ll. 10-22 एकदा...दिदेश. भुक्तवान् that had taken his dinner. प्रथमे...श्रूत्याः good servants, the first essential of sovereignty, are difficult to obtain. For the seven *angas* of राज्य see above p. 237. प्रायेण...धुद्राः generally mean persons, being agreeable in company, make the king their wealth, like atoms. The idea is that mean persons are agreeable to whatever the king says when they are in his company and thus by flattery make him the source of wealth to themselves. There are double meanings. It is the atoms that produce the पार्थिव द्रव्य (earthy substance). Atoms also are धुद्र (very minute). द्रव्य and समवाय are technical words in the न्यायवैशेषिक philosophy. The द्रव्यः are 'पृथिव्यप्ते-जोवाय्वाकाशकालदिगात्मनान्ति नवैव.' समवाय is one of the seven categories of the न्यायवैशेषिक system 'द्रव्यगुणकर्म-सामान्यविशेषसमवाया-भावाः सप्त पदार्थाः'. समवाय is defined as 'नित्यसम्बन्धः समवायोऽप्युत्-सिद्धवृत्तिः' i. e. it is an inseparable connection of such things as the whole and its parts, qualities and actions and their abode &c. Action is produced in the atoms by the will of God; two परमाणुः give rise to a द्व्यणुक and three द्व्यणुकः to a त्र्यणुक and so on, when the earthy and other substances are ultimately evolved. The परमाणुः are the causes of द्व्यणुक &c. and between these latter and the परमाणुः there is समवाय. So

विप्रलम्भका deceivers, impostors मिथ्यादर्शने (1) by false sights, (2) by false doctrines असद्बुद्धि (1) ideas about things that have no existence (असत् अविद्यमानस्य बुद्धि, with स्वप्न), (2) false notions Impostors warp the mind of the prince with false doctrines, dreams delude us by presenting things to our vision that do not exist गीत वातिका rogues, not being watched, bring about intoxication by singing dancing and laughter उपेक्षिता वातिका विकारा—as diseases of wind when neglected bring on madness वात is one of the three humours of the body (वात, पित्त and कफ) A mad man sings, dances and laughs तृष्णावन्त (1) thirsty, (2) greedy (for wealth) अकुलीना (1) not lying on the earth, (2) low born न शक्यते ग्रहीतुम्—(1) cannot be seized, (2) cannot be reconciled The चातक bird always feels thirst because it cannot drink the water on the earth, but subsists on a few drops from the cloud Sailing as it does through the sky (कौ पृथिव्या लीनो न भवति इति अकुलीन) it cannot be seized मानसे (1) in the मानस lake, (2) in the mind स्फुरन्तम् (1) moving about (2) appearing जालिका (1) fishermen (2) cheats जालेन चरतीति जालिक Fishermen catch fish in the मानस lake Cheats are so clever that they grasp the thought (of the prince) the moment it rises in his mind Ordinarily ones thoughts are understood by their effects यमपट्टिका—those who exhibit canvas on which are drawn the torments of Hell inflicted by Yama on sinners. See मुद्राराक्षस Act I where we have a person showing यमपट्ट अम्बरे (1) on canvas (2) in the sky उद्गीतका who sing loudly Rogues draw painting in the sky & build castles in the air, represent to the king as possible what is impossible शल्यम् (1) the point of an arrow, barb, (2) pain अतिमार्गेणा (1) very keen arrows, (2) importunate in their demands अभिपङ्क्त contract उपधाभि परीक्षितौ tested by trials of honesty 'उपधा धर्माधैर्यपरीक्षणम्' इत्यमर The अधश्चाम् of कौटिल्य contains a chapter styled 'उपधाभि शौचाशौचशानममालयानाम्' (I 6) and details four kinds of उपधा called धर्मोपधा, अर्थो, वामो and भयोपधा विक्रान्ती valiant अभिरूपौ handsome or learned मालव पुत्रौ sons of the king of Malava, or Rajputs from Malva मुद्रा रिक्तौ not separable from my body like my two arms (I regard them as my own body) कुमारगुप्तः—for these see Introduction. भव भवितव्यम्—you two should not behave towards them on the same footing as other attendants

cipal sentence is नचिरात्...राज्यवर्धनहर्षो प्रतीहारेण सह प्रविशन्तं अग्रतो ज्येष्ठं...कुमारगुप्तं (p. 68 l. 9), पृष्ठतस्तस्य कनीयांसं...माधवगुप्तं ददृशुः. प्रविशन्तम्—this and the following adjectives in the accusative qualify कुमारगुप्तं below. अग्रतो ज्येष्ठम्—the eldest of the two brothers was in front, as was proper. अष्टादशवर्षाणि वयः यस्य. अतिखर्वम् very low in stature. अति...र्वीम् who, with heavy steps, as if steadied the earth that was unsteady on account of being transferred to numerous kings. The earth has passed through the hands of several kings and so is चञ्चल like लक्ष्मी. ऽनृपतिषु सञ्चरणं तेन चला. C and T translate 'which trembled with the movements of numerous kings.' This is not so striking as the sense given by us. अनवरताभ्यस्तं लङ्घनं (leaping) तेन धनः उपचयः (growth or mass) यस्य एतादृशं मांसं तेन भेदुरात् (fat). अन...भासमानम् endowed with a pair of very thin shanks (जङ्घा) issuing from the knee joints that were not prominent and that (therefore) appeared as if to fall down from a pair of thighs that were plump with hard flesh of tough growth due to leaping constantly practised. His thighs were muscular and round, while the knee bones were not prominent (as they would be in the case of one who was not muscular) and his legs were thin. The shanks therefore appeared to jump out of his rounded thighs. उल्लिखिताभ्यां पार्श्वभ्यां (sides) प्रकाशितः कशिमा यस्य तेन (with मध्येन). मुरासुरैः रमसेन (with force) भ्रमितः वासुकिः तेन कर्षणं (rubbing) तेन क्षीणेन. कुमारगुप्तं had a waist the smallness of which was laid bare by his sides that were hollowed (being void of fatty layers). At the time of churning the ocean for the 14 jewels, मन्दर became the handle and वासुकि was the rope. See above (notes) p. 275. The sides of मन्दर were scratched off by the violent rubbing of the rope Vāsuki and so its मय्य became slight. स्वामि...यच्छन्तम् giving room to innumerable (tokens of) regard to be received from his master. Even now it is usual to wear on the chest medals awarded to a person for excelling in anything. C and T render 'offered room for unbounded feelings of respect for his master.' This is not good. The poet is giving the good points in the physique of कुमारगुप्तं and not the largeness of his heart. The plural सम्भादनानाम् is also against the latter interpretation. निमृत्...क्षेपैः by the quiet and graceful movements. One who swims has to move his arms backwards and forwards as in walking. Youth is a period that can scarcely be crossed without pit-falls. वामकरे कटकं

(बल्य) तस्य माणिक्य तस्य मरीचीना मन्त्री तस्या जालमस्या अस्तीति चालिन्वा (with लेखया) समुद्रिचमान प्रतापानलस्य शिखापल्लव यस्या (with लेखया) अङ्कित पीवर प्रकोष्ठ यस्य. वामकर प्रकोष्ठम् whose round fore arm was marked by the line of the scar of the bow string, the scar that had a pencil of rays from the ruby in the bracelet of the left hand and from which (therefore) the budlike flame of the fire of valour seemed to shoot forward As to the wearing of बल्य on the left forearm, see notes above p 248 His forearm had a scar made by the bowstring and on the scar rays from the jewelled bracelet fell, which appeared like flames of fire आलोहिनीन् slightly red उच्च असतत अवलम्बते इति that hung down from his high shoulder On his shoulder fell the reddish light of the jewel in his ear ornament It resembled the skin of the Ruru deer, which is worn across the chest and shoulder by a क्षत्रियब्रह्मचारिन् Hence the word अक्षग्रहणव्रतविधृताम् See बौधायनस्मृति I 2 14 'कृष्णरुक्मस्तजिनायजिनानि' For a graphic description of the equipment of a क्षत्रियब्रह्मचारिन्, see उत्तररामचरित IV 20 उद्गता कोटि यस्य स उत्कोटि केयूर तस्य पत्रमङ्गे पुत्रिका तस्या प्रतिबिम्ब गर्भे यस्य स ऋग्भ, ऋग्भ कपोल यस्य हृदये स्थिता रोहिणी यस्य कपोल मुख—a face on the cheeks of which there was a reflection of a female figure drawn in lines on the armlets that had projecting points His face was like the moon रोहिणी is said to be the special favourite of the moon On his cheek there was the reflection of a पुत्रिका carved on the केयूर The moon's heart thinks of रोहिणी The star रोहिणी has flashing light, as the points of the केयूर flashed light For क at the end of बहुव्रीहि compounds, see above p 264 अचपला स्तिमिता च तारका (pupil) यस्य लक्ष्म्या लाभ तदर्थे उत्तानितानि मुखानि येषाम् He had a downcast eye (by way of showing his humility) and therefore taught humility to lotus beds लक्ष्मी is represented as standing is an expanded lotus He, though desirous of लक्ष्मी (glory), had a downcast look and not an uplifted face like the lotuses उत्तम crest, ornament worn on the crown of the head. अम्लतक is a kind of red flower स्वाम्यनुराग loyalty राग means 'redness' also नम्रता (1) humility, (2) capacity to bend, flexibility बहुभङ्गाय भीतानि सकलानि वामुकाणि ते अर्पिताम्—presented by all the bows that were afraid of being broken in their rings (i.e. their crests) Connect निर्दयया with भङ्ग But to connect separate words with part of a समास is rather unusual The reading of some of the MSS of B 'निर्दयाकर्षणमङ्ग' is much better, but seems to be

conscious improvement. Bows have नम्रता (they bend) and transferred it to him. संवर्तैः confined, restrained. प्रण...वर्तमानम् who acted according to the status of a nobly born youth, that (status) is the seat of trust, as if it were his sweet-heart. जित्स्विन् (1) brilliant; (2) high-spirited. आह्लादक applies to both गीलेन and शशिना. He was high-spirited and had a winning disposition and therefore resembled the sun, having a moon inside it. गन्धनम्—hurting, rubbing. दर्शन...सौभाग्येन who by the charm of his person purchased the people at sight and sold them into the hands of joy. The moment the people saw him, they gave their allegiance to him and were further delighted. What one buys, one may sell to another. कुमारगुप्तम्—connect with ददृशुः. प्रांशु tall. गौर fair, white-red. मनः शिला (Mar. मनशीळ) red arsenic. सञ्चरन्तम्—in this clause the poet begins the description of the younger brother माधवगुप्त. अनुस्वण...निभेन under the guise of a crest of मालती flowers, that (crest) was not very prominent. This shows his विनय. निर्जिगमिपता = गन्तुमिच्छता. The white मालती crest resembled his great (गुरु) यशः which is poetically represented to be white. His यशः wanted to go out (i. e. spread in the world) and therefore kissed him on the head (as मालती flower) as a father (गुरु) when leaving the house on a journey may kiss his son on the head. भ्रूतङ्गतकेन by the meeting of his eyebrows. विनय and यौवन were united in him for the first time after a long interval. यौवन and विनय are rarely found together. His eyebrows that met were as it were the first sign of this union. हृदयनिहिता (1) placed in the heart (with भक्ति); (2) fixed on his chest (with वृष्टि). अच्छाच्छस्य अतिशुभ्रस्य चन्द्रकान्तस्य अतुल्येन शीतलम् (वस्तुः स्थलं, which is the object of विग्रहणम्). संनिहितं हारः एव उपधानं (pillow) यस्य. अनन्त...श्रान्तायाः tired by passing to innumerable chieftains. शशि...शयनम् a bed of the slabs of चन्द्रकान्त stones. His chest was smeared with cool चन्दन paste and therefore resembled the चन्द्रकान्त stone, which is also white and शीतल. His chest had a necklace of pearls which resembled a white pillow. His chest was broad like a slab. लक्ष्मी rested on his chest after being tired &c. चक्षुः and the other words in the accusative up to गमने are governed by दर्शयन्तम्. चक्षुः कुरङ्गकैः...भीतैस्त्वकोचमिव दत्तं—eye which was given to him as a bribe (उत्कोचः) by the terrified deer. The same words are to be understood after वराहैः &c. The idea is that his eye was beautiful like that of the deer; the rest to be construed

similarly. घोणावंशं bamboo-like (*i. e.* high) nose. स्कन्धपीठं broad shoulders. गृगया...शेषैः that remained out of those that were left after being hunt down in chase.

P. 68 ll. 18-28. प्रविश्य...वभूवतुः. चतुर्भिः अङ्गैः with four limbs *i. e.* hands and knees. गाम् the earth. स्निग्धा (affectionate) नरेन्द्रस्य दृष्टिः तया निर्दिष्टाम् (indicated). अस्तः (cast aside) अपरः व्यापारयाभ्याम्. सङ्कल्पाः...भविष्यन्ति your desires will give you this special distinction that the result will follow in all its fulness, like the trees of Paradise. मेदिन्यां दोलायमानः मौलिः ययोः whose head hung on the earth *i. e.* who prostrated themselves. युगपत् at the same time. ताभ्याम् by कुमारयुक्त and माधवयुक्त. उत्थाय—रा० and हर्षं got up. The reading of A 'उत्थाय राज्यवर्धनहर्षौ प्रणेमतुः तौ च पितरं' means they (कुमारयुक्त and माधवयुक्त) got up and bowed to रा० and हर्षं and these two latter bowed to their father. It is better to suppose that राज्यवर्धन and हर्षं did not allow the young men any time to bow to themselves. निमेषो.. यान्तौ not going away from the range of the (princes') eye, like the opening and shutting of the eye. निमेष and उन्मेष are always present in the eye. The two princes always stood before हर्षं and राज्यवर्धन. उच्छ्वास (exhalation) and निश्वास (inhalation) are also अभिमुख (done through the mouth). भुजाविव पार्श्ववर्तिनौ our hands are constantly at our side.

P. 68 l. 29—P. 69 l. 24 अथ राज्यश्री...जानातीति. विग्रासु (applies to both सलीषु and कलासु)—clever; fine. कलासु. The कामसूत्र of वात्स्यायन (I. 3.) enumerates the 64 arts such: गीत, वाद्य, नृत्य, आलेख्य &c. उपचीयमानः परिचयः यस्याः whose familiarity (with सलीषु and कलासु) was on the increase. शरा...भुवि as arrow on the target. बाह्य...स्थितेन occupying the outer court. स्वगतम् that came (*i. e.* occurred to him) in its own context. The man was thinking on some topic or story and in connection with it he remembered a verse which he sang loudly. आयौ—'यस्याः प्रथमे पादे द्वादश मात्रास्तथा तृतीयेऽपि । अष्टादश द्वितीये चतुर्थके पञ्चदश साऽऽद्या ॥.' Verse 5. The sentence is विवर्धमाना मुता पितर उद्वेगमहावर्तं पातयति सरित् तटमिव—a growing daughter casts her father in the whirlpool of gloom, as a rising river casts its bank in a whirlpool. उद्वेगः महावर्तः इव (with मुता); उद्वेगसदृशः महावर्तः (with सरित्). पयोधराणां (मेघानां) उन्नमनं तस्य काले at the time of the impending clouds; पयोधरयोः स्तनयोः उन्नमनं (elevation) तस्य काले. अनुवर्षन्—(वर्षे वर्षे इति अव्ययीभाव) each year (with मुता). वर्षमनु after rainfall.

अनु as 'a कर्मप्रवचनीय governs वर्ष in the accusative. Or we may also
 take अनुवर्षम् in the sense of 'at each rainy season.' It should
 be noted that the verse fits in with the topic of the youth of
 राज्यश्री and the seeking of her hand by various kings. उत्सारितः
 रिजिनः येन. गुणवत्ता possession of good qualities. चिन्ता—anxiety
 (as to finding a proper husband for her) never left his heart,
 just as her गुणवत्ता never left him (i. e. he was always dwelling
 upon her good qualities). The reading गुणवृत्तेव hardly makes any
 sense. C and T say in the appendix that गुणवृत्ता is an easier
 reading. We fail to see how. They render गुणवृत्ता as 'as if be-
 come an attribute' and therefore take it as an adjective of चिन्ता.
 लघ्नीभवन्ति become the fuel (of the fire of torment). अस्याः पयो-
 रोजतिः (पयोधरयोः स्तनयोः उन्नतिः) मे हृदयमन्धकारयति. पयोधराणां भेषानां
 उन्नतिः दिवसमन्धकारयति. केना...रियं this rule of conduct (regarded
 as) right, by whomsoever it may have been made, 'is not ap-
 proved of by me. धर्म्या—धर्मादनपेता—according to 'धर्मपथ्यधे—
 यायादनपेते' पा. 4. 4. 92. अङ्गललितानि fondled on our knees. अकाण्ड
 द्व...नीयन्ते are taken away by strangers (असंस्तुत) who come all
 of a sudden. एतानि...संसारस्य these indeed are the branded spots
 of this worldly existence i. e. these are the most painful of the
 events of this संसार. सर्वाभिभाविनी overwhelming all. अपत्य...
 एतः good men are grieved at the birth of a daughter though
 both (son and daughter) are equally (their) offspring.
 जन्मकाल...साधवः good men offer water by their tears to their
 daughters even at the time of their birth. Emphasis is laid on
 the word जन्मकाले, because water is offered to the dead. Good
 men shed tears when a daughter is born. अकृतः दाराणां परिग्रहः
 (acceptance) वैः. परिहृता (avoided) गृहे वसतिः वैः. अरण्यानि is the
 object of अधिशेते. The roots शी, स्वा, and आस, when preceded
 by अधि, govern the accusative of the abode (आधार). 'अधिसीह—
 स्वासां कर्म' पा. 1. 4. 46. यथा...हृदयम् the more do the envoys of the
 suitors come in, the more does wretched anxiety enter deep
 into my heart, like a woman abashed. हज्जमानेव—a woman that

पर्वतानाम्. माहेश्वर पादम्यास the foot print of माहेश्वर (शिव) शिव is said to reside on the top (मूर्धन्) of the कैलास mountain माहेश्वर with मौखरिवश would mean 'that was devoted to माहेश्वर (i.e. शिव)' मौखरिवश—for the Maukharis see Introduction From the inscriptions it appears that the correct form is either मौखरि or मौखर The reading of A 'मौखरीवश' is therefore bad Bana in his introduction to the कादम्बरी has 'नमामि भवोश्चरणाम्बुजद्वय सरोखरौ मौखरिभि कृतार्चनम्।' ग्रह गत as if he were the sun (ग्रहपति) come to the earth पितु गुणै not inferior to his father in his virtues एनाम्—refers to राज्यश्री. दुहितृखेहेन कातरतर हृदय यस्या सवर्धन गिन्य useful only in nursing them (and not in determining such delicate questions as their disposal in marriage) धात्री निर्विशेषा not different from (i.e. no better than) their nurses प्रदाने पितर in bestowing them (in marriage) their fathers are the (sole) authority कृपया कृत विशेष यस्मिन्—the difference being made by pity कृपा खेह—यशोमती gives expression to the general feeling of Indian mothers that they love their daughters more than their sons and assigns the reason for this The position of the daughter in society excites the pity of the mother more than that of the sons यथा जानाति my lord knows how to act so that she (राज्यश्री) will not become a lifelong (source of) anxiety to us The reading of A 'यथा यावज्जीवमावयोर्नाथिता' is not good The meaning then would be 'my lord knows how lifelong anxiety would be caused to us' C reads 'आवयोर्नाथिता प्रतिपद्यते', which yields the same sense as the text (न + आथिताम्)

P 69 l 25—P. 70 l 32 राजा तु कुलम् प्रति governs the accusative according to the वार्तिक 'अभित परित समयानिकपाहः प्रतियोगेऽपि' on 'उपान्वध्याङ्गवस' पा I 4 48 विदित अर्थे याम्याम् जना मुद् (delight), यस्य—qualifies तस्मिन्, which refers to प्रधानदत्तपुरम् The principal sentence is जातमुदि गते तस्मिन् आसन्नेषु विवाहदिवसेषु लोकम् आसीत् राजकुलम् The author now gives a graphic description of the preparations of a marriage in a royal family उदाम दीपमानानि ताम्बूलपटवासकुसुमानि ते प्रसाधित सर्वलोक यस्मिन् all the people in which were decked by the betel, fragrant powders and flowers that were being given with an unrestrained hand सर्वदेशेभ्य आदिश्यमान शिल्पिना सार्धस्य (समूहस्य) आगमन यस्मिन् Skilled artisans were invited from all countries अवनिपालपुरी (King's officers) गृहीत समूहे ग्रामीणे (villagers) आणियमानानां उपकरणानां (useful materials) सम्भार (collection) यस्मिन् ग्रामे भव ग्रामे

राजदौवारिकैः उपनीयमानानि अनेकनृपाणां उपायनानि यस्मिन् where the presents sent by numerous chiefs were brought (to the royal presence) by the doorkeepers of the king (प्रभाकरवर्धन). दौवारिकः—द्वारे नियुक्तः according to 'तत्र नियुक्तः' पा. 4. 4. 69. उपनिमन्त्रिताः (invited) आगताः बन्धुवर्गाः तेषां संवर्गणं (attracting, winning) तस्मिन् व्यग्राः राजवह्मणाः यस्मिन्. लब्धं मधु (wine) तस्य मदेन प्रचण्डाः (wild) चर्मकाराः तेषां करपुटैः चलालिताः (shaken, moved) कौणाः (drumsticks) तैः पट्ट (sharp) विषट्ठनं (striking) तेन रणन्तः मङ्गलपट्टहाः यस्मिन्. Leather workers had been summoned to make drums and were plied with wine. In their intoxication they struck the drums lustily. विष्टपञ्चाङ्गुलेन मण्ड्यमानानि उत्तुल्लमुसलशिलापुष्करणानि यस्मिन् in which such utensils as mortar, pestle and grinding stones were decked with five finger-prints of powder (of turmeric probably). The five fingers were dipped in turmeric mixed with water and the mortar &c. were smeared with the finger-marks by way of मङ्गल. In the 2nd वच्छास we read 'विष्टपञ्चाङ्गुलपाण्डुरं मुखनिहितनवचूतपष्ठवं पूर्णकलशमुदीक्षमाणः...प्रीतिकृतान्निर्गात्' on which the Com. says 'विष्टपञ्चाङ्गुलमाजकोक्ताभिः पञ्चभिरङ्गुलिभिर्मङ्गल्याय दीयते'. Even now the pestle and grinding stones are so marked. अश्रेपेभ्यः आशामुखेभ्यः आविर्भूता चारणानां (bards) परम्परा तथा आपूर्यमाणाः प्रकोष्ठाः (quadrangles) यस्मिन्. प्रतिष्ठाप्यमानं इन्द्राणीदेवतं यस्मिन् where images of इन्द्राणी (wife of इन्द्र) were being set up. A reads 'प्रकोष्ठप्रतिष्ठाप्य', which would mean that 'images of इन्द्राणी were being set up in quadrangles.' The works on marriage ritual lay down that शची should be worshipped. "विवाहे शचीपूजनं नारदीयसंहितायाम् 'सम्पूज्य प्रार्थयित्वा तां शचीदेवीं गुणाश्रयाम्' इति । तथा च प्रयोगरत्नाकरे । ततो दाता पात्रस्य सिततण्डुलपुञ्जे शचीमावाह्य पोडशोपचारैः पूजयेत्तां च कन्यैवं प्रार्थयेत् 'देवेन्द्राणि नमस्तुभ्यं देवेन्द्र-प्रियममिति । विवाहं भाग्यमारोग्यं पुत्रलाभं च देहि मे ।'" quoted from Mr. Nardurgikar's notes on रघु. VII. 3. The धर्मसिन्धु says 'अन्योन्या-लिङ्गितगौरीहरयोः प्रतिमां सुवर्णरीप्यादिनिर्मितां काल्यायनीमहालक्ष्मीशचीभिः सह पूजयेत्'. सूत्रधारैः (carpenters) आदीयमानः विवाहवेद्याः सूत्रपातः यस्मिन् where carpenters began to measure with their measuring line the marriage altar. सित...सत्कृतैः—the carpenters were honoured for their trouble by presents of white flowers, unguents, and clothes. उत्कूर्चकः (उद्धतः कूर्चकः यस्मिन्) करः येषाम्—whose hands had brushes held up (in whitewashing). सुधायाः (chunam) कर्परः (pail) स्कन्धे येषाम्. अधि...रुद्धैः mounted on ladders. भवेः=पुरुषैः. भवलीक्रियमाणं प्रासादस्य प्रतोलीप्राकारशिखरं यस्मिन् where the top of the palace wall (प्राकारः) on the street (प्रतोली) was being whitened. आदौ ध्रुणं पश्चात् क्षाल्यमानं कुसुम्भकं तस्य सम्भारः तस्य अम्भः—

पुवपूरेण रज्यमानाः जनपादपद्माः यस्मिन् where the feet of the people were coloured by the flood of the torrents of water from the heap (सम्भारः) of safflower that was powdered (धुण्ण) and then washed. निरूप्यमानाः यौतकयोग्याः मातङ्गाः (गजाः) तुरङ्गाश्च तैः तरङ्गिर्न अङ्गनं यस्मिन् where the courtyard was surging with horses and elephants that were being examined as suitable bridal gifts. यौतक (n.) is a kind of स्त्रीधन. यौतक means the gifts that are given to a woman at the time of marriage when she is seated with her husband. 'यौतकं विवाहादिकाले पत्या सहैकासने प्राप्तं युतयोर्धौतकमिति निघण्टूक्तेरिति मदनः' ध्ववहारमयूख. गणने अभियुक्तः (engaged in) गणकानां गणः तेन गृह्यमाणाः लग्नगुणाः यत्र. For लग्न see notes p. 256. A marriage was to be performed only when certain signs of the Zodiac were on the horizon and when there were no evil aspects of the planets. For example, the धर्मसिन्धु says 'त्रिपष्ठाष्टस्वर्कस्त्रिजलधनगोज्जः क्षितिसुतस्त्रिपष्ठस्यो शेज्जी व्ययनिधनवर्ज्या भृगुसुतः । द्वितीयाब्धीष्वद्वाभ्रतनुपु रिपुव्यष्टसु शनिस्तमः केतुश्चाये भवति सुखहेतुश्च सकलः ॥'. This verse gives the good and evil aspects of the planets with the लग्न. गन्धोदकवाहिन्यः मकरमुखाः (crocodile-shaped) प्रणाल्यः (conductors Marathi पन्हाळ) ताभिः पूर्यमाणः क्रीडावापीसमूहः यस्मिन्. हेमकाराणां (goldsmiths) चक्रं (समूहः) तेन प्रक्रान्तं (carried on) हाटकस्य (सुवर्णस्य) घटनं (shaping, hammering) तस्य डाङ्गारः तेन बाचाछिन्नाः अल्लिन्दकाः यत्र. अल्लिन्दकः a terrace before an outer door. उर्धापिना (constructed) अभिनवा भित्तिः तस्याः पाल्यमाना बहला धातुका तस्याः कण्टकानां आलेपः तेन आकुलः आलेपकलोकः (plasterers) यस्मिन्. चतुराणां चित्रकराणां चक्रवालं (समूहः) तेन लिख्यमानानि मङ्गल्यानि आलेख्यानि यत्र. लेप्य...वृक्षकम् where groups of clay-workers were engaged in making clay figures of fishes, tortoises, crocodiles, cocoanuts, plantain and betel trees. क्षितिपालेभ्यः—connect this with प्रारम्भ-विविधव्यापारम् four lines below. स्वयं...कश्यैः who girt up their own loins i. e. who personally engaged in physical labour. स्वामिना (प्रभावकरवर्धनेन) अर्पितानि (assigned) कर्माणि तेषां शोभा तस्याः सम्पादने आकुलैः. सिन्दू...मसृणयद्भिः who rendered glossy the pavements besmeared with red lead. विनिहिताः सरसाः आतर्पणदस्ताः येषु on which were placed sticky hand-marks of pigment for white-washing. 'आतर्पणं प्रीणने स्वाग्मङ्गलातेपनेऽपि च' मेरिनी. निन्य...उत्तम्भयद्भिः who raised the pillars of the marriage (उद्गाहः) platforms, the tops of which were marked with tender mango and Asoka leaves, and which (pillars) were red with the Alaktaka dye placed on them. 'वितर्दिषु वेरिका' रत्नमरः. Even now mango leaves are hung up from pillars &c. as

auspicious. प्रविष्टाभिः—this and the following instrumentals qualify *सीमन्तिनीभिः (l. 22) below. आ सूर्योदयात् from early morn. The wives of chieftains were in the palace from the early morn engaged in various occupations. O and T translate 'from the farthest orient,' which seems far-fetched. सुवेष्टाभिः finely dressed. वधू...गायन्तीभिः singing auspicious (songs) pleasing to the ear (श्रुतिः) and containing in them mention of the families of the bride and bridegroom. बहु...चित्रयन्तीभिः dying neck-strings with their fingers that were smeared (आदिग्ध) with various paints (वर्णकः). चित्र...मण्डयन्तीभिः who, being clever in painting and drawing figures, decorated polished jars and groups of raw (शीतल) clayware. शालाजिर means a शराव according to हेमचन्द्र. र and ल are often interchanged in words. अभिन्न...रञ्जयन्तीभिः who reddened the threads of cotton that had not been taken out from its pod and the collections of woollen threads for making a marriage bracelet. Cotton is contained in pods. They took such cotton as had not yet been taken out of the pod, spun it into thread, which thread they dyed red. Such thread dyed red is even now required in marriage ceremonies. The Com. says 'अभिन्नपुटो वंशादिमयश्चतुष्कोणः पाटलाकृतः तिर्जालकैः क्रियते । तच्छिद्रान्तरपूरणाय कर्पासतूलपल्लवा रज्यन्ते'. What this means is not quite clear. It seems to mean—a square box of bamboo &c. is prepared, the interstices of which are filled in with dyed cotton thread. C and T following the com. translate 'stained skeins of cotton thread for bamboo baskets.' The cotton and शास्मलि both yield wool and hence the words कर्पासतूल are employed. बलाशनाद्युतेन घनीकृतः कुङ्कुमकल्कः (saffron paste) तेन मिश्रितम्. On बलाशना, the com. says 'बलाशना पुष्पाख्यौषधिः । तत्पक्वं घृतं रक्षार्थं क्रियते'. अङ्गरागः cosmetic. लावण्य...कल्पयन्तीभिः who were preparing unguents for the face that produced special beauty. कंकोलम् (Marathi कंकोल) is a kind of fragrant berry. जातीफलम् nutmeg. स्फुरन्ति रफीतानि (abundant) स्फाटिककर्पूरशकलानि तैः सचितं अन्नरालं यासाम्. बहु...वध्यमानैः—this and the following instrumentals qualify वासोभिः (in l. 27). बहुविधानां भक्तीनां निर्माणे निपुणाः पुराणाः (old) पौरपुरन्ध्रियः (city matrons) ताभिः वध्यमानानि तैः. भक्तिः means 'texture, decoration.' वध्यमानैः वदैश्च many garments were in course of weaving and many were already woven. Those that were woven were dyed by रजकः. आचारे चतुराः भन्तःपुरजरत्नः ताभिः जनिता पूजा तया राजमानाः रजकाः (washermen) तैः रज्यमानैः. The old women honoured the washermen who thereupon beamed

with self-complacency. उभय...क्षोष्यमाणैः that were waved to and fro by servants holding them by the two ends and were being dried in shade. Those that were dyed were being dried. कुटिलः क्रमः यस्य तत् कुटिलक्रमं रूपं तेन क्रियमाणः पल्लवानां परभागः येषु. 'परभागः गुणोत्कर्षे' क्षीरस्वामी. For परभाग compare कादम्बरी उत्तरभाग (p. 267 of P.) 'उपदितवान्तिपतिपरभागा लक्ष्मच्छायेव चन्द्रमसः' (श्मश्रुराजिलेखा). What the author means is not quite clear. The meaning seems to be—on the dyed and dried cloth, some paintings of the leaves of various trees were being drawn. The paintings had very great beauty (परभागः). The paintings were being drawn on the inside of the cloth and hence they were done in the reverse order of nature (कुटिलक्रम), so that the outside (that would be visible to others) would show the beautiful पल्लव in their natural form. C and T translate 'some, now dry, were having all the charm of sprays reproduced in their twisted shapes.' This is obscure. अपरैः—अपरैः some—others. आरब्धं कुङ्कुमपङ्कसासकानां छुरणं येषु in which the spotting with saffron paste had commenced i. e. some of the textures were being marked with spots of saffron paste. स्वासकः perfuming the body with unguents. 'स्नानं चर्चा तु चार्चिक्यं स्वासकोऽथ प्रबोधनम्' इत्यमरः. उद्धृजाः मुञ्जिष्याः परिचारिकाः तामिः भज्यमानानि भङ्गुराणि उत्तरीयाणि—येषु the fragile upper garments among which were torn by the maids that had lifted up their arms. The idea is not quite clear. The meaning seems to be—The maids raised their hands to gather together the textures as they became ready. In doing so they tore away their own fragile upper garments. क्षौमैश्च...नेत्रैश्च—these words indicate the material of which the garments were made. क्षौमैः made of flax, linen. ध्रुमायाः विकारः क्षौमम्. वादरैः made of cotton. बदरायाः बदराफलस्य वा विकारः वादरम्. 'कर्पासी बदरेति च' इति; 'वास्कं क्षौमादि फालं तु कार्पासं वादरं च तत्' इति च अमरः. दुकूलैः—The अमरकोश treats क्षौम and दुकूल as synonyms. C and T translate दुकूल as 'bark silk.' लालातन्तुजैः lit. 'made of the threads of saliva' i. e. made of spider's thread. This is otherwise called पत्रोर्णम् on which क्षीरस्वामी remarks 'लकुचवदादिपत्रेषु कुमिलालोर्णाकृतं पत्रोर्णम्'. अंशुक is used in the sense of 'वस्त्र' in general. It must here mean a वस्त्र made from a particular material. C and T translate 'muslin.' नेत्रैश्च—silk garments. The अमरकोश gives it as a synonym of अंशुक. 'स्याज्जटांशुकयोर्नेत्रम्'. निमोकनिमैः resembling the slough of serpents. अकठोरा रम्भा तस्याः गर्भवद्वेगमलैः as delicate (or fine) as the inside of a plantain plant not

fully developed. C and T translate 'soft as the unripe plantain's fruit.' This is not correct. रम्भा means the plant and not its fruit. No one in India need be told how fine and delicate the *inside* of the plantain *plant* is. The inside of the *fruit*, however unripe, is not soft. निशासहायैः The clothes were so fine and light that even the breath of a person made them move on the body of the wearer. स्पर्शानुमेयैः—the garments were of such fine texture that they were not visible to the eye, but were only determined to be on the body by touch. इन्द्रायुषसहस्रैः—the garments being variously tinted presented the hues of the rainbow. संछादितम् qualifies राजकुलम्. उज्ज्वलाः निचो-
लकाः तैः अवगुण्ठ्यमानानि हंसकुलानि यैः (*adj.* of शयनीयैः)—by the brilliant coverlets of which (beds) the swarms of Hansas were veiled (*i. e.* were cast into the shade). हंसः are white 'हंसास्तु श्वेतगस्तः' इत्यमरः. 'निचोलः प्रच्छदपटः' इत्यमरः. शयनीयैः, कञ्चुकैः, सहास्रैः and other nouns in the instrumental are to be connected with उज्ज्वलं and the following adjectives. तारा...कञ्चुकैः with bodices that were added to (*i. e.* overlaid) with brilliant pearls. अने...सहास्रैः with thousands of pieces of fine cloth rent asunder for various uses. अभि...तानैः with canopies of cloth that were glowing with fine silk garments freshly dyed. अभिनवः रागः येषाम् तानि रागाणि अत एव कोमलानि दुकूलानि तैः राजमानैः. स्तवरकनिवहेन निरन्तरं छाद्यमानानि समस्तानि पटलानि येषाम्. स्तवरक... मण्डपैः with *pandals* all the thatches (पटलं) of which were covered with masses of clothes. The word स्तवरक is unusual. उच्चित्राः (having paintings prominent on them) नेत्रपटाः (fine silk cloth) तैः वेष्टयमानैः. औत्सुक्यं ददातीति ऽद्गम् causing eagerness or excitement.

P. 71 ll. 1-16 देवी तु...राजकुलम्. हृदयेन भर्तारि—connect each instrumental with the following locative. The principal sentence is देवी यशोमती एका अपि बहुधा विभक्ता इव अभवत्—she, though one, seemed to be divided in manifold ways. हृदयेन...जामातरि—her heart was with her husband, her curiosity was with the bridegroom. These clauses explain how she was विभक्ता. She was curious to know what the bridegroom looked like. उपचारः respectful behaviour, courtesy. शरीरेण सञ्चरणे her body was engaged in moving about. चक्षुषा...वेक्षणेषु her eye was occupied in seeing things done and left undone. उपर्युपरि now and then, again and again. विसर्जिताभिः (despatched) उद्भवामीभिः (camels and mares) जनितः जामातुः जोषः (pleasure) येन. The idea is that the

king either sent camels and mares laden with presents or he sent swift messengers or camels and mares to inquire after the comfort and welfare of the bridegroom एव च—The principal sentence is एव च तस्मिन्निधवामये इव भवति राजकुले आजगाम विवाहदिवस अवि राजकुले—In marriage ceremonies only those women whose husbands are living take any prominent part चारण दिङ्मुखेपु—So many minstrels had come there that it seemed that the quarters contained nothing else but them Explain the following clauses similarly भूषण जने—Even the domestics were loaded with so many ornaments that they seemed to be nothing but ornaments सर्ग creation, world हृदयी महोत्सवे when the festival seemed to grow as if it were made of Lakshmi, i.e. everything in the festival was so gorgeous and splendid निधाने (treasure)—connect this and the following locatives with वर्तमाने below यौवने प्रीते it seemed as if there was a youth of prosperity and as if there was a new regime of pleasure (प्रीति) यौवराज्यम्—from सुवराज—the heir apparent The installation of an heir apparent is an important function, as will appear from the रामायण गण्यमान—one counts with the aid of one's fingers आलो ध्वजे—the unfurled banners seemed to be looking out for the arrival (of the marriage day), as a person stretches his neck and tries to descry a person coming from a distance प्रत्यु शब्दैकै the echoes of the drums beaten in the palace spread far and wide The echoes went so far, the poet fancies, to receive the coming विवाहदिवस मौहूर्तिकै—महूर्त वेद मौहूर्तिक (astrologer) समुत्सारित निखिल अनिवद्धलोक यस्मात् अनिवद्ध—unconnected i.e. strangers विविक्तम् lonely

P 71 ll 16-20 अथ प्राहिणोत् शोभन आकार यस्य स स्वाकार तम् त—object of पप्रच्छ दर्शित आदर येन कश्चित्—this is a particle indicating 'I hope' यथाज्ञापयसि—servants were to use the verb आज्ञापय् with reference to whatever the king said or asked आगत ज्ञात्वा knowing him to have come to intimate the arrival of the bridegroom यामे=प्रहरे विवाह दोष (so act) that there will be no defect due to the passing away of the hour fixed for marriage The reading of B is better, but seems to be an emendation purposely made प्रतीप प्राहिणोत् sent him back

P 71 l 26—P 72 l 14 अथ ग्रहवर्मा The principal sentence is अथ ममवसिते वासरे आजगाम (p 15 l 33) ग्रहवर्मा सकल वासरे—चमलस fade in the evening The bride's face glow

ed with expectation of the hour of marriage. The poet fancies that the glory of the fading कमल was transferred to the beaming face of the bride. समवसित ended (*past p. p.* of सो with सम् and अव). विवाह...सवितरि when the sun looked radiant like the tender feet of the Glory of the bridal day. The sun looks red when setting. The feet of handsome young ladies are red. वधूवरयोः अनुरागः तेन लघूकृतं प्रेम तेन लज्जितेषु. विषटमानेषु separating. The ruddy goose becomes separated from its mate at the close of day and is a type of abiding love. See notes p. 243. This separation is fancied to be due to the shame felt at the fact that the चक्रवाक pairs were eclipsed in love by the bride and bridegroom. सौभाग्य...रागे when the radiance of the evening looking as delicate as a red silken garment flashed in the sky as if it were the banner of marital felicity. A banner also waves in the sky and may be of red silk. रक्ताशुकस्य इव सुकुमारं वपुः यस्य; रक्ताशुकेन &c. कपोत...तिमिरे when darkness variegated like the pigeon's throat began to obscure the faces of the quarters as if it were the dust (raised) by the arrival of the bridegroom's procession. Both तिमिर and dust are dark and obscure the face. कपोत...कर्तुरे should be construed with तिमिरे and not with सन्धाराने, as C and T do. कर्तुर according to अमरसिंह is a synonym of कल्माष, शबल &c. 'चित्रं किर्मिरकल्माषश्वलेताश्च कर्तुरे'. कर्तुर means 'dark-white' and not 'yellow.' See उत्तरराम VI. 4 'अवदग्धकर्तुरितकेतुचामरैः &c.' लग्न...सज्जे ready to effect the लग्न (the auspicious aspect of the heavenly bodies). This applies to both the stars and the astrologers. उज्जिह्वान *pr. p.* of हा 3 A. with उद् going up, rising. ज्योतिर्गणे (1) galaxy of luminaries; (2) astrologers. A person who is सज्ज gets up. वर्धमाना धवला छाया यस्य. The round disc of the moon resembles a round महलकलश. वर्धमानेन शरावर्णे धवला छाया यस्य (with कलशे). The कलश had a lid made white with lines. Or it may be that it was placed on a white saucer. Or we may also dissolve as वर्धमानवत् धवला छाया यस्य. वर्धमानः—म् saucer, a lid. Earthen pots marked with white lines are even now required in marriage ceremonies. The com. remarks 'वर्धमानं शरावः...तद्धि मकीललिप्तं विवाहे कियते इत्याचारः.' वधूवदनलावण्यमेव ज्योत्स्ना तया परिपीतं तमः यत्र (*adj.* of प्रदोष). वधू...वनेषु when the beds of night lotuses with their faces raised up (*i. e.* with expanding buds) as if laughed at the moon saying 'you have risen to no purpose.' The splendour of the moonlike face of the bride dispelled all the gloom of evening. As the gloom

was dispelled by the beauty of the bride's face, the moon that rose in the sky had nothing left to dispel. The expanding of the buds of कुमुद is fancied to be the raising of faces by them. A person in ridiculing another also makes grimaces towards him. उहासित...चामरैः (*adj.* of पादातैः) that waved many flashing red chowries. उहासितानि स्फाराणि स्फुरितानि अरुणचामराणि यैः. उत्थितः (रागः अग्रपहव इव) रागाग्रपहवः येषाम् (with मनोरथैः); उत्थितः रागसदृशः अग्रपहवः येषाम् (with पादातैः). पुरो धावमानैः is common to both मनोरथैः and पादातैः. The idea is—footmen waving red chowries ran before the bridegroom. The leaf-like red ends of the chowries were raised up. The desire of the bridegroom also ran before him. Desire had shooting from it passion (रागः). Connect पादातैः and वृन्दैः with आपूरित-दिग्भागः (ग्रहवर्मा). उत्कर्णाः कटकद्वयाः तेषां प्रतिहेपितैः दीवमानं स्वागतं येभ्यः. The idea is—ग्रहवर्मा had with him troops of horses that neighed. The horses in the capital of प्रभाकरवर्धन neighed in response. This is represented as welcome offered to the horses of the son-in-law by the horses in the capital. चलानि कर्णचामराणि येषाम्. चामीकरं (सुवर्णं) तन्मयानि सर्वोपकरणानि येषाम् all whose trappings were made of gold. वर्णकलम्बिनान्—C and T translate 'with gay housings.' वर्णकः painted cloth. करिणं...न्धकारम् with troops (घटा) of elephants, he (ग्रहवर्मा) as if made again darkness that was dissolved by the rise of the moon. Elephants are dark. नक्षत्रमालया मण्डितं मुखं यस्याः (with करिणी and दिशम्). ग्रहवर्मा rode a female elephant whose head was decked with a necklace of 27 pearls. 'सैव नक्षत्रमाला स्वास्तवविंशतिमौक्तिकैः' इत्यमरः. निशा...रुदः as the moon risen in the eastern quarter. पुरन्दर (इन्द्र) is the lord of the east, which also is decked with a line of stars (नक्षत्रमाला). See above p. 258. प्रकटितं विविधविहगानां विस्तृतं यैः (with चारुणैः and उपवनैः). ताला...चारुणैः क्रियमाणकोलाहलः the bards that danced to a particular tune went before him and caused an uproar (by mimicking the notes of divers birds). बालः—ग्रहवर्मा was young. In वसन्त also the उपवनं resound with the chirping of various birds. गन्ध...लोकम् with the light of an array (चक्रवालं) of lamps, accompanied with the fragrance of perfumed oil poured on them (lamps), he rendered the whole yellow, as if with a cloud of fragrant dust of saffron. उत्पुलकानां महिम्नानां (jasmine) मुष्टमाला (wreath) तस्याः मध्यं अभ्यासितः कुमुद-मोक्षरः यस्मिन् (with शिरसा). On his head he wore a wreath of jasmine, in the midst of which was a bunch of flowers. हसन्निव...

प्रदोषम् he as if laughed at the moon-lit evening with its moon surrounded by a halo. सपरिवेशः क्षपाकरः यस्मिन्. The शीखर looked like the moon, the white wreath like the halo and ग्रहवर्मा was like the moon-lit प्रदोष. आत्मरूपेण निर्जितः (vanquished) मकरकेतुः (मदनः) तस्य करात् अपहृतेन. विरचितः वैकष्यविलासः यस्य. वैकष्यम् a garland worn over the left shoulder and the right arm (like यशोपवीत); hence a mantle. ग्रहवर्मा wore as an ornament a string of flowers on the left shoulder and under the other arm. He was more handsome than मदन. The bow of Cupid is flowery. A bow is also borne on the shoulder. By vanquishing मदन, ग्रहवर्मा took from his hand his flowery bow and wore it as a वैकष्यक. The word कर suggests another meaning. One who is conquered has to offer tribute. कुसुमसौरभगर्वेण भ्रान्तं भ्रमरकुलं तस्य कलः प्रलापः तेन सुभगः (applies to both ग्रहवर्मा and पारिजात). As he had a garland of flowers bees hovered round him; they must have done so round पारिजात. पारिजात is one of the five trees of Paradise and was one of the 14 jewels churned out of the ocean. जातः श्रिया सह—ग्रहवर्मा had royal splendour from birth; पारिजात was produced (from the ocean) along with लक्ष्मी. पुन...मेदिनीम्—पारिजात was taken to Heaven when churned out and hence the words पुनः &c. Or there may be a reference to the story that कृष्ण had planted it in the garden of his beloved wife सत्यभामा. नव... हृदयः—His heart was drawn by the curiosity to see the bride's face. One whose हृदय (i. e. the upper part of the body) is drawn forward may fall on his face. प्रलासन्नं (near) लभं यस्य. 'राशीनामुदयो लभम्' इत्यमरः.

P. 72 ll. 15-28. राजा तु...प्रविवेश. द्वारस्य समीपे उपहारम् (अव्ययीभाव). माधवः=वैशाखः (वसन्तः). यथाक्रमम्—ग्रहवर्मा embraced राज्यवर्धन first as the elder of the two. नृपतेः प्रणथी a favourite of the king. तात is often used as a term of address applied affectionately to any person, usually by a friend to a friend or by elderly persons to youngsters. राज्यश्रिया—(1) by राज्यश्री; (2) by royal glory. पटितौ goes with सुखरवंशौ. It was राज्यश्री who by her marriage with ग्रहवर्मा brought about an alliance of the families of पुष्पभूति and मुरार. तेजोमयी—applies to both सोम० and पुष्प०. सकलजगता गीयमानः बुधकर्णयोः आनन्दकारी गुणगणः ययोः—(1) whose many qualities, gratifying the ears of wise men, are sung by the whole world (with पुष्प०); (2) in which the many gratifying virtues of Mercury (बुध) and Karpā are sung by the whole world (with सोम०). There is a further pun on the words गुण

(which also means 'threads, fibres') and वसु (bamboo) वसु was the son of the moon and कर्ण was the son of कुन्ती from the sun. सोम seduced तारा wife of वृहस्पति and did not give her back. Brahma returned Tara to वृहस्पति तारा was pregnant and at the command of वृ० discharged the गर्भ upon reeds. Both इन्दु and वसु wanted the son. The gods asked तारा whose son he was but she spoke nothing through shame. The new born got angry but मद्रा intervened and drew from तारा the admission that he was the son of सोम, who said 'साधु साधु क्त्वं प्राशोऽसीति वसु इति नाम चक'. See विष्णु० IV 6 The birth of कर्ण from कुन्ती when she was a maiden is well known आदिपर्व 64 140 'सूर्याच्च कुन्तिरन्यायां जने कर्णो महाबल । सहज वचच विभ्रवुण्डलोद्घोतितानन ॥' (Kumbha ed) प्रथमेव द्रव्य- the qualities of ब्रह्ममा had already made a great impression on the heart of प्रमाकरवर्धन. The कौस्तुभ, one of the fourteen jewels churned from the ocean is worn on his chest (हृदय) by Vishnu 'कौस्तुभाख्यमभूद्रत्न पञ्चरागो महोदधे । तस्मिन् हरिः स्पृहा चक्रे वशोऽलङ्करणे मणी ॥' भागवत VIII The word is derived as 'कु भुव सुभाति न्यामोनि इति कुस्तुभ समुद्र तत्र भव' इदानीम्—now : e as a bridegroom परमेश्वरेण = (1) शिवेन (2) प्रमाकरवर्धनेन. Emperors had the titles परमेश्वर, महाराजाधिराज. See Introduction pp XXIX and XXXVI Siva has the moon on his head. A bridegroom is to be honoured by the father in law समा वेला the auspicious time (fixed for the marriage ceremony) approaches कौतुकगृहम्—the house where the marriage thread (कौतुक) is placed on the wrist of the bridegroom before the actual marriage ceremonies. Compare रघु० 8 1 'अथ तस्य विवाहकौतुक ललित विभ्रत एव' पतितानि—the eyes of women fell on him. The blue eyes resembled expanded blue lotuses लङ्घयन् traversing, jumping over (the lotuses in the form of eyes)

P 72 l 29—P 73 l 9 अथ तत्र पश्यत् The principal sentence is अथ तत्र पश्यत् कति परिवाराम्—this and the following accusatives qualify वधूम् कति वाराम् who was attended by several relatives (आप्त), dear friends and her own people (ः e servants), mostly women अरुण अशुक तेन अवगुण्ठित मुख यस्या—whose face was veiled by a red silken cloth. The radiance of her face made the lamps pale before her. The radiant glow of morn also makes the lamps appear dim अरुण अशुक्मिव तेन अवगुण्ठित मुख यस्या (प्रभातसंध्य)—the beginning of which is covered by Aruna that resembles a red silken garment. Or we may dissolve अरुणस्य अशुका किरणा &c अति गूढाम्—The idea is that

she was not a grown-up woman, but was almost a girl. A delicate substance if closely pressed may break. यौवन is fancied as afraid of hurting her by too close an embrace, as she was so delicate. साध्यसेन (मयेन) निरुध्यमानः (restrained) हृदयदेशः तसात् दुःखेन मुक्तैः—The sudden events of her marriage caused her heart to flutter and therefore she heaved sighs by way of relieving the pressure. निमृतायतैः secret and long. She tried to keep her emotion to herself. One who sorrows over anything heaves deep sighs. The sighs which she heaved for relief are fancied to be due to her lamenting her maidenhood that was leaving her. अत्युत्कम्पिनी...धार्यमाणाम्—her heart was in a whirl of emotions; but she was kept motionless by bashfulness, as if through fear of her falling down. One who is trembling (in body) has to be supported (धार्यमाण) for fear of a fall. We cannot take अत्युत्कम्पिनीम् as trembling in body with the princess. हस्तम् and शशिनम् are to be connected with अवलोकयन्तीम् (she was looking at her hand vacantly being absorbed in deep thought). ताम... पद्मं which was the rival of red lotuses, i. e. her hand was red. आसन्नं ग्रहणं यस्य the grasping of which (in marriage) was near. ताम... पद्मम् (the moon) who is the enemy of red lotuses. आसन्नं ग्रहणं यस्य whose seizure (by Rāhu i. e. eclipse) was near. रोहिणी is the favourite wife of the moon out of the 27 नक्षत्राः. मय...साम्—applies to both रोहिणी and वधू. रोहिणी would tremble at the approaching eclipse of her lord. चन्दनेन धवला तनुलता यस्याः ज्योत्स्नादानेन सञ्चितं लावण्यं यस्य the loveliness of which is accumulated by the gift of moonlight. कुमुदः thrive in moonlight. The inside of the कुमुदिनी would be white. कुमु...हारीणीम्—she (वधू) was spreading about the perfume of flowers. वसन्त is the season of flowers. निःश्वासपरिमलेन आकृष्टं मधुकरकुलं यया. Her fragrant breath drew round her a swarm of bees. मलयमारुत— the breezes from the Malaya mountain are charged with the perfume of sandal. कृत...सरणाम् (1) who did what Love dictated (with वधूम्); (2) who was followed by Cupid i. e. मदन acted as his wife रति dictated; कृतं कन्दर्पेण अनुसरणं यस्याः (with रतिम्). Or we may dissolve कृतं कन्दर्पेण अनुसरणं यया. The bride was as handsome and loving as रति, the wife of मदन and is therefore fancied to be रति born again. C and T translate 'love followed in the train of one who seemed a reborn Rati.' This is not clear. मदन was born again and so Rati is fancied as following him in that respect. प्रभा...

मायुः—these five are to be connected respectively with the *ratnas* 'कौस्तुभ...मृत.' अपरा...श्रियम् she was as if another श्री (रश्मी) formed by the ocean out of wrath against the gods and demons. The author here mentions six out of the fourteen रत्न churned out of the ocean. There is an emphasis on the word श्री. राज्यश्री can naturally be called श्री. अपराम्—this word is used because there was one already produced at the churning. The ocean, being a mine of jewels, can produce fresh ones though fourteen were already taken away by the gods and demons. The anger of the ocean is due to his being deprived of the *ratna*-. स्निग्धेन...तसाम् affectionate young maids (बालिका + लोक) made for her an ear-ornament with the rays of pearls as if with clusters of white सिन्धुवार flowers. सिन्धु (न्दु) वार is a plant called in Marathi निगडी. स्निग्धेन . लोकेन may also mean 'by the glossy soft light' (आलोकेन). कर्णाभरणमरकतस्य प्रभा हरितशादल इव; मरकतप्रभासदृश हरितशादलम्. कर्णा...च्छायाम् who as if removed (i. e. rendered imperceptible) the lovely (हारिणी) beauty of her eyes by her broad cheeks on which there fell the lustre of the emerald of her ear ornament, resembling a green meadow. खली means a plot of ground. हारिणी = हरिणसम्बन्धिनीम्. So the words suggest another sense 'who entertained the eyes of deer with a plot of ground covered with green grass' (resembling emerald). अधोमुखी—through bashfulness she hung her head. हत मुखोन्नमनप्रयत्नः येन—her friends tried to raise her face, in her heart also she wished to raise her face (to see the bridegroom). वर...कुलम् her friends were absorbed in looking at the wonderful bridegroom, her heart fluttered to look &c. हृदय निर्भर्त्सयन्तीम् she censured her heart for its cowardice in not succeeding in raising her face to see the bridegroom, though she so much desired to raise it.

तैलस्य हिमालयस्य उपत्यका (a land at the foot of a mountain). 'उपा-
धिभ्यां त्यक्त्वासन्नासृद्योः' पा. 5. 2. 34 (संशयामित्यनुवर्तते। पर्वतस्यासन्नं
सलमुपत्यका आसृद्यं सलमधित्यका। सि. कौ.). भृशद्विः (1) by kings; (2) by
mountains. सेक...दन्तुरैः that bristled with barley shoots that look-
ed soft on account of the sprinkling of water. पञ्चासैः with five
mouths or 'lion-shaped'. कोम...चित्रैः variegated with soft colours.
अमित्रमुखैः—O and T translate 'gleaming around it were earthen
dolls, whose hands bore auspicious fruits, and which had five-
mouthed cups bristling with dew-besprent blades of barley and
enemies' faces painted with soft colours.' So they think that the
the कलशs were in the hands of dolls. But one fails to see how
the sentence yields this sense. We must connect कलशैः and कारिभिः
with उद्भासितपर्यन्ताम्. अमित्रमुखैः should be taken as an adjective
of कलशैः (अमित्राः शत्रवः मुखे येषाम्). The idea seems to be this:—
there were कलशs with barley blades that resembled दन्तs, the
कलशs had a lion's shape, they were painted in various colours;
hence the whole presented an awful aspect, so that the कलशs
seemed to have some terrible enemies in them. On the fringes
of the वेदी were also dolls holding auspicious fruits (cocoanuts).
अञ्जलिकारिका—a clay doll. 'स्यात्तालमञ्जिका सन्धे लेप्येनाञ्जलिकारिका' इति
क्षीरस्वामी. O reads अमत्रमुखैः which means 'that had the mouth
of a goblet.' This seems to be a suspicious reading adopted to
obviate the difficulties of अमित्रमुखैः. अमित्रमुखैः may also be
taken as a noun by itself. उपाध्यायेन उपधीयमानानि (heaped,
placed) इन्धनानि तेन धूमायमानः अग्निः तस्य सन्धुक्षणे (kindling) अक्षणिकाः
उपद्रष्टृद्विजाः यस्याम् (adj. of वेदीम्). उपद्रष्टृ means 'one who supervis-
es.' अक्षणिकं not having leisure, busy. कृशानोः (अग्नेः) समीपे इति
उपकृशानु निहिताः अनुपहताः (new, not used) हरितकुशाः यस्याम्. संनि-
हितः द्रुपदो अजिनानो आज्यस्य स्रुचां (ladles) समित्पूलीनां (bundles of
fuel sticks) निबद्धः यस्याम्. O reads स्रक् (garland) for स्रुक्; but
it is not very appropriate in the context. नूतनशूर्पे अर्पिताः
श्यामलशमीपलाशमिश्राः लाजाः (fried grain) तैः हसतीति हासिनीन्.
The लाजाs being white are spoken of as the हास of the वेदी. शमी is
a sacred tree. पलाशं leaf. See रघुवंश VII. 26 'हविःशमीपल्लवलाजगन्धी
पुण्यः कृशानोरुदियाय धूमः'. कात्यायन says 'शमीपल्लवमिश्रोलाजानञ्जलिनावपति'.
शूर्पः—शूर्पम् winnowing basket (Marathi सूप). सञ्जीवतलः—राज्यश्री
resembled the light of the moon. See धर्मसिन्धु 'वधूवरौ पूर्वोक्तलक्षणां
वेदीं मन्त्रघोषेणारत्न &c.' समुत्सर्प—connect this with 'शिखिनः (अग्नेः)
समीपम्.' वेहिता...ह्रस्व the red leaf-like flames of which were
tremulous (with fire); the red flame-like leaves of

tremulous (with रक्ताशोक) शिशिन also may be applied to रक्ताशोक (it had a tapering foliage) कुसुमायुध (कुसुमानि आयुधानि यस्य) इव—ग्रहवर्मा was handsome like मदन and राज्यश्री was like रति रक्ताशोक is an excitant of love In this sentence as well as in the preceding (आरुरोह ता दिवमिव), the author perhaps intentionally indicates the untimely death of ग्रहवर्मा दक्षि वृत्तामि that moved round to the right Flames moving to the right are a good omen ज्वालाभिरेव सम—the idea is —the flames moved about he also moved round the fire नखमयूखै धवलिता तनु यस्य When the bride let fall the oblation of parched grain into the fire from her hands her brilliant nails brightened the fire अदृष्टपूर्वं वधुवरयो रूप तेन विसय तेन स्मेर Smile is white according to the poets, the brilliance of the nails transferred to the fire is the smile and the white लाजस are the teeth shown in smiling For going round the fire and लाजहोम, see कुमारसम्भव VII 10 'तौ दम्पती त्रि परिणीय वद्धिम-यो यस्य स्पर्शनिमीलिताक्षौ । स कारयामास वधू पुरोधास्तु सि-समिद्धाधिपि लाजमोक्षम् ॥' The आश्वलायनगृह्यसूत्र says 'वध्वञ्जला उपस्तीर्थं भ्राता भ्रातृस्त्रीयो वा द्विर्लज्जानावपति' (I 7 1) मेधातिथि on मनु० VIII 227 remarks 'लाजहोममग्निनिवर्त्य त्रि प्रदक्षिणमग्निमावृत्य सप्त पदानि स्त्री प्रक्रम्यते'

P 73 l 24—P 74 l 2 अत्रान्तरे वासगृहम् रुरोद वधू—the bride wept because she was soon to be separated from her parents स्वच्छ यती as if quenching the image of fire reflected inside her bright cheeks The bride was near the fire स्थूलमुक्ताफलवत् विमला वाष्पविन्दव तेषा सन्दोह (assemblage) तेन दक्षित दुर्दिनं यया दुर्दिनम् a rainy day 'मेवच्छत्रसहि दुर्दिनम्' इत्यमर निवदनविकारम् without showing any emotion on her face उदक्षु विलोचन यासाम् प्रविवेश—connect with वासगृहम् द्वारपक्षे लिखित रतिप्रीतिदैवत यस्मिन् on the side of the door of which was painted Rati the presiding spirit of Love प्रणयि कुलै—the bees drawn by the perfume of flowers entered the वासगृह before ग्रहवर्मा and looked like his friends अलि काशितम्—the idea is—the lamps began to flicker owing to the breezes set in motion by the bees the poet fancies that they trembled because they were afraid of being struck with the कर्णत्वल (by राज्यश्री in order to put them out) एवदेशे लिखित स्तवकित (having bunches of flowers) रक्ताशोकतरु तस्य तल भवतीति ० भा३ उन ० भा३ अधिज्यचापेन whose bow was strung तिर्यङ्गुणित नेत्रत्रिभाग यस्य a third part of whose eye was obliquely contracted and is represented as having a squint eye to symbolize the

fact that love is generally blind. The reading काञ्चनाचामरकेन is not quite clear. काञ्चनाचामनकेन (काञ्चन + आचामनकेन)—a golden spitting vessel. This latter is really the reading of B, as the MSS. often confound च and व. इतर...सनाथेन (शयनेन) bed that had on the other side a golden figure holding an ivory box, like Lakshmi herself having in her hand a lotus with a long stalk. The white ivory box resembled the white lotus and the golden figure was like लक्ष्मी. सोपधानेन with a pillow. स्वास्तीर्ण well covered with coverlets. कृता कुमुदैः कुमुदानां वा शोभा यस्य येन वा (1) that was decked with white lilies; (2) that gave beauty to the कुमुद (with शशिना). The moon is a friend of love. See कुमारसम्भव IV. राजतेन made of silver (and hence compared to the moon). निद्राकलशेन—auspicious jars were placed near the bed to ward off evil and to induce sleep. Compare कादम्बरी 'क्रमेण चोद्वृत्ते गगनमहापयोधिपुलिने सप्तलोकमद्गलनिद्राकलशे कुमुदवान्धवे' (p. 178 of P.)

P. 74 ll. 3-9. तत्र च...गमदिति. प्रथमा...गवाक्षकेषु as if they were the faces of the family goddesses, (seen) in the jewelled lattice-windows, that had come out of curiosity to overhear the first words (of the bride and bridegroom). क्षणदाम्=निशाम्. अपुनरुक्तानि that were not monotonous. दत्त्वा...रणरणकम्—A door-keeper is always in attendance in a राजकुल; when ग्रहवर्मा went away, he left behind regret (in the hearts of the members of the palace) at his departure. यौतक...लोकस्य taking with him the hearts of all people as the provision for his journey offered to him as marriage gift. For यौतक, see above p. 286. शम्भलः—लम् पथिव्ययः (पाथेयम्). इति—shows the end of the उच्छ्वास.

THE
HARSHACHARITĀ
OF
BĀṆABHATṬA

(Uchchhvāsas IV-VIII)



EDITED

With an Introduction, Notes and Appendices

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PREFACE.



The present edition contains a portion of the text of the Harshacharita (Uchchhvāsas IV-VIII). The first three Uchchhvāsas will be published next year. As there is at present no other annotated edition of the Harshacharita in the market, the present edition needs no apology. This edition will, it is hoped, meet all the requirements of the University student. No pains have been spared to make the book useful not only to the college student, but also to the general reader.

The commentary of S'ankara published by the Nirṇaya-sāgara Press has been highly useful to me. The elegant and spirited translation of the Harshacharita by Prof. Cowell and Mr. Thomas is a monument of skill and learning. Though I have unfortunately had frequent occasion to differ from them, my sincerest thanks are due to them, particularly for happy renderings of words and phrases. The Harshacharita is a difficult book and I am afraid that many passages have still remained obscure. I crave the indulgence of the reader and will most thankfully receive all suggestions and criticisms.

Introduction.

I. Personal History of Bâṇa.

About the personal history of Sanskrit authors and especially poets, our knowledge is generally very meagre. In the case of many Sanskrit poets, we know next to nothing beyond their names. Around the names of some (e. g. Kâlidâsa), tradition has been busy in weaving such fanciful and bewildering stories that it is no easy task to separate the solid grain of truth from the chaff. In the case of some, the meagre account of themselves contained in their own works has to be eked out with information derived from contemporary or subsequent records in literature, grants and inscriptions. There are a few who have left to posterity a tolerably full account of themselves in their works*. Bâṇa perhaps stands at the head of such Sanskrit authors. To his Kâdambari is prefixed a brief account of his family. But in his Harshacharita, we find a much fuller account of his ancestors and himself. The first two Uchchhvâsas of the Harshacharita are taken up with the history of Bâṇa's forefathers and Bâṇa himself. The personal narrative is continued even in the third Uchchhvâsa. Space does not permit us to give in detail a full account of Bâṇa as gathered from the Harshacharita. We propose to dwell upon only a few salient points of the narrative of Bâṇa's personal history.

The genealogical tree of Bâṇa's family as constructed

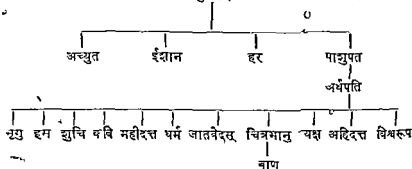
* In this connection we may mention Bîlhaṇa and Man-
kha, who, in the Vikramânkadēvacharita and the S'rikanṭha-
charita respectively, furnish a full account of their lives, their
contemporaries &c.

from the Harshacharita* is given in the footnote below In the introductory verses to the Kâdambarî the genealogy is given as follows. Kubera was a Brâhmana of the Vâtsyâyana gotra and was honoured by many Gupta kings His son was Arthapati, whose son was Chitrabhânu who was Bâna's father The student will notice that in this narrative, Pâs'upata, who appears to have been the great grand-father of Bâna, if we are to rely upon the Harshacharita, is omitted It is strange that Bâna (or his son who is supposed by some to have written the introductory verses to the Kâdambarî) should have forgotten his own great-grand-father The only explanation that we offer (of course with great hesitation) is that the verses containing the reference to Pâs'upata were not to be found in the Mss. used for preparing the printed editions of the Kâdambarî,

The progenitor of Bâna's family, Vatsya, lived in a place called Prithikûta on the banks of the Hiranyabâhu, otherwise called S'ona Bâna's mother, Râjadevî, died while he was yet a child He was all the more dear to his father, who was a very mother to him. Bâna had the misfortune to lose his father when he was about fourteen years old Bâna tells us that he thereafter led a wandering life He mentions as the

* वत्स, cousin of सारस्वत who was the son of सरस्वती and दधीच

कुबेर (a descendant of वत्स).



companions of his wanderings a number of persons*. Although Bâna had ancestral wealth sufficient to maintain him in ease and comfort, yet his strong curiosity to see different lands impelled him to wander from place to place and made him an object of ridicule in the eyes of his elderly contemporaries. After finishing his wanderings in which he gathered a rich harvest of wisdom and experience, he returned to his native place Brâhmaṇādhivāsa (or Prītikūṭa) with broadened sympathies and a widened outlook.

One day in the height of summer, when Bâna sat in his house after the midday meal his cousin (born of a S'ūdra woman) Chandrasena ushered in a courier who brought a letter from Kṛishṇa, a brother (cousin) of Emperor Harsha. In the letter Kṛishṇa referred Bâna to the messenger Mekhalaka and bade him lose no time in carrying out the wishes of the writer. The message was—"Emperor Harsha's ears have been poisoned against you by some wicked people. But I knew the truth about you and interceded on your behalf with the king and told him that you (Bâna) must not have been guilty of anything beyond youthful rashness and folly. The king admits this and so you should come to the emperor's court without delay."

After a good deal of misgiving as to how he would be received at the court of Harsha, Bâna performed some auspicious rites and set out from his native place Prītikūṭa. On the third day he reached the camp of Harsha which was then on the Ajirāvatī near the town Manītāra.

* "अभवंश्चास्य वैयसा समानाः सुहृदः सहायाश्च । तथा च । आतरो पारशवौ चन्द्रसेनमातृपेणौ, भाषाकविरिशानः परे मित्रं, प्रणयिनौ रुद्रनारायणौ, विद्वांसौ वारवाणवासवाणौ, वर्णकविवेणीभारतः, प्राकृतकृत्कुलपुत्रो वायुविकारः, बन्दिनावनङ्गवाणसूचिवाणौ, काल्यायनिका चक्रवाकिका, जाङ्गुलिको मयूरकः, ताम्बूलदायकश्चण्डकः, भिषक्पुत्रो मन्दारकः, पुस्तकवाचकः सुदृष्टिः, कलादश्यामीकरः, हैरिकः सिन्धुपेणः, लेखको गोविन्दकः, चित्रकृदीरवर्मा, पुस्तककुमारदत्तः, मार्दङ्गिको जीमूतः, गायनौ सोमिलप्रहादिसौ, सैरन्ध्री कुरङ्गिका, बांशिकौ मधुकरपारावतौ, गान्धर्वोपाध्यायो दुर्दुरकः, संवादिका केरलिका, लासकयुवा ताण्डविकः, आक्षिक आखण्डलः, कितवो भीमकः, शैलालिङ्गवा शिखण्डकः, नर्तकी हरिणिका, पाराशरी सुमतिः, क्षपणको वीरदेवः, कथको जयसेनः, शैवो वक्रपेणः, मन्त्रसाधकः करालः, असुरविवरन्वसती लोहिताश्वः, धातुवादविद्विहङ्गमः, दार्दुरिको दामोदरः, ऐन्द्रजालिकश्चकोराश्वः, मस्करी ताम्रचूडः ।"

When Bāna was presented to Harsha who had with him the son of the king of Mālvā the emperor received him at first with mock signs of anger but afterwards showed him much favour. After basking in the sunshine of royal favour Bāna returned to his native place. He was greeted with a cordial welcome by his friends and relatives. The reader Sudrishi entertained him with a recital of the Vayupurāṇa. Then the bard Suchibana recited two verses (Aryas) which pointedly referred to the life of Harsha. All were charmed and Bāna's cousins (sons of his paternal uncles), Ganapati, Adhipati, Tarapati and Syāmala looked at one another and the youngest of them Syāmala made bold to ask Bāna to tell them from the beginning the wondrous story of Harsha's life. Bāna expressed his inability to do justice to the mighty deeds of the emperor and as the day was far advanced began the narrative the next morning.

Here ends the autobiographical part of the Harsha charita with which alone we are concerned at present.

As to the later stages of Bāna's life we have no account left. He died leaving his romance of Kadambarī unfinished. Bāna's son tells us in the introduction to the Uttarabhāga that he finished the Kadambarī as a work of filial duty and not out of pride*. Dr Buhler says that the name of Bāna's son was Bhūshanabana†. In some MSS of the Kādambarī the son is called Pulinda‡ or Pulina. Dhana-pāla while praising Bāna in his introduction to the Tilaka-mañjarī seems to suggest that Pulinda was the name of his son§.

* 'याते दिव पितरि तद्वचसैव सार्धं विच्छेदमाप मुनि यस्तु कथाप्रवच । दुःख सता तदसमाप्तिं कृतं विलोभ्य प्रारब्ध एव स मया न कवित्वदर्पात् ॥'

† See Dr Peterson's Introduction to Kādambarī p 40

‡ Vide Prof S R Bhandarkar's report on the search for MSS 1904-5 1905-6 p 39 see also Dr Stein's catalogue of Sanskrit MSS at Jammu p 99

§ केवलोऽपि स्फुरन्वाण करोति विमदान्वीन् ।

एक पुनः कृतसन्धानयुलिभ (न्द?) कृतसन्निधि ॥ verse 26

(It will be noticed that the verse has two meanings)

It is said that the poet Mayūra was a contemporary and father-in-law of Bāṇa. Mayūra praised the sun in hundred verses, which make up the Sūryas'ataka and became free from leprosy. Bāṇa became jealous of him, maimed himself, composed the Chandīs'ataka in honour of Durgā, who made him all right. The story of Mayūra's freedom from disease is alluded to in the Kāvyaaprakāśa*. There are Subhāshitas in which Bāṇa and Mayūra are spoken of as contemporaries and as patronized by king Harsha†. Verses from the Sūryas'ataka are quoted in the Dhvanyāloka (latter half of 9th century A.D.)‡. The Kavikanṭhābharaṇa of Kshemendra mentions Mayūra by name and quotes a verse as his which is found in the Sūryas'ataka§. So it is not beyond the bounds of probability that Bāṇa and Mayūra were contemporaries. A Mayūrika is mentioned as one of the companions of Bāṇa in his wanderings (see the passage quoted above on p. III). But as he is mentioned there as a snake-doctor ('Jāngulika' = Vishavaidya) it seems to us that he is not the same as the poet Mayūra. The commentators of the Bhaktāmarastotra of the Jain Mānatungāchārya say that Mānatunga lived at the court of Bhoja in Ujjayinī and was a contemporary of Bāṇa and Mayūra. They further narrate various stories about Bāṇa and Mayūra. We believe that those stories have no historic basis and are purely imaginary. We therefore refrain from reproducing them here.

II The date of Bāṇa.

As we are fortunate in possessing some account of Bāṇa from his own pen, so also we are lucky in being able to fix

* 'आदित्यादेर्भयूरादीनामिवानर्धनिवारणम्'

† 'अहो प्रभावो वाग्देव्या यन्मातङ्गदिवाकरः ।

श्रीहर्षस्याभवत्सम्यः समो वाणमयूरयोः ॥'

This verse is ascribed to Rājas'ekhara and is quoted in the Subhāshitāvalī and the S'ārngadharapaddhati.

'स चित्रवर्णविच्छित्तिहारिणोऽखनीपतिः ।

श्रीहर्ष इव सङ्घट्टं चक्रे वाणमयूरयोः ॥'

नवसाहस्राङ्गचरित II. 18.

‡ The verse 'दत्तानन्दाः' &c. (9th in the Nir. ed. of सूर्यशतक.)

§ In the fourth सन्धि of the कविकण्ठाभरण the verse 'अस्तव्यस्तत्वशून्यो' &c. is quoted as Mayūra's (verse 18 of the सूर्यशतक.).

the date of Bāna beyond the possibility of cavil. As a matter of fact Bāna's date is one of the surest planks in the tottering structure of ancient India Chronology.

This is not the place to set out in detail how Bāna's date has been fixed. Suffice it to say that a famous Chinese traveller, Hiouen T'sang, was in India from 629 A. D. to 645 A. D. He has left extensive memoirs of his travels, in which he speaks in detail about a King Harsha who was the emperor of northern India. Although there are slight discrepancies in the accounts of Harsha furnished by Bāna and the Chinese pilgrim, the points of agreement are so many and so striking that there is not the least doubt that the Emperor Harsha, the patron of Bāna, is the same as the great monarch of whom the Chinese pilgrim has left extensive notices. Harsha is said to have reigned from 606 A. D. to 643 A. D. Therefore Bāna must have flourished towards the end of the 6th and in the first half of the 7th century of the Christian era.

We shall set forth below a good deal of evidence which strongly corroborates the above conclusion. We believe that a part of this evidence is for the first time brought to the notice of Sanskrit scholars by us.

(1) The Harshacharita of Bāna is mentioned by Ruyyaka in his Alamkârasarvasva a number of times*. We are told by him that he wrote a work called Harsha-charitavârtika†. Ruyyaka wrote his Alamkârasarvasva about 1150 A. D.

(2) Kshemendra, in his voluminous writings, men-

* "यस्तपोवनमिति मुनिभिः" इत्यादि हर्षचरिते श्रीकण्ठाख्यजनपदवर्णने" p 47 of अलङ्कारसर्वस्व, "तथा च हर्षचरिते 'अनुरूपो देव्या इत्यात्मसम्भावना' इत्यादौ, तथा 'यामीति न खेदसदृशम्' इत्यादायुक्तविषय आक्षेपः" p 117 of अलं., "यथा हर्षचरिते राज्यवर्धनं प्रति श्रीहर्षोक्तिषु 'यदि बाल इति सुतरामपरित्याज्योऽसि' " p 139, 'नमन्तु शिरासि धनूपि वा कर्णपूरीक्रियन्तामाशा मौर्व्यो वा' p 158 of अलं. (this occurs in the 6th उच्छ्वास), "यथा वा हर्षचरितप्रारम्भे महासदसि वेदस्वरूपवर्णने। एव तत्रैव मुनिशोधवर्णने, पुलिन्दवर्णनादौ हेयम्" p 182. He quotes from the Kadambari also 'चित्रकर्मसु वर्णमङ्करो यतिषु दण्डग्रहणानि' p 154 of अलं. (see कादम्बरी p 6 of P)

† 'एषा (उल्लेख) च समस्तोपमाप्रतिपादकविषयेऽपि हर्षचरितवार्तिके साहित्यमीमांसाया च तेषु तेषु प्रदेशेषु द्राह्ता' p 61 of अलङ्कारसर्वस्व.

tions Bāṇa by name a number of times *. Kshemenendra tells us that he wrote his *Kavikanṭhābharana* and *Suyṛittatilaka* in the reign of king Anantarāja (1028-1063 A. D.) of Kashmir, and quotes a verse of king Kalas'a (1080 A. D.—1088 A. D.). So he flourished in the latter half of the 11th century A. D. Kshemenendra seems to have written a work called '*Padyakādambari*' based on Bāṇa's romance.†

(3) Namisādhū, the commentator of Rudraṭa's *Kāvya-lamkāra*, mentions the *Kādambari* and the *Harshacharita* as specimens of the two types of prose compositions, viz., *Kathā* and *Ākhyāyikā*‡. From the last verse of his comment, we learn that Namisādhū wrote in 1069 A. D.

(4) Bhoja in his *Sarasvatikanṭhābharana* has a few references to Bāṇa. In one place we are told that Bāṇa does not excel so much in poetry as in prose§. The exact dates of Bhoja's reign (which was very long, extending over 50 years) are not yet fixed. But he seems to have come to the throne in the second decade of the 11th century.

(5) The *Das'arūpa* of Dhanamjaya mentions Bāṇa by name¶. Dhanamjaya was patronized by king Munja. If Munja is the uncle of the great Bhoja, as it seems to be the case, Dhanamjaya flourished before 1000 A. D.

* In his *औचित्यविचुरचर्चा* he quotes the verse 'स्तनयुगमधुखातं' &c. and says in the same work "न तु यथा भट्टबाणस्य 'जयत्युपेन्द्रः स चकार' ". In his *कविकण्ठाभरण* (सन्धि II) he says "यथा च भट्टबाणस्य 'कटु कान्तो मलदायकाः' " (which occurs in the Introduction to the *कादम्बरी*).

† In his *कविकण्ठाभरण*, क्षेमेन्द्र cites no less than seven verses from his *पद्यकादम्बरी*. One of them is 'नखालोपनते वयम्यनिधने हा पुण्डरीकेति तन्मोहव्यञ्जनमदमभजनमलं जीवम्य सन्तर्जनम् । कुञ्जव्यापि कपिजलेन कर्मण निरपदमाकन्दितं येनाद्यापि च तैः स्मृतेन हरिणैः शर्पं परित्यज्यते ॥' (this is cited as an instance of *शब्दवैमल्य* in the 4th सन्धि).

‡ See comment on *काव्यालङ्कार* of रूद्र XVI. 22 and 26.

§ 'यादृग्गद्यविधौ बाणः पद्यबन्धे न तादृशः।' p. 142 of the 1st Vol. of the Benares edition. See p. 146 of the same volume for a quotation from Bāṇa 'हर इव जितमग्मथः गुह्यं श्वाप्रतिहतशक्तिः'.

¶ 'यथा हि महाश्वेतावर्णनावमरे भट्टबाणस्य' under II. 35 (निर्णय-ed.); 'यथा कादम्बर्या वैशम्पायनस्य' under IV. 66.

§ 'आदिष्टं मुञ्जमहीशगोपीवैदग्ध्यभावा दशरूपमेव' last verse of the *दशरूप*.

(6) Abhinanda wrote the Kādambarikathasāra, in which he faithfully versifies the story of Bāna's Kādambari. Abhinanda tells us that his great great grand-father, Śakti-svāmin was a minister of Muktapīḍa, a king of the Karkota family* Abhinanda is praised for the excellence of his Anushtubh verses by Kshemendra in his Suvṛitta tilaka†

(7) The author of the Dhvanyāloka, Ānandavardhana, flourished in the reign of king Avantivarman (855-883 A D)‡ of Kashmir. In the Dhvanyāloka Bāna and his two prose compositions are mentioned by name§. From this it follows that in the latter half of the 9th century Bāna's works had attained a pre eminent position in the world of letters.

(8) Vāmana, in his Kāvyaśālikārasūtravṛtti seems to quote a few words from the Kādambari§. Vāmana flour

* स शक्तिस्वामिनं पुत्रमवाप श्रुतशालिनम् । राज कर्कोटवशस्य मुक्ता पीटस्य मन्त्रिणम् ॥ verse 7 of कादम्बरीकथासार.

† 'अनुष्टुप्सततासक्ता साभिनन्दस्य नन्दिनी । विद्याधरस्य वदने गुणिवेव प्रभावम् ॥'

We wish here to call the attention of the reader to a curious fact. Abhinavagupta says in his Dhvanyalokalochna that Bhattajayantaka wrote Kādambarikathasāra, p 142 "कथातात्पर्ये सर्गबन्धो यथा भट्टनयन्तकस्य कादम्बरीकथासारम्" The question arises whether this is a different work from that of Abhinanda or whether it is a slip on the part of the learned author of the Lochna or whether it is a mistake of the scribe's. We know that Abhinanda was the son of Bhattajayanta, called Vṛttikara.

‡ 'मुक्ताकरुण शिवस्वामी कविरानन्दवर्धन । प्रथा रत्नकरश्चागात्साम्राज्येऽवन्तिवर्मण ॥' राजतरङ्गिणी V 34

§ यथा म्याण्वीश्वरारयजनपदवर्णने भट्टवाणस्य 'यत्र च मत्तमातङ्गगामिन्य' ध्वन्यालोक p 100, यथा हर्षचरिते 'समवाय इव विरोधिना पदार्थानाम्' p 101, "यथा हर्षचरिते सिद्धनादवाक्येषु—'वृत्तेऽस्मिन्महाप्रलये' p 127, 'यथा कादम्बर्यो कादम्बरीदर्शनावसरे' p 87. On p 99 of the ध्वन्यालोक a passage is quoted from the Harshacharita (उच्छ्राम II) with out naming it.

§ "'अनुकरोति भगवतो नारायणस्य' इत्यत्रापि, मन्त्रे, सशब्द कविना प्रयुक्तो लेखकैस्तु प्रमादात् लिखित इति" on 'आहेति भूतेऽप्यणलन्तभ्रमाद् भुवो रति' काव्यालकारसूत्र V 2 44. For the words 'अनुकरोति भगवतो नारायणस्य' see कादम्बरी p 6 of Dr Peterson's edition.

ished in the latter half of the 8th century. We shall briefly indicate the data that enable us to arrive at this date for Vāmana. (a) Vāmana quotes from the Uttararāmacharita of Bhavabhūti a verse*. Bhavabhūti flourished before 700 A. D†. So Vāmana is later than 700 A. D. (b) He is often quoted by Pratihārendurāja, the commentator of Udbhaṭa's Kavyālamkāra‡. Pratihārendurāja, who was a pupil of Mukula, son of Kallaṭa, flourished in the first half of the 10th century. Therefore Vāmana is earlier than 900 A. D. (c) Abhinavagupta says§ that Ānandavardhana, bearing in mind the conflicting views of Vāmana and Bhāmaha as regards Samāsokti and Ākshepa, gave the verse 'Anurāgāvatī sandhyā' (p. 37 Dhvanyāloka) as an example. So according to Abhinavagupta, Vāmana flourished before Ānandavardhana i. e. before the latter half of 9th century A. D. (d) A Vāmana is mentioned as the minister¶ of king Jayāpīḍa (745—776 A. D.) of Kashmir and is identified by Kashmirian Pandits with the author of the Kavyālamkārasūtra. These four lines of inquiry make it highly probable, if not certain, that Vāmana flourished in the latter half of the 8th century. Bāṇa's Kādambarī was well-known, as shown above, in the latter half of the 8th century.

Thus from the 12th century backwards to the 8th, we have a host of writers who refer in unmistakable terms to Bāṇa and his works. Besides those mentioned by us above, there are writers of less note such as the authors of the Nalachampū and the Kirtikaumudī that refer to Bāṇa. We refrain from quoting them for want of space.

The date of Bāṇa is of paramount importance for the chronology of Sanskrit writers. Bāṇa in the introduction to his Harshacharita mentions a number of Sanskrit works

* 'इयं गेहे लक्ष्मीरियममृतवर्तिर्नयनयोः' &c. on काव्यालंकारसूत्र IV.3.2. (रूपक).

† See Dr. Bhandarkar's preface to the Mālatīmādhava p. IX.

‡ See Folios 12, 55, 56, &c. of the Deccan College Ms. of Pratihārendurāja's commentary.

§ 'वामनप्रमियायेणायमाक्षेपः, भामहामिप्रायेण तु समासोक्तिरित्यमुमाशयं हृदये गृहीत्वा समासोक्त्याक्षेपयोरिदमेकमेवोदाहरणं व्यतरद्वन्द्वकृत्' लोचन p. 37.

¶ 'मनोरथः शतदत्तश्चटकः सन्धिमास्तथा । बभूवुः कवयस्तस्य वामनाद्याश्च मप्रियः ॥' राजतरंगिणी IV. 497.

and poets*. The first half of the 7th century is the *terminus ad quem* of these poets. In this connection we strongly recommend that the student should read Dr Peterson's valuable and instructive Introduction to his edition of the *Kādambarī*. Although we have the misfortune to differ from the learned author of the Introduction on a number of points we feel confident that the Introduction will surely rouse the student's critical faculty†.

As one point (*viz* the relative position of Subandhu and Bana) on which we differ from Dr Peterson is of great importance in connection with the date of Bana, we shall discuss it here

* The works and poets mentioned by name are—Vyasasayadatta, Bhattara-Harichandra, Satavahana, the Setu of Pravarasena, Bhasa, Kalidasa, Brihatkatha and Ādhyaraja.

† The following are the most important among the points on which we differ from Dr Peterson, though with the greatest diffidence—(1) 'it is clear that by *Ākhyāyikā* in the present passage, Bana refers to *metrical stories*, such as furnished him with the material of his own romance' (p 70), (2) Bhasa being the contemporary or immediate predecessor of Bana (p 71), (3) the Vasyadatta mentioned in the *Harshacharita* is not the one that was written by Subandhu (4) the *Nātakas*, with a *sūtra dhāra* in their beginning, were novelties in Bana's day (p 80) (5) Kalidasa was a contemporary of Bana (p 81), (6) *Ādhyaraja* mentioned in the *Harshacharita*, is not a proper noun (p 96), (7) that Indian Astronomy, as taught by Āryabhaṭa and Varāhamihira and as known to Kalidasa and Bana, is of Greek origin. About *Ākhyāyikā*, we shall speak later on. It should be noted that in the *Malavikāgnimitra*, Kalidasa calls himself 'Vartamānakavi' and styles Bhasa as of world wide fame. So Bhasa, who must have preceded Kalidasa by some generations, could not have been a contemporary or immediate predecessor of Bana. We shall try to show that Subandhu preceded Bana. That *Ādhyaraja* was a name we know from a verse that occurs in the *Sarasvatikanthabharana* (vol I p 136 Penare's edition) 'केसुवृद्धाच्यराजस्य वारे प्राहुर्नमोऽपि । वारे श्रीसाहसाद्रस्य के न सस्कृतभाषिण ॥' The commentary explains that *आद्यराज* stands for *शान्तिवाहन* and *साहसाद्र* for *विक्रम*. It is not possible to dismiss the other points briefly.

Dr. Peterson was inclined to place Subandhu, the author of the extant *Vāsavadattā*, after Bāṇa. His reasons are given on pp. 71—73 of his introduction. 'For that after the graceless string of extravagant and indecent puns presented by the present *Vāsavadattā* had been received with approval into the national literature, a reversion should have been possible to the chastity, alike of sentiment and of diction, of Bāṇa and Bhavabhūti would be a literary miracle almost incredible.' We have to strike here a note of caution. We should always beware of foisting our modern conceptions of literary style and beauty on authors and critics that flourished centuries before us. How are we to know that the skill of Subandhu in stringing together puns might not have kindled the admiration of Bāṇa who seems to have himself thought very highly of such puzzles as *Prahelikās*? It is curious to note that Dr. Peterson, in his preface to the *Sybhāshītāvali* of Vallabhadeva (p. 133), abandons the position taken up by him as to the relative position of Subandhu and Bāṇa in his introduction to the *Kādambarī*.

We think that the *Vāsavadattā* praised in the *Harsha-charita* so* eloquently is the present work of that name written by Subandhu. Our reasons are:—

(1) In Vāmana's *Kāvya-lamkārasūtravṛtti*, a passage is quoted which is found in the *Harsha-charita* and the extant *Vāsavadattā* of Subandhu with very slight variations†.

* कवीनामगलद्वयं नूनं वासवदत्तया । शक्येव पाण्डुपुत्राणां गतया कर्णगोचरम् ॥ The mahamahya commenting on the वार्तिक 'अधिकृत्य कृते ग्रन्थे तुवाख्यायिकाभ्यां बहुलम्' mentions three works of the आख्यायिका class, viz. वासवदत्ता, सुमन्नेत्तरा and भैरवी (Kielhorn vol. II p. 313). In another place he speaks of a person who studies the आख्यायिका वासवदत्ता (vol II p. 284). It is not probable that Bāṇa refers to this work. It is to be noted that the extant वासवदत्ता would have to be called a कथा and not an आख्यायिका as defined below.

† 'कुलिशशिखरखरनसरप्रचयप्रचण्डचपेटपादितमत्तमातङ्गकुम्भस्यलगलम्-दच्छटाच्युरितचारुकेसरभारभासुरमुखे केसरिणि' काव्यालंकारसूत्रवृत्ति I. 3. 25. See *Vāsavadattā* (p. 331 of the S'rīrangam edition and p. 266 of Hall's). See हर्षचरित (उच्छास VI) p. 40 of our text. In the वासवदत्ता the words are 'चपेटपादितमत्तमातङ्गकुम्भस्यलङ्घिरच्छटाच्युरित-चारुकेसरभारभासुरकेसरिवदम्बेन.' This correspondence between the वासवदत्ता and the हर्षचरित opens up the question whether Bāṇa

We have seen above that Vāmana probably flourished in the latter half of the 6th century and that he quotes the Kādambarī also. It is difficult to say from what author Vāmana takes his quotation. But from the locative Kesarinī it seems that the Harshacharita is drawn upon.

(2) Kavirāja, the author of the Rāghavapāṇḍavīya mentions Subandhu, Bāna and himself as the masters of Vakrokti*. We think that the three are mentioned by the author in chronological order, placing himself last of all.

(3) Vakpatirāja, the author of Gaudavaho, a Prākṛit poem, refers to the composition of Subandhu†. No other poet bearing the name of Subandhu, except the author of the Vāsavadattā, is known to us. Therefore we are justified in holding that Vākpatirāja refers to the author of the extant Vāsavadattā. Vākpatirāja was a protégé of Yaśovarman of Kanyakubja and an admirer (and perhaps friend and pupil) of Bhavabhūti. Pandit comes to the conclusion (Introduction to Gaudavaho, p. 100) that Vakpatirāja wrote his poem between 700-725 A. D. It is curious to note that while Vākpatirāja mentions the work of Subandhu in the same breath with Bhāsa and Kalidasa, he is silent as regards Bāna who wrote a prose work similar to Subandhu's. What then is the probable conclusion? It is that when Vākpatirāja wrote Subandhu was a famous author while Bāna was yet unknown to fame.

From the foregoing it seems very probable that Subandhu, the author of the present Vāsavadattā, preceded Bāna.

In Mankha's Srikanthacharita we find a verse where both Bāna and Subandhu are praised together‡.

actually borrowed the words of the वासवदत्ता. There are many passages where Bāna's words and ideas coincide with those of the Vāsavadattā. For want of space we refrain from quoting them.

* 'सुयन्धुर्वाणभट्टश्च कविराज इति त्रयः । वक्रोत्तिनागनिपुणाश्चतुर्थो विचित्रे न वा ॥' राघवपाण्डवीय I 41

† 'भासस्मि जलणमित्ते वतीदेवे अ जस्त रुआरे । सोयन्धवे अ यन्धस्मि हारियन्दे अ आणन्दो ॥'

Pandit's Gaudavaho, verse 800

‡ 'मैष्ठे स्वर्दिदाधिरोहिणि वर याते सुयन्धौ विधे शान्ते हस्त च भारयो वाणे विपादरश्मि ।' श्रीवृण्ठचरित II 53

III Bāṇa's works.

Before proceeding with the subject of this section, a few remarks concerning the origin and development of Sanskrit Rhetoric and of Kathā and Ākhyāyikā in particular would not be out of place here.

The oldest writer who specifically mentions Ākhyāyikās is Kātyāyana*. Kātyāyana seems to intimate that the Ākhyāyikās he refers to were not the episodes contained in such books as the Mahābhārata, but that they were independent and distinct works. Patanjali in his Mahābhāṣya, while commenting upon the above-mentioned Vārtika, gives the names of three Ākhyāyikās, viz. Vāsavadattā, Sumanottarā and Bhaimarathī†. In another place Patanjali speaks of one who knows or studies the Ākhyāyikā Vāsavadattā or Sumanottarā‡. Subandhu, who, we saw above, preceded Bāṇa, alludes to some canons of the art of poetry. In one place§ he says that the composition of a good poet should not contain superfluous words such as 'tu', 'hi' &c. In another place he says that the utterances of a good poet should be divided into Uchchhivāsas (chapters) and should contain fine puns and verses in the Vaktra metre¶. This seems to refer to what are called Ākhyāyikās, as we shall see later on. Daṇḍin|| who is gene-

* 'डुवाख्यायिकाभ्यो बहुलम्' a वार्तिक on 'अधिकृत्य कृते ग्रन्थे' पा० IV. 3. 87.; 'आख्यानाख्यायिकेतिहासपुराणेभ्यश्च' वार्तिक on पा० IV. 2. 60.

† "अधिकृत्य कृते ग्रन्थे" बहुलं लुग्वक्तव्यः । वासवदत्ता सुमनोत्तरा । न च भवति । भैरथी ।"

‡ Mahābhāṣya (Kielhorn) vol. II. p. 284 'वासवदत्तिकः सौमनोत्तरिकः'. Vide p. XI above.

§ 'सत्कविकाव्यवन्ध इवावदतुहिनः' वासवदत्ता p. 134 (Hall).

¶ 'दीर्घोच्छासरचनाकुलं मुख्यवचनघटनापटु सत्कविवचनमिव' वासवदत्ता p. 184 (Hall).

|| A few scholars are inclined to place Daṇḍin later. This is not the place to discuss at length the question. Our reasons for placing him in the 6th century are briefly these:—(1) he is mentioned as an ancient writer along with Bhāmaha and Udbhaṭa (latter half of 8th century) by Jayaratha (p. 3. अलङ्कारसर्वस्व); (2) Namisādhu speaks of Daṇḍin as follows:— 'ननु दण्डि-मेधावित्र-भामह-दिक्तानि मन्वेवालङ्कारशास्त्रानि' (p. 2 of रत्नट्का-चालङ्कार). We believe the authors are arranged chrono-

rally assigned to the 6th century A. D., refers to the distinction drawn between Kathā and Ākhyāyikā by certain writers disapproves of it and finally says that both are different names for the same class of composition*. Dandin further says that an Ākhyāyikā should exhibit a profusion of compounds† The lexicon of Amarasimha defines‡ Kathā and Ākhyāyikā pointing out that the former is imaginary and has very little historical value, while the latter deals with matters of history Bāna himself often alludes to the two classes of prose composition§ Bāna offers a glowing tribute of praise to the writers of Ākhyāyikās that preceded him¶ He refers to some peculiarities that distinguished the Ākhyāyikā from other classes of compositions, viz. division into Uchchhrāṣas and the occurrence of the Vaktra metre Bāna himself clearly intimates that his Harshacharita is an Ākhyāyikā The introductory verses to the Pūrvabhāga clearly indicate that the Kādambarī was intended to be 'a Kathā' (technically so called). This makes it clear that Bāna did not strike out a new path in writing his two prose works, that he had before him certain works which went under the name of Ākhyāyikā and that criticism had been busy in laying down canons for regulating the two classes of prose compositions.

logically, as मेधाविद् is mentioned in Bhamaha's work, (3) Dandin's treatment appears crude and unscientific as compared with Bhamaha's (4) Bhāmaha in a few places refers to the opinions of some (अपरे, अन्ये &c) and these are found in Dandin's work (5) Tamil and Canarese writers belonging to the 8th century refer to him.

* See Kāvya-darsa I 23 30

† 'तदुक्तं लघूनां च बाहुल्यात्पत्वमिश्रणैः । उच्चावचप्रकारं तद् दृश्यमात्रायािकादिषु ॥' काव्यादर्श I 81

‡ 'आख्यायिकोपलब्धार्था' अमर० I 6 5, 'प्रबन्धकल्पना कथा'

§ 'काव्यनाटकाख्यानवारयाविकालेयव्याख्यानादिक्रियानिपुणैः' I 3 of कादम्बरी (Peterson), 'कथासु नाटकेषु आख्यायिकासु काव्येषु' p 75 (Peterson)

¶ 'उच्छ्वासान्तेऽप्यखिरास्ते येषां वक्त्रे सरस्वती । कथमारयायिरुकारा न ते वधा कवीश्वरा ॥' ह्यचरित

|| 'तथापि नृपतेर्भक्त्याभीतो निर्वहणाकुलः । करोम्यारयायिकाभ्योर्धौ जिह्वावनचापलम् ॥' ह्यचरित

‡ 'दिनन तेनाक्षतकण्ठवीण्यया महामनोमोहमलीमसान्धया । अलम्बवैदग्ध्य

५ । धिया निवर्द्धयमतिद्वयी कथा ॥'

It is believed by some Sanskrit scholars that Bāṇa wrote before Sanskrit rhetoricians had done their best to degrade the sublime art of poetry to a pedantic enumeration of set similes and metaphors (*vide* Dr. Peterson's Introduction p. 43). We hold, with the greatest deference, that this is, to a great extent, fallacious. We possess ample evidence to establish that long before Bāṇa flourished, the science of Rhetoric had made great progress. We find that an inscription of Rudradāman (150 A. D.) exhibits a prose containing very long compounds, alliteration (Anuprāsa) and other figures*. In the same inscription reference is made to prose (Gadya) and poetry (Padya) that are ornate, fine on account of the (poetic) conventions observed in them and that contain perspicuous, short, sweet, striking and charming words†. An inscription of the time of Samudragupta (4th century A. D.) contains a prose that vies with that of Bāṇa himself‡. The Mandasor inscription dated in the Mālava era 529 (i. e. 473 A. D.) contains verses that rival in diction and imagery the best efforts of Kālidāsa, Bhavabhūti and other masters of classical Sanskrit. § Daṇḍin, who, as we said above, is not placed later than the 6th century A. D., gives a tolerably full treatment of Rhetoric. He says that he only improves upon what other Āchāryas that preceded him

* See Archaeological Survey, Western India. vol. II (about Kathiawad) p. 128.

† 'स्फुटलघुमधुरचित्रकान्तशब्दसमयोदारालङ्कृतगद्यपद्य'

‡ Dr. Fleet's Corpus Inscriptionum Indicarum vol. III. p. 8. Mark the following 'कृष्णदीनानाथातुरजनोद्धरणसमन्वदीक्षाधुपगतमनसः समिद्धस्य विग्रहवतो लोकानुग्रहस्य धनदवरुणेन्द्रान्तकसमस्य स्वमुज्ज्वल-विजितानेकरपतिविमलमल्पर्पणनित्यव्याप्तयुक्तपुरुषस्य निशितविदग्धमतिगान्धर्वल-लितैर्ब्राह्मिणैश्चित्रदशपतिगुरुतुम्बुरुनारदादेर्विदग्धजनोपजीव्यानेककाव्यक्रियाभिः प्रविष्टित-कदिराजशब्दस्य' &c.

§ See Dr. Fleet's Corpus Inscriptionum vol. III p. 76ff. We shall quote only two verses. 'चतुःसमुद्रान्तविलोलमेखलां मुनेरु-कैलासवृद्धत्ययोधराञ्च । वनान्तवान्तस्फुटपुष्पहासिनीं कुमारयुते पृथिवीं प्रशासति ॥ सारवशगतर्णजनवहभाङ्गनाविपुलकान्तपीनोरु-स्तनजघनघनालिङ्गननिर्भस्मितमुहिन-हिमपाते ॥' It will be noticed that the second verse (an Āryā) forms a single compound.

had laid down* Dandin asserts that a profusion of compounds is the very life of prose† This dictum has been followed by later prose writers only too well Bhatti devotes four *sargas* of his Bhattikāvya to the illustration of subjects that properly fall to be treated under Rhetoric He exemplifies more than thirty figures of speech He wrote in Valabhi under a king named Dharasena Four kings of the Valabhi dynasty bore the name Dharasena The dates of the four kings fall between about 500 A D and 651 A D So Bhatti was a predecessor or at least a contemporary of Bana In Subhāṇḍhus Vāsavadatta we meet with a number of allusions to Rhetoric Subhāṇḍhu boasts of his skill in composing a work full of pronomasia on each syllable‡ He refers to Sankhalibandha (a peculiar arrangement of words) and mentions the figures of speech Utpreksha and Ālshpa§ Bana refers to such puzzles and conundrums as Prahelikā and mentions in the introduction to the Harshacharita a few figures of speech such as Jati (Svabhāvohiti) Utprekshā and Slesha¶ In the Introduction to the Kadambari are mentioned the figures Dipaka Upamā Slesha and Jati

In this brief *resume* we have shown that before Bana flourished Rhetoric had made great progress though it had not reached perfection

The Harshacharita§ and the Kadambari are well known as the works of Bana. A third work the Chandisataka

* 'किं तु बीज विकल्पानां पूर्वाचार्यं प्रकल्पितम् । तदव परितस्कृतुं मयमस्य परिश्रमः ॥ काव्यादश ॥ 2

† 'अजं समासभूयस्त्वमेतद्गद्यस्य जीवितम् ।' काव्यादर्श १ ४७

‡ सस्वतीदत्तवरप्रसादश्च सुबन्धुः सुजनैकबन्धुः । प्रत्यक्षरश्लेषमयप्रबन्धविन्यासवैदग्ध्यनिधिर्निबन्धम् ॥

§ 'शृङ्गलावधो वणमथनासु उल्लेखाक्षपौ काव्यालङ्कारेऽ' वासवदत्ता p 196 (Hall)

¶ 'अभरच्युतकामाच्युतकविन्दुमतीगुडचतुधपादप्रेलेकाप्रदानादिभिः । 3 of कादम्बरी (Peterson) 'विन्दुमती वितयता प्रहेलिका भावयता' p 88 of कादम्बरी

§ The learned translators of the Harshacharita intimate that the Harshacharita was forgotten by Indian writers though rare copies existed unknown in libraries They mention only साहित्यदर्पण and the काव्यप्रकाश as referring to the हर्षचरित We

is ascribed to him. There is nothing improbable in Bâṇa's authorship of a century of verses in honour of Chāṇḍī. We know that he gives in the Kādambari a powerful and picturesque description of the temple of Chāṇḍikā. Still many hesitate to assert that Bâṇa was the author of the Chāṇḍīś'ataka*. A drama styled Pârvatīpariṇaya is also ascribed to Bâṇa. In the prelude to the Pârvatīpariṇaya, we are told that the drama was composed by Bâṇa of the Vatsa Gotra†. The author of the Kādambari also was descended from Vatsa. The drama, though not of the highest order of merit, has some excellences of its own. The subject is the same as that of the Kumârasambhava of Kâlidâsa. There are remarkable coincidences, both of phrase and thought, between the two works. Hence it is said by some scholars that the Pârvatīpariṇaya is only the work of a plagiarist and not of an eminent author like Bâṇa. We think, however, that this argument does not possess much force. We know that the fine verses of Kâlidâsa were the delight of Bâṇa and had kindled his admiration‡. When the subject was the same, it was quite natural that Bâṇa should unconsciously imitate in thought and expression his favourite author. Even in Kâlidâsa we recognise the words of the Mahâbhârata and the Bhagvatgîtâ. It is further argued that the Pârvatīpariṇaya is, as compared with the Harshacharita and the Kādambari, quite common-place. We

have quoted above passages from आनन्दवर्धन, नमिसाधु and हयक that mention the हर्षचरित by name. It is clear that, at all events in Kashmir, the Harshacharita was carefully preserved and studied. For Kalhāṇa's indebtedness to the Harshacharita, see Dr. Stein's Kalhāṇa vol. I p. 133.

* We may draw the attention of the reader to the fact that verses from the Chāṇḍīś'ataka occur in the सरस्वतीकण्ठाभरण, in the काव्यप्रकाश and in अर्जुनवर्मदेव's टीका on अमरशतक. अर्जुनवर्मदेव (p. 3) expressly ascribes the authorship of the चण्डीशतक to बाण "उपनिबद्धं च भट्टबाणेनैवंविध एव संग्रामप्रस्तावे देव्यास्तद्गङ्गाभिर्भगवता मर्गेण सह प्रीतिप्रतिपादनाय बहुधा नमैः यथा 'दृष्टावास्तद्वृष्टिः' &c." (verse 37 of चण्डी०)

† 'अस्ति कविसार्वभौमो यत्सान्वयजलपिसम्भवो बाणः । मृत्युति यद्रसनायां वेधोमुखलासिका बाणी ॥' 4th verse, Act I.

‡ 'निर्गतासु न वा कस्य कालिदासस्य सूक्तिषु । प्रीतिर्मेधुरसान्द्रासु जायते ॥' Introduction to हर्षचरित.

think that this even if entirely true would not militate against Bana's authorship of the work. The work might have been written before Bana had attained the mastery of his mature years. In the *Parvatīparinaya* we find that Bana is feeling his way. His prose in the drama reminds us of the *Kādambarī* and the *Harshacharita*. Many ideas and turns of expression are common to the drama and the two prose works of Bana. We cite below only one of them for want of space*. Besides we must not forget that Bana was handicapped in verse. We have quoted above a critic's opinion that Bana does not excel so much in verse as in prose. That remark could not have been based on the few verses that occur in the two prose works of Bana. They rather refer to some compositions in verse written by Bana. We suggest that the *Parvatīparinaya* may be one of them. Chandapāla and Guṇavīṇayagaṇi the commentators of the *Nalachampu* of Trivikramabhāṭṭa inform us that Bāna wrote a drama entitled *Mukutātādītakā†*. We know nothing about this drama from other sources. Kshemendra quotes a verse as Bana's‡ in which the sad plight of *Kādambarī* due to separation from her lover is described. It seems therefore that Bana wrote according to Kshemendra the story of *Kādambarī* in verse also.

In the *Kāvya-prakāśa* we read that Bāna obtained money from king Harsha§. A few scholars relying upon Kashmir tradition are of opinion that the drama *Ratnāvalī* was really

* Act I 'हिमवान्—देवि वयापितृत्वं खलु गृहमेधिनामधिकतरं दुःखमावहति । कुचयुगलं परिणद्धं यथा यथा वृद्धिमतिं तन्वद्भया । वरचित्ताहृतमनसस्तथा तथा कादर्यमिति मे गात्रम् ॥' Compare this with the passage in the *हृदयचरितं* (उच्छ्वास IV) 'हृदयमभवारयति मे दिवसमिव पयोधरोन्नतिरस्या । सेवमर्वाभिभाविनी शोकाग्नेर्दाहं शक्तियदपत्यत्वे समानेऽपि जाताया दुहितरि दूयन्ते सन्' (p. 13 of our text)

† "यदाह मुकुटतान्त्रिकनाटके वाण 'आशा प्रोयिषदिग्गजा इव गुहा प्रध्वस्तसिंहा इव क्षेप्य कृत्तमहाद्रुमा इव भुव प्रोत्तातदीला इव । विभ्राणा क्षयकारितं मरुतैलोक्यकटा दशा जाता क्षीणमहारथा कुरूपतेर्देवस्य शून्या सभा ॥"

‡ "यथा वा भट्टवाणस्य—'हारो नलाद्रवमन नलिनीदलानि प्रालेयनीवरमुच सुदिनानुभास । यस्येव नानि सरसानि च चन्दनानि निर्वाणमेवैति वथ म मनो भवामि ॥' अत्र निमलम्भमरभग्नपैर्वा कादम्बर्या विरहव्यथावर्णना &c जीवि स्वविचारचर्चा

§ 'श्रीहर्षादेवोणादीनामिव धनम्' Many MSS read धाववादीनाम्

the work of Bâna, who, in return for the money bestowed by king Harsha upon him, published the work in his patron's name. This view seems to us to be entirely wrong. In the first place, there are three dramas, the Ratnâvali, the Priyadars'ikâ and the Nâgânanda, the authorship of which is claimed by Harsha. The Prastâvanâs to all the three dramas are identical almost word for word. In the Prastâvanâ of each of the three dramas Harsha is said to be the author. No one ascribes the Priyadars'ikâ and the Nâgânanda to Bâna. Hence the Ratnâvali also is not the work of Bâna. The Ratnâvali is quoted by Damodaragupta in his Kuṭṭanimata (8th century A. D.). The Ratnâvali and the Nâgânanda are quoted by name in the Dhvanyâlôka (p. 150, p. 176 respectively). The Ratnâvali is quoted at least a score of times in the Das'arûpa. The Nâgânanda and the Priyadars'ikâ are also quoted in the Das'arûpa but not so frequently. But in none of these writings is there the slightest hint that the author of the Ratnâvali was Bâna and not Harsha. It is remarkable that Kshemendra, himself a very erudite Kashmirian scholar, quotes some verses from the Ratnâvali and attributes them to S'riharsha*.

The introductory verses attached to the Kâdambarî are supposed by some scholars to be the composition not of Bâna, but of his son or some one else. We demur to this conclusion on the following grounds. (a) If the verses had been written by Bâna's son, he would have referred to his authorship of them, as he does in the case of the introductory verses prefixed to the Uttarabhâga. Moreover he would not have mentioned his father in the colourless way in which the last verse (of the Pûrvabhâga) speaks of Bâna as 'Dvijena tena &c.' (b) Kshemendra quotes in his works at least four verses of the Introduction and twice distinctly says that they are Bâna's (in Auchityavichâracharchât

* In the कविकण्ठाभरण (सन्धि V) "इन्द्रजालपरिचयो यथा श्रीहर्षस्य 'एष ब्रह्मा सरोजे' &c. (रत्नावलि IV. 11). In the औचित्यविचारचर्चा he quotes the following verses as श्रीहर्ष's:—'परिग्लानं &c.' (रत्ना० II. 12); 'विश्रान्तविग्रहकथः &c.' (रत्ना० I. 8); 'उद्दामोत्कलिकां &c.' (रत्ना० II. 1); भयानके यथा श्रीहर्षस्य 'कण्ठे कृत्तावशेष &c.', अपि च 'नष्टं वर्षवैरः' (रत्ना० II. 2-3).

† न तु यथा मद्रवाणस्य 'जयत्युपेन्द्रः स चकार दूरतः' &c.; the कविकण्ठाभरण quotes the verse 'कटु कणन्तो' &c. as Bâna's.

and the Kavikānthābharana) (c) It is next to impossible that Bāna, an orthodox writer, should have commenced his work without any kind of salutation at the beginning

IV Kathā and Ākhyāyikā.

We shall now briefly indicate the characteristics of these two classes of writings as defined by Sanskrit rhetoricians.

The earliest known writer who puts down the points of difference between Kathā and Ākhyāyikā as defined by some rhetoricians (although he himself disapproves of them) is Dandin (1) In an Ākhyāyikā, it is the hero himself who tells the whole story, while in a Kathā, the story is told either by the hero or by someone else (2) An Ākhyāyikā is divided into sections named Uchchhvāsas and contains verses in the Vāktra and Aparavaktra metres while in a Kathā it is not so (3) In a Kathā, such topics as the kidnapping of a girl, battles separation, the rise of the sun and the moon are described, in an Ākhyāyikā it is not so (4) A Kathā is distinguished by possessing certain catchwords which the author intentionally puts in Dandin remarks that no hard and fast line of demarcation can be drawn between the two classes of works and that the points mentioned above have not been invariably followed by writers and that hence Kathā and Ākhyāyikā are but two names for the same species of prose composition Bhāmaha's definitions of Kathā and Ākhyāyikā are given below * In Rudrata's Kāvya-lamkāra, Kathā and Ākhyāyikā are defined The author seems to have had in mind the Kādambarī and the Harshacharita in defining the two species of prose composition. We have seen above that a profusion of compounds was said by Dandin to constitute the very essence of prose and hence long compounds form the ruling characteristic of Kathā and Ākhyāyikā But certain restrictions were laid

* प्रकृतानाकुलश्राव्य शब्दाश्चपदवृत्तिना । गयेन युक्तोदात्तार्थो मोच्छासाऽऽस्यायिका मता ॥ वृत्तमाख्यायते तस्या नायकेन स्वचेष्टितम् । वक्त्र चापरवक्त्र च वार्ते माव्यर्थशसि च ॥ कवेरभिप्रायकृतैरङ्गै कैश्चिदङ्किता । वयाहरणसद्रामविप्रलम्भो दयान्विता ॥ न वक्त्रापरवक्त्राभ्या युक्ता नोच्छासवत्यपि । सस्कृत सङ्कृता चेष्टा कथाऽपन्नशभाश्च तथा ॥ अन्यै स्वचरितं तस्या नायकेन तु नोच्यते । स्वगुणविशृतिं वुयादभिजात कथं जन ॥ मामह I 20-29

—† See Rudrata's Kāvya-lamkāra XVI 20-30

down by the author of the Dhvanyâlôka. He says* that even in an Âkhyâyikâ very long compounds should not occur in depicting pathos and the love of separated lovers.

† Abhinavagupta distinguishes Âkhyâyikâ from Kathâ by saying that the former is divided into sections called Uchchhvâsas and contains verses in the Vaktra and Aparavaktra metres; while the latter lacks these features. The Sâhityadarpaṇa says:—a Kathâ contains a fine plot in prose, with a verse in the Âryâ, Vaktra or Aparavaktra metre here and there; a Kathâ is introduced by a salutation in verse and reference is made to the conduct of the wicked &c†. It further says that an Âkhyâyikâ is just like a Kathâ with this addition that the former contains a narrative of the poet himself and of other poets, that its divisions are styled Âs'vâsas and that it contains verses at the beginning of each Âs'vâsa that suggest future events.‡

In passing we wish to notice one question of interest. Is Bâṇa indebted to anybody for the materials of his Kâdambarî? It seems that Bâṇa derived the dry bones of his story from the Brihatkathâ of Guṇâdhyâ. That work, said to have been written in the Paisâchi language, is

* 'आख्यायिकायां तु भृङ्गा मध्यमसमासादीर्घसमासे एव सङ्घटने । गद्यस्य विकटनिबन्धाश्रयेण च्छायावत्त्वात् । तत्र च तस्य प्रकृष्यमाणत्वात् । कथायां तु विकटबन्धप्राचुर्येऽपि गद्यस्य रसबन्धोक्तमौचित्यमनुसर्तव्यम् । ...गद्यबन्धेऽपि अतिदीर्घसमासा रचना न विप्रलम्भशृङ्गारकरणयोराख्यायिकायामपि शोभते' । ध्वन्यालोक p. 143.

† 'आख्यायिकोच्छ्वासादिना वक्त्रापरवक्त्रादिना च युक्ता । कथा तद्विरहिता' p. 143 of लोचन.

‡ कथायां सरसं वस्तु गद्यैरेव विनिर्मितम् ॥

कचिदत्र भवेदोर्था कचिद्वक्त्रापवक्त्रके ॥

आदौ पदैर्नगशकारः खलादंर्धृत्तकीर्तनम् ॥

साहित्यदर्पण 6th Parichchheda.

Dr. Peterson read पदैरेव विनिर्मितम् and translated 'A Kathâ...is a narration in prose of matter already existing in a metrical form' p. 69 of Introduction to the Kâdambarî.

§ 'आख्यायिका कथावत्स्यात्कवेर्बशानुकीर्तनम् । अस्यामन्यकवीनां च वृत्तं पद्यं कचित्कचित् ॥ कथांशानां व्यवच्छेद आश्वास इति बध्यते । आर्यावक्त्रापवक्त्राणां छन्दसा येन केनचित् । अन्यापदेशेनाश्वासमुखे भाव्यर्थसूचनम् ।'

now lost* But there exist two Sankrit renderings of that *Brihatkathâ* the one by Kshemendra called *Brihatkatha manjari* and the other by Somadeva called *Kathasaritsâgara*. The story of Sumanas (*Sumânasa* in *Brihatkathâmanjari*) bears a remarkable resemblance to the *Kâdambari* in the matter of incidents. As the story is a long one we forbear from reproducing it here. The curious reader may refer to the works of Kshemendra and Somadeva †. Bâna of course exercised the poet's privilege in moulding the narrative so as to suit his own purpose. He infused life and vigour into the dry as dust narrative of the *Brihatkathâ*.

V Literary Estimate

Bâna is one of the brightest stars in the galaxy of Sanskrit poets. Ancient Sanskrit writers and modern European critics are at one in bestowing on Bâna an unstinted meed of praise. By Sanskrit critics, his works were regarded as the finest specimens of the Panchâlî style of composition ‡. He is easily the first among the writers of classical Sanskrit

* That the *Brihatkatha* of Gunadhya was in existence before 600 A. D. can be proved by numerous quotations from ancient authors. We shall cite a few कथा हि सर्वभाषाभिः ससृष्टेन च बध्यते । भूतभाषामयी प्रादुरस्तुतार्था बृहत्कथाम् ॥ काव्यादर्श 1 38, समुदीपितकन्दर्पा कृतगौरी प्रसाधना । हरलीलेव नो वस्य विस्मयाय बृहत्कथा ॥ Introduction to हर्षचरित, 'बृहत्कथारम्भेरिव शालमन्त्रिणोपेतै' 'केचिद् बृहत्कथानुबन्धिना गुणाढ्या' (both from वासवदत्ता), 'बृहत्कथाकुशलेन' (कादम्बरी Peterson p 51 1 15), 'इत्याद्यशेषमिह वस्तुविभेदजातं रामायणादि च विभाव्य बृहत्कथा च । आसृज्येच दनु नेत्रसानुगुण्याच्चिना कथामुचितचारुवच प्रपञ्चै ॥' दशरूप of धनञ्जय, नमिसाऽऽ commentating upon *Muhurta II* says 'तथा ब्राह्मणमेव केचिद्विज्ञेयत्वं पेशाचिकम् । इत्यादयोऽन्येऽपि प्राकृतविहिता व्यञ्जनादेशा न क्रियन्ते ते च बृहत्कथादि लक्ष्यदर्शनाज्ज्ञेया' . The *Nalachampû* and *Govarâhna's* *Saptasati* praise Gunadhya

† See *बृहत्कथामञ्जरी* (निर्णयसागर ed.) \VI 183-251 and *कथासरित्सागर* \ 3 (शक्तियशोल्म्बक 3rd तरङ्ग)

‡ शब्दाधयो समो गुण्य पाञ्चाली रीतिरिष्यते ।

शालमन्त्रिकावाचि वाणोक्तिषु च सा यदि ॥

* & In the Panchâlî style word and sense should be equally balanced

prose.* We give below a few verses containing appreciations of Bāṇa by various Sanskrit writers.†

We shall briefly point out some of the merits and defects of Bāṇa's writings. The student will do well to read Dr. Peterson's eloquent appreciation of Bāṇa in his Introduction to the Kādambari (pp. 36-43).

1. He shows great skill and discrimination in characterization. All the characters in the Kādambari are life-like and consistent. The gentle and youthful Hārīta; the generous and loving king Tārāpīḍa; the trusted S'ukanāsa whose first thought was always for the king; the tender queen Vilāsavati; the devoted Patralekhā, who followed the prince Chandrāpīḍa like his shadow; the affectionate yet stern Kapinjala; Mahās'vetā, holy in mind as she was fair in body, who serves as the foil for the heroine; these are characters that are bound to make a deep impression on the heart of the reader. Bāṇa, however, lavished all his skill in depicting the hero and the heroine of his romance. We think that Bāṇa, as has been remarked in the case of Shakespeare, was more successful in delineating his heroine than his hero. 'On Kādambari in particular, Bāṇa has spent all his wealth of observation, fullness of imagery, and keenness of sympathy.'* From the moment when for the first

* It was said by rhetoricians that prose was the touchstone of poets 'गद्यं कवीनां निकषं वदन्ति' quoted by वामन in his काव्यालङ्कार-सूत्रवृत्ति on का. सू. I. 3. 21.

† शश्वद्वाणद्वितीयेन नमदाकारधारिणा ।

धनुषेव गुणाढ्येन निःशेषो रक्षितो जनः ॥—नलचम्पू.

युक्तं कादम्बरीं श्रुत्वा कवयो मौनमाश्रिताः ।

बाणध्वनावनध्यायो भवतीति स्मृतिर्यतः ॥—कीर्तिकौमुदी I. 15.

जाता शिखण्डिनी प्राग्यथा शिखण्डी तथावगच्छामि ।

प्रागल्भ्यमधिकमाप्तुं बाणी बाणो बभूवेति ॥—आर्यासप्तशती of गोवर्धन.

केवलोपि स्फुरन्बाणः &c. quoted above from धनपाल's तिलकमञ्जरी.

सुबन्धुर्बाणमदृष्ट्वा कविराज इति प्रयः ।

वक्रोक्तिमार्गनिपुणाश्चतुर्थो विद्यते न वा ॥—राघवपाण्डवीय I. 41.

श्लेषे केचन शब्दगुणविषये केचिद्वसे चापरेऽ-

लङ्कारे कतिचित्सदर्थविषये चान्ये कथावर्णने ।

आ सर्वत्र गभीरधीरकविताविन्ध्याटवीचातुरी-

सञ्चारी कविकुम्भिकुम्भभिदुरो बाणस्तु पञ्चाननः ॥—श्रीचन्द्रदेव,

(the last) quoted from Mr. Parakhi's work.

time her eye falls and rests on Chandrapida this image of a maiden heart torn by the conflicting emotions of love and virgin shame, of hope and despondency, of cherished filial duty and a new born longing of fear of the world's scorn and the knowledge that a world given in exchange for this will be a world well lost takes full possession of the reader

2 Though the Kadambari contains glowing descriptions of love they are chaste and free from grossness of any kind In this respect the Das ulumaracharita contrasts most unfavourably with the Kadambari In the former the reader is disgusted with the filthy intrigues of the ruffian heroes of that book.

3 Although Bana was fettered by the canons of Rhetoric which laid down that long compounds were of the essence of prose he displays considerable variety of style His diction is generally smooth and graceful and he could write with force and brevity when it suited his purpose to do so In this connection we may refer to the stern advice of Kapinjala to Pundarika Bana's prose is generally ornate and full of poetic fancies He revels in the jingling assonance of sounds Upama Rupa and Utpreksha are met with at every step Among the other figures of speech may be mentioned Dipaka Sahokti, Virodha Nigarsana and Vishama.

4 He seems to have been a close observer not only of courts and kings but even of the less bright aspects of human life. His description of the old Dravida ascetic though somewhat long drawn and tedious shows that he had an eye for the ridiculous and the bizarre His descriptions of court and life in cities present a vivid picture of the time in which he lived The advice of Sukandasa to Chandrapida is a masterpiece It sets out very clearly all the evils that beset not only the path of Chandrapida but of all princes in all climes The Harshacharita of Bana possesses great interest for the antiquarian from the fact that it affords a vivid picture of Indian society in the 7th century and of the manners and customs of those far off days

5 Bana seems to have been a great lover of Nature He is never tired of using for poetic purposes the flora and fauna of India His references to plants and flowers though sometimes overdrawn and fanciful are generally charming

6. Although most of the characters of the Kādambari are shadowy and some of them are in their second or even third birth, the poet's genius is so superb and his power of developing love and pathos is so great that the reader soon forgets the unreal character of the work and his mind is enthralled by the engrossing interest of the woes and happiness of the characters. 'We find ourselves face to face with the story of human sorrow and divine consolation, of death and the passionate longing for a union after death that goes straight from the heart of one who had himself felt the pang and nursed the hope, to us who are of like frame with him'. In the Harshacharita the hero is a historic personage. The author's task is thereby rendered more difficult. Yet Bāṇa acquits himself most creditably. It will be seen later on that he has nowhere stretched any point in favour of his hero and that his version is generally corroborated by independent evidence.

One of the greatest flaws of Bāṇa's writings is that they abound in puns on words and recondite allusions. The reader is often at a loss, amidst the array of double-meaning words, bold and fanciful allusions, to grasp the exact meaning of the author. Though this is a blemish according to modern ideas of criticism, ancient India thought otherwise. These by-ways of puns were called Vakrokti (crooked speech), which was raised to the position of an Alamkāra. Subandhu, we have seen above, boasts of his skill in puns on each letter.

Another serious blemish is that in the Kādambari we meet with a defect in constructive art, which is due to the device of weaving stories within stories. The reader is unable to carry in his head the bewildering turns and convolutions of the story and the confusion of curses and counter curses. The fact that the greater part of the story is put in the mouth of a parrot is a serious drawback to the verisimilitude of the work.

Bāṇa seems to have had very little sense of proportion. In his descriptions of Mahāśvetā and the temple of Chāṇḍikā he tires the reader by dwelling too much on every detail. The patience of the reader is exhausted by the overloading

of single words with epithets and of the epithets to these epithets. It sometimes so seems that the poet cares only for the gorgeous description of the evening, morning, moonrise or the limbs of the heroine and leaves the plot to take care of itself.

It is necessary to say a few words about Bâṇa's son. It may be at once admitted that the highest praise is due to the dutiful son of Bâṇa for having creditably performed his self-imposed task. He possesses not a few of the excellences of his father. He has almost the same command over the Sanskrit language as his father. His style is as ornate and as full of figures of speech as his father's. But we must not forget that in the son's work the defects of his father are exaggerated and others peculiar to the son alone are added. We miss in the Uttarabhāga the bold and striking fancies of Bâṇa with which we become familiar in the Pârva-bhāga. The description of the love torment of Kādambari is insipid and drawn out to a tedious length. The references to mythological and other lore are few and far between in the Uttarabhāga. The different lines of the story are made to converge far more rapidly than Bâṇa would have done. The picturesque descriptions of flora and fauna in which Bâṇa is profuse, are lacking in the Uttarabhāga. Such masterpieces of realism as the advice of S'ukanāsa to Chandrāpiḍa are conspicuous by their absence in the Uttarabhāga. The perusal of the Uttarabhāga leaves the reader under the impression that the author was only anxious to bring the story to a close somehow. The touch of genius that appeals to the mind and makes the characters live before the eyes of the reader is altogether wanting.

VI The Harshacharita.

A comparison of the Harshacharita with the Kādambari is instructive and interesting. Both works are composed in the same ornate and elaborate style. Both exhibit, more or less, the same merits and defects. But the Harshacharita is very much inferior to the Kādambari as a literary work. In the Harshacharita the author cares more for the jingling repetition of the same letters than in the Kādambari. The are generally more laboured in the Harshacharita.

The Kādambarī is much more free from the use of provincial expressions than the Harshacharita. In the Harshacharita the author seems to have consciously employed a very large number of words that are found only in the lexicons. In the Harshacharita we never come across that subtle analysis of human nature that we meet with at every step in the Kādambarī. The characters of the Kādambarī are all of them painted with a finer brush than those in the Harshacharita. In the ease and flow of speech, in the force and vigour of thought and expression, and in the happy description of impulses, emotions and sentiments that sway human conduct, the Kādambarī vastly excels the Harshacharita. In the whole of the Harshacharita there is hardly any passage that approaches, in elegance and grace of language, in the keen observation of human nature and the springs of human action, in apt and happy sentiments, the advice of S'ukanāsa to Chandrāpīḍa or the friendly exhortation of Kapinjala to Puṇḍarika. But the Harshacharita enjoys certain advantages over the Kādambarī. The Harshacharita is of prime importance to the historian of ancient India. It contains a mass of information on the state of ancient Indian society, on social and religious observances and practices, on military organization, on the actualities of life in camp and city, on the progress of medicine and the various arts and industries.

There is one striking point in which both the Kādambarī and the Harshacharita are similar. The hand of Death prevented the former work from being completed. The latter also comes to an abrupt conclusion. We can only speculate as to the reason why Bāṇa left only a partial account of the career of Harsha. Probably the author never intended to offer to the world a complete account of his patron's life.* Perhaps Bāṇa was swayed by the consideration that the glorious career of his patron after he re-

* It should be noted that Bāṇa expressed his inability to do justice to the whole of the career of Harsha and promised his cousins that he would deal only with a portion of it. 'कः खलु पुरुषायुषशतेनापि शक्नुयादविकलमस्य चरितं वर्णयितुम् । एकदेशे तु यदि कुतूहलं वः, सखा वयम्' 3rd उच्छ्वास.

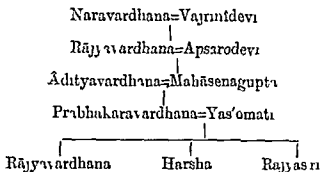
covered his sister Rājyas'rī was very fresh in the memory of the people when he wrote and needed no words of praise from him. Bāṇa wrote the Harshacharita rather as a literary work than as a history of Harsha's reign and was satisfied when his Muse had taken a sufficiently long flight. Whatever may have been the reason, the student of Indian antiquities cannot but express his regret and mortification that the work was left incomplete.

Besides the Harshacharita, the writings of Chinese authors, particularly of Hiuen Tsang, supply reliable information about Harsha and his times. Moreover there are several inscriptions of Harsha himself and his contemporaries that shed a flood of light on the topics which the Harshacharita deals with. All this information, when put together, gives us a fairly accurate and life-like picture of the times of Harsha. But several considerations, particularly of space and utility, prevent us from entering into a detailed examination of the data furnished by the authorities indicated above. To those that desire a full treatment of this subject, we would recommend the standard work of Mr. V. A. Smith on the early History of India. All that we can endeavour to do here is to dwell upon some of the salient features of the life and career of Harsha as delineated in the Harshacharita, to note the important points of divergence between the Harshacharita and our other authorities and to supplement the information furnished by the Harshacharita from the other materials mentioned above.

VII The predecessors of Harsha.

The Harshacharita tells us that the remote ancestor of Harsha was Pushpabhūti. Between him and Prabhākara-vardhana, father of Harsha, intervened several unnamed kings. The Madhuban and Banskhera copper-plates* of Harsha furnish the following genealogy:—

* The following is the text of the Madhuban copper-plate inscription of Harsha (See E. I. vol VII. p 155 and also E. I. vol. I p. 67). ओम् । स्वस्ति महानौहस्त्वश्वजयस्कन्धावारात् कपिलिकाया महाराजधीनरवर्धनस्तस्य पुत्रस्तत्पादानुध्यातः श्रीवज्रिणीदेव्यामुत्पन्नः परमादित्य भक्तो महाराजश्रीराज्यवर्धनस्तस्य पुत्रस्तत्पादानुध्यातः श्रीअप्सरोदेव्यामुत्पन्नः परमादित्यभक्तो महाराजश्रीमदादित्यवर्धनस्तस्य पुत्रस्तत्पादानुध्यातः श्रीमहासेनगुप्तदेव्यामुत्पन्नश्चतुःसमुद्रातिक्रान्तकीर्तिः प्रतापानुरागोपनतान्यराजो वर्णाश्रमव्यवस्थापनप्र एकचक्रयश्च प्रजानामार्तिहरः परमादित्यभक्तः परममहद्वारकमहाराजधिराजः



Hsuen Tsang begins with Prabhakaravardhana and informs us that Rājyavardhana was the elder brother of Harsha.* Bāna tells us that Harsha's ancestors ruled at Sthanvis'vara (modern Thanesar), while Hsuen Tsang makes Kanyakubja the capital of Harsha† The explanation probably lies in this fact that when Hsuen Tsang visited Harsha (which was about 643 A D), Kanyakubja was one of the capitals of Harsha's vast empire. When Rajyasri's husband Grahavarman was killed and she became a Buddhist nun, Harsha might have taken over the kingdom of Kanoj and made the latter his capital as being more in the centre of his dominions than Thanesar.

Hsuen Tsang tells us that the family of Harsha belonged to the Vaisya caste. It has been rightly pointed out that the learned Chinese traveller confounds the third of the four principal castes with the Brahmin clan of Rajputs (who were Kshatriyas)‡ Bāna nowhere gives the slightest hint that the family of Harsha was not of Kshatriya descent. There are moreover indications to the contrary. Harsha's sister was married to Grahavarman, who came of the ancient Kshatriya family of the Maukharis (for whom see below). Prabhakaravardhana was the son of Mahāsenagupta, who seems to have been the sister of Mahāsenagupta of Magadha. Unfortunately Bāna does not tell us the family from which

The Sonpat copper seal inscription of Harshavardhana (C I I vol III p 231 ff), though much defaced, confirms the statements made in the two copperplates.

* See B R W W vol I p 210

† B R W W vol I p 209

‡ B. R. W. W. Vol I p 209 n 12

Harsha's mother came. Dr. Hoernle* thinks that her very name indicates that Yas'omatī must have been the daughter of the famous king of Mālava, Yas'odharma Vikramāditya. One fails to see how her very name shows that she was the daughter of Yas'odharman. Some support may be lent to the conjecture of Dr. Hoernle by the words of Yas'omatī that she was born in a family 'rendered glorious by Dharma'.† It further appears from certain words in the Harshacharita that Yas'omatī's father was a mighty warrior and that her parents were living at the time of her death.‡

The kingdom of Thanesar must not originally have been very large. It was surrounded on all sides by petty states, which waged constant wars among themselves. There is small wonder in this. Even Great Britain, which is such a small country, was divided only a few centuries ago into three kingdoms the rulers of which indulged in sanguinary feuds on the slightest pretexts. The inscriptions of Harsha style his ancestors (except Prabhākaravardhana) 'mahārāja'. It is only Prabhākaravardhana who is styled 'Mahārājādhirāja' which was one of the *birudas* of an aspirant for universal sovereignty. The Harshacharita informs us that Prabhākaravardhana fought successfully against the Hūnas, the kings of Sindhu, Gurjara, Gāndhāra, Lāṭa (Broach) and Mālava. The conquest of the Hūnas, if effected by Prabhākaravardhana, must have been very perfunctory, as, a short time before his death, he had to send Rājyavardhana against them.

When Rājyavardhana came to the throne he must have been a very young man (about 19 or 20). We are told in the Harshacharita that the elder of the two Gupta princes named Kumāragupta, who was a companion of Rājyavardhana and Harsha, was about 18 years old. So Rājyavardhana was also of the same age at the time. Further we see that when Rājyavardhana returned after vanquishing

* See J. R. A. S. for 1903 p. 556.

† 'धर्मपवले कुले जाता' text p. 30 (5th उच्छ्वास).

‡ 'वीरजा वीरजाया &c.' text p. 30; 'अम्ब तात न पश्यते पापां परलोक-प्रसितां माम् &c.' same page.

the Hūnas, there was a slight growth of hair on his chin. Harsha was the junior of Rājyavardhana by about four years and Rājyasrī was younger by about six years than her eldest brother. So Harsha and Rājyasrī were respectively about sixteen and fourteen years old when their father died. This is confirmed by the fact that Harsha is in several places* spoken of as 'Bāla' and Rājyas'rī as 'Bālā'.† It seems that Prabhākara-*vardhana* died in 605 A. D. and therefore it follows that Harsha was born about 590 A. D. and ascended the throne in 606 A. D.‡ From the astronomical data furnished by Bāna about the birth of Harsha, Mr. C. V. Vaidya shows that Harsha was born on 4th June 590 A. D.§ Grahavarmā, the husband of Rājyas'rī, was killed by a king of Mālava. Who this Mālava king was is not quite clear. We are told in the *Harshacharita* that Rājyavardhana marched against this king with a small but picked force of cavalry under Bhaṇḍin and utterly routed him. In the inscriptions of Harsha we read that Rājyavardhana vanquished a certain king named Devagupta. As Rājyavardhana died very young he could not have waged many wars. Buhler conjectured with great probability that it was this Devagupta that had killed Grahavarman and was therefore chastised by Rājyavardhana. This conjecture is to some extent supported by the fact that the *Harshacharita* mentions a certain Gupta as having seized Kānyakubja.¶ Dr Hoernle does not approve of the conjecture of Buhler. ¶ There are no doubt difficulties in the way of Buhler's guess. The two companions of Harsha and his elder brother are Mālava princes. Harsha is represented in the *Harshacharita* as very intimate with the younger of the two Mālava princes *viz.* Mādhavagupta. || In another place we find Harsha talking to 'the son of' the

* See text p. 42 'यदि बाल इति नितरां तर्हि न परित्याज्योऽसि'; p. 56 'बाल एवाखण्डलभूमिमारुढः'; p. 85 'इयं नः स्वसा बाला च बहुदुःखदेहिता च.'

† See V. A. Smith's *Early History of India* p. 312 (2nd edition).

‡ See above p. IV.

§ See J. B. B. R. A. S. vol. 24 pp. 252-254.

§ See text p. 67 'गुप्तनाम्ना गृहीते कुशसले'.

¶ J. R. A. S. 1903 p. 561.

|| See text p. 72 'अवलम्ब्य दक्षिणेन हस्तेन च माधवगुप्तमसे'.

Mālava king that sat behind (Harsha)*. So then it could not have been possible that these two princes were in any way related to the Mālava king that killed Grahavarmā. If they had been, they would naturally have been objects of suspicion rather than of trust. It is to be noted that Rājya-s'ri is let off from imprisonment by a *certain noble* called Gupta.† It is remarkable that he is not designated 'Rājaputra' or 'Rāja' but only 'Kulaputra.' So obviously he is not the king of Mālava that killed Grahavarmā nor can he be one of the two Gupta princes, the companions of Harsha, that were 'Rājaputras.' If it was Devagupta that killed Grahavarmā, he could not have been the same as the Mahārājādhirāja Devagupta of Magadha, whose approximate dates according to Dr. Fleet are 680-700 A. D. (see Deo Baranark Inscription pp. 213, 215) and who was the maternal grand-father of the Vākātaka king Pravarasena II (*vide* Chammak and Sivani copperplate inscriptions in C. I. vol. III pp. 240 and 247).

Rājyavardhana, young and confiding, was treacherously murdered, according to the Harshacharita, by a Gauda king. One MS. of the Harshacharita calls him Narendragupta.‡ The commentator of the Harshacharita tells us that his name was S'as'ānka. He is corroborated by the statement of Hiuen Tsang that She-shang-kia (S'as'ānka) king of Karmasuvarṇa (Bengal) murdered Rājyavardhana.§ Bāṇa perhaps purposely omitted the express mention of the murderer of the reigning emperor's elder brother.§ But there are passages containing veiled allusions to the name S'as'ānka which we have pointed out in the notes (see *e. g.* text p. 38).

VIII The accession of Harsha and his relations with his contemporaries.

Bāṇa tells us that Harsha quietly ascended the throne

* 'वृष्टतो निषण्णस्य मालवराजस्यनोरकथयत्' 2nd उच्छ्वास.

† 'कान्यकुब्जादौटसंभ्रमे मुक्षितो मुक्षनाम्ना कुलपुत्रेण निष्कासनम्' text p. 81.

‡ See E. I. vol. I. p. 70.

§ B. R. W. W. vol. I. p. 210.

§ Note the verse 'आत्मनाम गुतेनाम नामातिरूपणस्य च।

स्वामी न गृहीयाध्येष्टापत्यकलत्रयोः॥'.

after the murder of his elder brother But Hiuen Tsang has surrounded the accession of Harsha in an atmosphere of mystery and suspicion We are told that the minister Bhandi asked the ministers to choose Harsha as king and that they accepted his advice, but Harsha had his own scruples and wanted to consult a statue of Avalokitesvara Bodhisattva on the Ganges before accepting the crown offered to him * It is this account that leads Mr V A Smith to remark that *some unknown obstacle stood in the way of Harsha's accession and compelled him to rely for his title to the crown upon election by the nobles rather than upon his hereditary claims* † We believe that the story was probably invented by the Buddhist admirers of Harsha to show that the latter was under the particular care of the Bodhisattva Avalokitesvara We know from the Harshacharita that Bhandi instead of being merely a great minister as Hiuen Tsang says, was a first cousin being the mother's brother's son of Harsha and a very intimate friend Bhandi was about eight years of age when Rajyasri was born and was thus slightly senior to Rajyavardhana After ascending the throne Harsha started on his brilliant career of conquest and within a few years (about six) made himself the overlord of the whole of Northern India including Gujarat from the Himalayas to the Narmadā and from the bay of Bengal to Sindh He had a long reign of about forty two years and may fitly be styled the last Hindu Emperor of Northern India

The Harshacharita contains a few references to these conquests. We are told in the third Uchchhvasa that he vanquished the king of Sindhu and that he levied tribute from the Himalayan territory which is difficult of access ‡ On his relations with the Guptas we have already made a few remarks above. It seems that Harsha crowned Kumargupta § the elder of the two Malava princes, the companions

* See B R W W vol I pp 211 213

† See Early History of India p 312 (2nd edition)

‡ 'अथ पुरुषोत्तमेन सिन्धुराजं प्रमथ्य लङ्गीरात्मीकृता । अथ परमेश्वरेण दुषारक्षेल्भुनो दुगाया गृहीत कर'.

§ 'अथ देवेनाभिषिक्त कुमार' 3rd उच्छ्वास and com thereon

of his boyhood. What became of this Kumāragupta we do not know. We saw above that the younger of the two Mālava princes, Mādhavagupta, was in high favour with Harsha. The Aphsad stone Inscription speaks of Mādhavagupta of Magadha who was anxious to meet the glorious Harsha.* The former was most probably the same as the favourite companion of Harsha's early years. Further particulars of the Guptas of Magadha may be learnt from Dr. Fleet's Gupta Inscriptions (pp. 200-218).† Another royal family with whom Harsha came in close contact was the Maukhari. His sister Rājyas'ri was married to Grahavarmā, son of Avantivarman. His capital was Kānyakubja. Bāṇa intimates that the Maukhari family was very ancient and highly honoured and that the Maukharis were great devotees of S'iva.‡ Particulars of the Maukhari kings and their genealogy will be found in Dr. Fleet's Gupta Inscriptions pp. 219-230. The Maukharis and the Guptas of Magadha went often to war.§ The Harshacharita tells us that Kumāra alias Bhāskaravarman, king of Prāggyotisha (Assam), formed a close friendship with Harsha on the eve of the latter's career of world conquest. Hiuen Tsang confirms this and tells us how once Harsha followed on the southern bank of the Ganges towards Kanoj while Kumāra-rāja kept pace with him on the northern. §

Harsha's glorious career of conquest suffered one memorable check. Pulakes'in II, the greatest of the

* See C. I. vol. III p. 200, 204 'श्रीहर्षदेवनिजसङ्गमवाञ्छया च.'

† Bāṇa says that one of his ancestors was honoured by several Guptas 'अनेकगुप्तार्चितपादपङ्क्तयः कुबेरनामांश्च इव स्वयम्भुवः' Introductory verses to the Kādambarī.

‡ The correct form seems to be मौखरि. Mark 'नमामि सर्वोत्थरणां बुजद्वयं सश्रेष्ठरैर्मौखरिभिः कृताचनम्।' Introductory verses to Kādambarī. The Asirgad copper seal of S'aravavarman uses the words 'सर्ववर्मा मौखरिः' (C. I. vol. III. p. 220). But the Jaunpur stone inscription of ईश्वरवर्मन् sanctions the form मौखर 'मौखराणां भूभुजान्' (C. I. vol. III p. 229).

§ See e. g. Aphsad Stone Inscription (C. I. vol. III p. 200, 203).

§ B. R. W. W. vol. I pp. 217-218; see also vol. II pp. 198-199, where Hiuen Tsang relates how he went to the Kāmarūpa.

Chālukyas of Badami, became the overlord of the Deccan south of the Narmadā, as Harsha had become emperor of Northern India. Harsha wanted to break down his supremacy but failed.* The Chālukya emperor claims to have inflicted a crushing defeat on the emperor Harsha.†

Harsha established an era of his own which commenced in 606 A. D. Several inscriptions dated in this era have been recovered.‡ This is not the place to go into that question. We may mention that Alberuni's account of this era is most confusing. He says that the era of Harsha is used in Mathurā and the country of Kanoj, that between S'riharsha and Vikramāditya there is an interval of four hundred years; but that according to the Kashmirian calendar the era of S'riharsha was 664 years later than Vikramāditya.§

IX Harsha as a poet and a patron of literature.

Not only was Harsha great as a conqueror and ruler, but he is an author of considerable distinction. We have discussed above the question of the authorship of the *Ratnāvali* and come to the conclusion that it is the work of Harsha. This is not the place to enter upon a critical examination of the three plays of Harsha. It may be said that they do not show the highest flights of imagination and fancy and are much inferior to the masterpieces of Kālidāsa and Bhavabhūti. They have however a peculiar simplicity, correctness and charm which have endeared them to the writers of works on dramaturgy. In the *Nāgānanda*, the author takes up the story of Jimūtavāhana famous in Buddhist legend.

* See B. R. W. W. vol. II pp. 256-257 and Mr. V. A. Smith's *Early History of India* p. 313.

† Note the verse 'अपरिमितविभूतिरफीतसामृन्तसेनामकुटमणिमयूरा-
क्रान्तपादारविन्दः । युधि पतितगजेन्द्रानीकधीमत्सभूतो भयविगलितहर्षो देन
चाकारि हर्षः ॥' E. I. vol. 6 p. 6 and I. A. vol. VIII p. 212; I. A. vol.
VI p. 76 'समरसंसक्तसकलौत्तरापथेश्वरश्रीहर्षवर्धनपराजयोपलभ्यपरमेश्वरापर-
नामपेयस्य सत्याश्रयश्रीपृथिवीवहममहाराजाधिराजपरमेश्वरस्य प्रियतनयः' At
p. 86 the words 'ममर...नामपेयः' recur. In I. A. vol. VIII p. 13
मत्याश्रय is spoken of as 'जेतुर्दिशां विजितहर्षमहानृपस्य.'

‡ See I. A. vol. 26 p. 32 and E. I. vol. V Appendix p. 73 ff

§ Vide Alberuni (ed. by Sachau) vol. II p. 5 (Trübner) Cunningham's *Indian Eras* pp. 64-65.

Besides these three plays Harsha is credited by some with the authorship of the *Suprabhāta* stotra (for which see Appendix B) and the *Ashtamahāśrichaityastotra*. But in the Tibetan Tanjur and in Minayeff's MSS. the former is ascribed to king Harshadeva of Kashmir.* In the Madhuban inscription a verse composed by Harsha is quoted and it is not unlikely that the verse about Rājyavardhana is Harsha's own composition. Kshīrasvāmin in his commentary on the *Amarakośa*† quotes a lexicographer S'riharsha. The *Subhāshitāvali* cites a verse of S'riharshadeva which is not found in his extant works.‡ In the *Prasannarāghava* of Jayadeva (I. 22) Harsha is styled the 'joy of poesy'. Harsha, as has been usual with almost all great Indian kings, was a patron of literature. His munificence was enjoyed by poets like Bāṇa, Mayūra and Mātangadivākara. The *Subhāshitāvali* quotes a verse of Mayūra in which a certain unnamed king is praised.§ It is not unlikely that the king referred to is Harsha. The commentary on the *Kāvyaaprakāśa* called *Sārasamuchchaya* praises the liberality of Harsha towards Bāṇa. §

X. The State of religious beliefs under Harsha.

There are several points of interest on which a close study of the *Harshacharita* yields valuable information; but for want of space we pass them over. It would however be improper not to say a few words on the state of religion under Harsha.

Our authorities show that there were three competing

* *Inde J. R. A. S.* for 1903 p. 704

† 'सङ्गातमृत्युमरकं मारिमारी च देवतेति श्रीहर्षः' on 'आपुरोऽभ्यमितोऽभ्यान्तः'.

‡ No. 233 'अशठमलोलमजिह्वं स्वाग्निमनुराग्निं विशेषतम् । यदि नाश्रयति नरं श्रीः श्रीरेव हि वञ्चिता तत्र ॥'. The same verse is No. 470 in the *शङ्खधरपद्धति*, but the author is not specified.

§ No. 2515 'भूपालाः शशिमास्करान्वयशुवः के नाम नासादिता भर्तारं पुनरेकमेव हि भुवस्तां देव मन्यामहे । येनाहं परिमृष्य कुन्तलमधारुष्य शुद्धस्यायत्तं चोलं प्राप्य च मध्यदेशमधुना काश्यां करः पातितः ॥'. It will be noticed that the words अहं, कुन्तल, चोल, मध्यदेश and काश्या are paronomastic.

§ 'हेमो भारशतानि वा मद्मुखां वृन्दानि वा दन्तिनां श्रीहर्षेण समर्पितानि कवये बाणाय कुदाप्य तत् । या बाणेन तु तस्य सूक्तिनिकरैर्मृद्विताः कीर्तयस्ताः कल्पप्रलयेऽपि यान्ति न मनाद्यन्ये परिम्लानताम् ॥'

religions in the times of Harsha, viz. Brahmanism, Buddhism and Jainism. Of these the last (particularly the Digambara sect of it) does not appear to have been popular in Northern India. The sight of a naked Jain ascetic is cited as a very bad omen.* The two other religions were in a flourishing state. It should not be supposed that ordinarily Buddhism was looked upon by orthodox Hindus as something to be abhorred. On the contrary Bāṇa everywhere speaks of things Buddhist with fairness and tolerance.† People passed from one persuasion to the other without much fear of persecution. So Divākaramitra is represented as originally being a student of the Maitrāyaṇīya recension of the Yajurveda and as passing over to Buddhism while still young. In spite of his Buddhistic predilections, he is waited upon by persons of various shades of opinions and beliefs, such as S'aivas, Bhāgavatas, Jainas, Paurāṇikas, Mīmāṃsakas, all intent upon arriving at the truth in the giddy whirlpool of opposing doctrines. Bāṇa, though himself an orthodox Brahmin writer, does not gloss over the fact that Rājyavardhana had strong leanings in favour of Buddhism. The companions of Rājyas'ri are represented as invoking the Buddha in their distress.‡ Bāṇa makes even Harsha say that he would don the red robes of the Buddhist order along with his sister after he had fulfilled his vow.§ Harsha describes in his inscription his brother Rājyavardhana as a very devout Buddhist (Paramasaugatah) and speaks of him more reverently than even his own father. The inscriptions of Harsha show that even in the royal family there was no strict adherence to a particular deity or form of faith. The three immediate ancestors of Harsha are described as great devotees of the sun (Paramādityabhaktaḥ). Bāṇa tells us that Pushpabhūti, the remote ancestor of Harsha, was a devout worshipper of S'iva § But Bāṇa himself describes how Prabhākara-

* Vide text p. 20 'अभिमुखमाजगाम शिखिविच्छलान्छनो नम्राटकः.'

† See e. g. text p. 78 ll 4-7.

‡ भगवन् भक्तजने सङ्गरिणि सुगत सुतोऽसि' text p. 79.

§ 'इयं तु ग्रहीष्यति मयैव समं समाप्तकृत्वेन काषायणि' text p. 85.

§ 'तस्य...सहजैव...अभ्यदेवताविमुखी...भवति...भवे भूयसी भक्तिभूय'

vardhana everyday devoutly worshipped the sun with red flowers. Harsha calls himself a devout worshipper of S'iva (Paramamāhes'varah). The Sonpat seal of Harsha has the emblem of a Nandī. Bāṇa informs us that Harsha set out on his expedition after worshipping S'iva* and that the head accountant of the village where Harsha put up on the first day presented a golden seal with the crest of a bull. From these data one may say that between Brahmin and Buddhist and between the devotees of one deity and that of another there did not exist that great gulf which minds brought up in other environments are apt to suppose as having existed. There were certain root-ideas, certain habits of thought and modes of life, that were common to all. Coming to matters of detail, we find that Prabhākaravardhana celebrated many and elaborate sacrifices.† In describing the houses of his cousins, Bāṇa gives us an instructive picture of their surroundings in the 7th century A. D.‡ When Harsha made fun of Bāṇa by dwelling upon the wild years of his youth, Bāṇa in self-defence mentioned several things which entitled him to be better treated by the king.§ On his return from the court of Harsha, Bāṇa questions his kinsmen on matters that were vital to the Brahmins of his day, viz. the performances of sacrifices, the incessant study of the Vedas, of grammar, logic, the Mīmāṃsā and poetry. Bāṇa tells us that Paurāṇikas were as popular in those days as in these. His friend Sudṛiṣṭi treated him to a recital of the Vāyupurāṇa. We are told that Paurāṇikas clever in comforting those stricken with grief surrounded Harsha after the death of his father. From the Kādambarī we learn that then as now the Mahābhārata was a favourite book with all, especially with women. The Harshacharita also dwells upon the popularity of the great

* 'विरचय्य परमया भक्त्या भगवतो नीललोहितस्वार्चान्' text p. 53.

† Vide text pp. 2 and 38.

‡ Note the first paragraph of the 2nd उच्छ्वास.

§ 'म्राद्वगोऽग्नि जातः सोमपाविनां वंशे यात्स्यायनानाम् । यथाकाष्ठमुपनयनादयः कृताः संस्काराः । सम्बन्धितः साक्षो वेदः । श्रुतानि यथाशक्ति शास्त्रानि । दारपरिमहादभ्यागारिकोऽग्निः ।...लोकद्वयाविरोधिभिरनु चापडेः शैशवमनुवमासीत् । अत्रानपलापोऽस्ति ।' 2nd उच्छ्वास.

epic* The description of the rites performed when Prabhā karavardhana was on his deathbed, though somewhat weird shows us what popular Hindu religious practices and observances were in the 7th century A D† When Bana stuted on his visit to Harsha he gives us a graphic and entertaining description of the way in which an orthodox Brahmin should make preparations to leave his home on an important undertaking The long and rather curious list of the companions of Bana in his youth (p III above) shows us with what a strange medley of people an orthodox Brahmana could associate without running any serious risk of losing caste or position It is to be noted that two of his most intimate associates were his cousins born of a Sūdra mother We may draw the attention of the student to the elaborate descriptions of the festivities on the birth of Harsha‡ and the marriage of Rajyasri §

Huen Tsang dwells at great length on the condition of religion in the times of Harsha He mentions that towards the end of his career Harsha became a very devout Buddhist and once in every five years he held a great assembly when he emptied his treasury to give away all in charity § We hope that the student of the Harshacharita will not fail to read the curious incidents and anecdotes that the Chinese traveller relates concerning Harsha •

XI The text of the Harshacharita

The present edition is based on three editions of the Harshacharita viz the Nirnayasagara edition that in the Bombay Sanskrit Series and the Calcutta edition of Isvara chandra The first and third agree closely The edition of Dr Fuhrer contains in the footnotes very valuable material derived from eight MSS We do not follow any particular edition All important readings have been discussed in the notes In a few cases the punctuation is wrong in the text but has been corrected in the notes

* 'महामारतभावितामान' 3rd उच्छ्वास, 'कस्य न द्वितीयमहामारते भवे दस्य चरिते बुतूहलम्' 3rd उच्छ्वास, 'विविधवीरसवृत्तान्तरामणीयकेन महाभारतमपि रणयन्त्रिव' text p 45

† *I* *de* text p 21

‡ Text pp 7-9

§ Text pp 13-14

§ B R W W Vol I 1 p 214-215

XII. Commentaries.

The only commentary available is the Sanketa written by S'ankara. The commentary so far as it goes is very valuable, particularly in the explanation of obscure words and puns. But it is very often meagre and passes over whole pages with scarcely a word of comment. So we did not include it in our edition. We know very little concerning the age or native place of the commentator. As the commentary has only been found in Kashmir, it is not unreasonable to suppose that S'ankara was a native of Kashmir. His father's name was Puṇyākara and he invokes Gaṇeśa at the beginning of his work. Among the authors and works named by him are:—Amarasiṃha, Kālidāsa, Kātyāyana author of the Vārtikas, Kṛishṇa (a Prākṛit poet), Kauṭilya, Gāruḍaśāstra, Chāṇakya, Bharatamuni, Bhāmaha, Manu, Mahābhārata, Rājas'ekhara, Lāṭāchārya (an astronomical writer), Vātsyāyana (author of Kāmasūtra), Vyādi (author of the grammatical work Saṃgraha). Among the works from which quotations are taken without specifying the author are (besides those mentioned above):—Kāvyaḷamkāra of Udbhaṭa, Dhvanyāloka, Bhagavatgītā, Meghadūta, Raghuvamśa. The commentator very frequently refers to previous commentators in the words 'kechit', 'anye', 'apare' &c. At the end of his commentary S'ankara tells us that he follows tradition in explaining the difficult Harshacharita.* Hence it is clear that he was preceded by a number of commentaries.

As to the age of the commentator, we can give only an approximate result. As he either names or quotes from Rājas'ekhara, Udbhaṭa and the Dhvanyāloka, he is later than the 9th century A. D. But he is comparatively an early writer. One of the Mss of the commentary was, we are told by Dr. Fuhrer, dated Samvat 1520 i. e. 1464 A. D. if it is the Vikrama era to which the date refers, as is likely. Besides the fact that, instead of quoting such eminent Ālamkārikas as Mammata and Ruṣṣaka (both Kashmirians), he quotes the ancient Kashmirian rhetoricians Bhāmaha and

* 'दुर्वेषे हर्षचरिते संप्रदायानुरोधतः । गूढार्थोन्मुद्रणं चक्रे शङ्करो विदुषां कृते ॥'.

Udhhata goes to strengthen the view that he was an early writer. He may therefore have flourished before the 12th century A. D.

It is to be noted that Sankara cites a few vernacular words in explaining the Harshacharita. These may furnish some clue to his nationality *

It appears that Ruyyaka, the famous author of the *Alamkarasamvaya* wrote a commentary on the Harshacharita called *Harshacharitavartika*.† The author of the commentary on the *Vyaktiviveka* of Mahimabhatta, who is generally regarded to be the same as Ruyyaka also refers to his own commentary on the Harshacharita called *Harshacharitavartika* ‡ It is a pity that this ancient commentary on the Harshacharita by so able and eminent a critic as Ruyyaka has not yet been brought to light. If it ever comes to light, it will be of great help in explaining many of the difficulties in the Harshacharita and in settling the text which is very corrupt in several places.

XIII The plan of the Notes

The method adopted in the notes is as follows—First of all a long passage is taken and is split up into clauses. Each difficult clause is then translated. In order to indicate clearly the meanings of words Sanskrit words are often enclosed in brackets after their English equivalents. If a clause be difficult, the idea is expanded and clearly explained. Difficult compounds occurring in that clause are dissolved. Quotations from Kosas such as that of Amarasimha are cited, references to mythology are dealt with at length and difficult words are traced to their origin. All grammatical peculiarities have been carefully noted. Parallel passages from the author's work or from the works of other authors

* e.g. on the word गुण he remarks 'सत्ता इति यस्य प्रसिद्धिः' notes p. 168, on प्रौढिक he says 'योग्याशनार्थप्रसेवकं यो बुक्कण इति प्रसिद्धः', on लम्बापट्टा he says 'तमिला इति प्रसिद्धा' notes p. 175

† p. 61 of अलङ्कारमवली rule p. VI above

‡ पण्डितानिर्हर्षचरितवार्तिके विस्तृत प्रतिपादितं तत्र एवावमेवम्' p. 41 of the commentary of the अतिविवेक (Triyandrum Sanskrit series)

are given to further elucidate the meaning. Bold type has been employed in the notes to draw attention to important citations. Only easy passages have not been fully translated.

XIV The Appendices.

The first appendix contains an abstract of the Harsha-charita. The second appendix contains the Suprabhâta-stotra. The third appendix is a general index dealing with proper names, mythological references, information of general interest and other kindred matters occurring in the notes.

हर्षचरितम् ।

चतुर्थ उच्छ्वासः ।

योगं स्वप्नेऽपि नेच्छन्ति कुर्वन्ते न करग्रहम् ।

महान्तो नाममात्रेण भवन्ति पतयो भुवः ॥ १ ॥

सकलमहीभृत्कम्पकुटुप्पद्यत एक एव नृपवंशे ।

विपुलेऽपि पृथुप्रतिमो दन्त इव गणाधिपस्य मुखे ॥ २ ॥

अथ तस्मात्पुष्पभूतेर्द्विजवरस्वेच्छागृहीतकोपो नाभिपद्म इव पुण्डरीकेक्षणात्, लक्ष्मीपुरःसरो रत्नसञ्चय इव रत्नाकरात्, गुरुबुधकविकलावत्तेजस्विभू-
नन्दनप्राप्तो ग्रहगण इवोदयस्थानात्, महाभारवाहनयोग्यः सागर इव सग-
रप्रभावात्, दुर्जयबलसनाथो हरिवंश इव शूराक्षिर्जगाम राजवंशः ।
यस्माद्विनष्टधर्मधवलाः प्रजासर्गा इव कृतमुखात्, प्रतापाक्रान्तभुवनाः
किरणा इव तेजोनिधेः, विग्रहव्यासदिबुद्ध्या गिरय इव भूभृत्प्रभैवात्,
धराणिधारणक्षमा दिग्गजा इव ब्रह्मकरात्, उदधीन्यातुमुद्यता जलधरा
इव घनागमात्, इच्छाफलदायिनः कल्पतरव इव नन्दनात्, सर्वभूताश्रया
विश्वरूपप्रकारा इव श्रीधरादजायन्त राजानः ।

तेषु चैवमुत्पद्यमानेषु क्रमेणोदपादि हूर्णेहरिणकेसरी सिन्धुराजज्वरो गुर्ज-
रप्रजागरो गान्धाराधिपगन्धद्विपकूटपाकलो लाटपाटवपाटचरो मालवलक्ष्मी-
लतापरशुः, प्रतापशील इति प्रथितापरनामा प्रभाकरवर्धनो नाम राजाधि-
राजः । यो राज्याङ्गसङ्गीन्यभिषिच्यमान एव मलानीव मुमोच घनानि । यः
परकीयेणापि कातरबह्वभेन रणमुखे तृणेनेव धृतेनालज्जत जीवितेन । यः कर-
धृतघौतासिप्रतिविम्बितेनात्मनाप्यदूयत समितिषु सहयेन, रिपूणां पुरः प्रध-
नेषु धनुषापि नमता । यो मानी मानसेनाखिद्यत । यश्चान्तर्गतौपरिमितरि-
पुशल्यशङ्कुकीलितामिव निश्चलामुवाह राजलक्ष्मीम् । यश्च सर्वासु दिक्षु समी-
कृतसरित्तटावटविटपाटवीतरत्नगुल्मवल्मीकगिरिगृहनेर्दण्डयात्रापथैः पृथुभि-
र्भृत्योपयोगाय व्यभर्जतेव घसुधां बहुधा । यं चालब्धयुद्धदोहदमात्मीयोऽपि
सकलरिपुसंमुत्सारकः परकीय इव तताप प्रतापः । यस्य च यद्विमयो हृदये-

१ 'पुष्पभूतेः' घ. २ 'कलामृत्' घ. ३ 'भूभृत्प्रवराव' घ. ४ 'हून०' घ. ५ 'कूटह-
स्तिवः पाकलो' घ. ६ 'पाटचरः' घ. ७ 'अन्तर्गतामपरि०' घ. ८ 'समीकृततटावट'
अ. ९ 'तत्कण्टकतृण' घ. १० 'रिपुसमूहसमु०' घ.

पु जलमयो लोचनपुटेपु मारुतमयो निःश्वसितेपु क्षमामयोऽङ्गेपु आकाशमयः
 शून्यतायां पञ्चमहाभूतमयो मूर्ते इवाद्दश्यत निहतप्रतिसामन्तान्तःपुरेषु
 प्रतापः । यस्य चासन्नेषु भृत्यरक्षेपु प्रतिबिम्बितेव तुल्यरूपा समलक्ष्यते
 लक्ष्मीः । तथा च यस्य प्रतापाग्निना भूतिः शौर्योष्मणा सिद्धिरासिधाराजलेन
 वंशवृद्धिः शस्त्रघ्नणमुखैः पुरुषकारोक्तिधनुर्गुणकिणेन करगृहीतिरभवत् । यत्र
 वैरमुपायनं विग्रहमनुग्रहं समरागमं महोत्सवं शत्रुं निधिदर्शनमरिबाहुल्य-
 मभ्युदयमाहवाहानं वरप्रदानमवस्कन्दपातं, दिष्टवृद्धिं शस्त्रप्रहारपतनं वसु-
 धाराममन्यत । यस्मिंश्च राजनि निरन्तरैर्यूपनिकरैरङ्कुरितमिव कृतयुगेन,
 दिङ्मुराघिसर्पिभिरध्वरधूमैः पलायितमिव कलिना, ससुधैः सुरालयैरवतीर्ण-
 मिव स्वर्गेण, सुरालयशिखरोद्भवमानैर्धवलध्वजैः पल्लवितमिव धर्मेण, बहि-
 रूपरचितविकटसभाससप्रपाप्राग्वंशमण्डपैः प्रसूतमिव आमैः, काञ्चनमयस-
 र्घोपकरणैर्विभवैर्विशोर्णमिव मेरुणा, द्विजदीयमानैरथकलशैः फलितमिव
 भाग्यसम्पदा ।

तस्य च जन्मान्तरेऽपि सती पार्वतीव शङ्करस्य, गृहीतपरैर्हृदया लक्ष्मी-
 रिव लोकगुरोः, स्फुरत्तरलतारका रोहिणीव कलावतः, सर्वजनजननी बुद्धि-
 रिव प्रजापतेः, महाभूमृत्कुलोद्भवा गङ्गेव बाहिनीनायकस्य, मानसानुवर्तन-
 चतुरा हंसीव राजहंसस्य, सकललोकाचितचरणा त्वयीव धर्मस्य, दिवानिशममु-
 क्तपाशस्थितिरुन्धतीव महामुनेः, हंसमयीव गतिपु, परपुष्टमयीवालापेषु, च,
 क्रवाकमयीव पतिप्रेम्णि, प्रावृष्णमयीव पयोधरोन्नतौ, मदिरामयीव विलासेपु,
 निधिमयीवार्थसञ्जयेपु, वसुधारामयीव प्रसादेपु, कमलमयीव कोपसंग्रहेपु,
 कुसुममयीव फलदानेषु, संध्यामयीव वन्द्यत्वे, चन्द्रमयीव निरुन्मत्त्वे,
 दुर्षणमयीव प्रतिप्राणिग्रहणेपु, सामुद्रमयीव परचित्तज्ञानेषु, परमात्ममयीव
 व्याप्तिपु, स्मृतिमयीव पुण्यवृत्तिपु, मधुमयीव सम्भाषणेपु, अमृतमयीव
 नृप्यत्सु, वृष्टिमयीव भृत्येषु, निर्वृत्तिमयीव सखीपु, चेतसमयीव गुरुषु,
 गोत्रवृद्धिरिव विलासानाम्, प्रायश्चित्तशुद्धिरिव स्त्रीत्वस्य, आशासिद्धिरिव
 मकरध्वजस्य, व्युत्थानबुद्धिरिव रूपस्य, दिष्टवृद्धिरिव रतेः, मनोरथसिद्धिरिव
 रामणीयकस्य, दैवसम्पत्तिरिव लावण्यस्य, वंशोत्पत्तिरिवानुरागस्य, वरप्राप्ति-
 रिव कान्तेः, सर्गसमाप्तिरिव सौन्दर्यस्य, आयतिरित यौवनस्य, अनभ्रवृष्टि-
 रिव वैदग्ध्यस्य, अयशःप्रभृष्टिरिव लक्ष्म्याः, यशःपुष्टिरिव चारित्र्यस्य, हृदय-
 तुष्टिरिव धर्मस्य, सौभाग्यैपरमाणुसृष्टिरिव प्रजापतेः, शमस्यापि शान्तिरिव
 विनयस्यापि विनीतिरिव, आभिजात्यस्याप्यभिजातिरिव, संयमस्यापि संयार्-
 रिव, धैर्यस्यापि धृतिरिव, विभ्रमस्यापि विभ्रान्तिरिव यशोमती नाम मह

१ '०धारारसमन्यत' अ. २ 'प्रसूतमिव' ब. ३ 'गृहीतहृदया' ब. ४ 'वरप्राप्ति-
 रिव' भाग्यस्य, उत्पत्तिभूमिरिव कान्ते' ब. ५ 'सौहादस्य भाग्यरूपपरमाणु' ब.

देवी प्राणानां प्रणयस्य विसम्भस्य धर्मस्य सुखस्य च भूमिरभूत् । यास्य व-
क्षसि नरकजितो लक्ष्मीरिव ललास ।

निसर्गत एव च स नृपतिरादित्यभक्तो बभूव । प्रतिदिनमुदये दिनकृतः
स्नातः सितदुक्कलधारी धवलकर्पटप्रावृतशिराः प्राञ्चुखः क्षितौ जानुभ्यां
स्थित्वा कुङ्कुमपङ्कानुलिप्ते मण्डलके पवित्रपद्मरागपात्रीनिहितेन स्वहृदयेनेव
सूर्यानुरक्तेन रक्तकमलपण्डेनाचां ददौ । अजपञ्च जप्यं सुचरितः प्रत्युपसि
मध्यन्दिने दिनान्ते चापत्यहेतोः प्राध्वं प्रयतेन मनसा जङ्गपूको मन्त्रमादि-
त्यहृदयम् ।

भक्तजनानुरोधविधेयानि तु भवन्ति देवतानां मनांसि । यतः स राजा
कदाचिद्वीष्मसमये यदृच्छया सितकरकरसितसुधाधवलस्य हर्म्यस्य पृष्ठे
सुप्वाप । पार्श्वे चास्य द्वितीयशयने देवी यशोमती शिश्ये । परिणतप्रायायां
तु श्यामायाम्, आसन्नप्रभातवेलाविलुप्यमानलावण्ये लिलम्बिपमाणे सी-
दत्तेजसि तारकेश्वरे, कराग्रस्पृष्टकुमुदिनीप्रमोदजन्मनि शशधरस्येदं इव
गलत्यातिशीतलेऽवश्यायपयसि, मधुमदमत्तप्रसुप्तसीमन्तिनीनिःश्वासाहतेषु
संक्रान्तमदेष्ट्विव घूर्णमानेष्वन्तःपुरप्रदीपेषु, राजनि च विमलनखप्रतिविम्बि-
ताभिः संवाह्यमानचरण इव तारकामिर्विसन्धप्रसारितैर्दिगङ्गनानामिवापि-
तैरङ्गैर्मधुसुगन्धिभिः स्वहस्तकमलतालवृन्तवातैरिव शसितैर्मुखश्रिया वीज्य-
माने विमलकपोलस्थलस्थितेन सितकुसुमशेखरेणेव रतिकेलिकचग्रहलम्बि-
तेन प्रतिमाशशिधिम्बेन विराजिते, स्वपति देवी यशोमती सहसैव 'आर्यपुत्र,
परित्रायस्व परित्रायस्व' इति भाषमाणा भूषणरयेण व्याहरन्तीव परिजन-
मुत्कम्पमानाङ्गयष्टिरुदतिष्टत् ।

अथ तेन सर्वस्यामपि पृथिव्यामश्रुतपूर्वेण किमुत देवीमुखे परित्रायस्वेति
ध्वनिना दग्ध इव श्रवणयोरेकपद एव निद्रां तत्याज राजा । शिरोभागाद्य
कोपकम्पमानदक्षिणकराकृष्टेन कर्णोत्पलेनेव निर्गच्छताच्छधारेण धौतासिना
सीमन्तर्यान्निव निशामन्तरालव्यवधायकमाकाशमिवोत्तरीयांशुकं विक्षिपन्वा-
मकरपल्लवेन करधिक्षेपयेगगलितेन हृदयेनेव भयनिमित्तान्वेपिणा भ्रमता
दिक्षु कनकचलयेन विराजमानः, सत्त्वरायत्तारितयामचरणाक्रान्तिकम्पित-
प्रासादः, पुरःपतितेनासिधारागोचरगतेन शशिमयूखलण्डेनेव खण्डितेन
हारेण राजमानः, लक्ष्मीसुम्बनलप्रताम्बूलरसरञ्जिताभ्यामिव निद्रया को-
पेन चातिलोहिताभ्यां लोचनाभ्यां पाटलयन्पर्यन्तानाज्ञानाम्, यद्बान्धका-
रया त्रिपताकया भ्रुकुट्या पुनरिव त्रियामां परिवर्तयन् 'देवि, न भेतव्यम्,
न भेतव्यम्' इत्यभिदधानो वेगेनोत्पपात । सर्वान् च दिक्षु विशिस्तचक्षुर्यदा
नादाक्षीर्त्तिकचिदपि तदा पप्रच्छ तां भयकारणम् ।

अथ गृहदेयतास्त्रिव प्रधावितासु यामिकिनीपु, प्रबुद्धे च समीपशायिनि
परिजने, शान्ते च हृदयोत्कम्पकारिणि साध्वसे सां समभाषत—‘आर्यपुत्र,
जानामि स्वमे भगवतः सवितुर्मण्डलान्निर्गत्य द्वौ कुमारौ तेजोमयौ बाला-
तपेनेव पूरयन्तौ दिग्भागान् वैद्युतमिव जीवलोकं कुर्वाणौ मुकुटिनौ कुण्ड-
लिनौ अद्भुतानौ कवचिनौ गृहीतशस्त्रौ इन्द्रगोपकरुचा रुधिरैर्ण स्रातौ^१
उन्मुखेनोत्तमाङ्गघटमानाञ्जलिना जगता निरपिलेन प्रणम्यमानौ, कन्ययैकया
च चन्द्रमूर्त्यैव सुपुष्परदिमनिर्गतयानुगम्यमानौ क्षितितलमवतीर्णौ । तौ च
मे विलपन्त्याः शस्त्रेणोदरं विदार्य प्रवेष्टुमारब्धौ । प्रतिबुद्धास्मि चार्यपुत्रं
विक्रोशयन्ती चेपमानहृदया’ इति ।

एतस्मिन्नेव च कालक्रमे राजलक्ष्म्याः प्रथमालापः प्रथयन्निव स्वप्नफलमु-
पतोरणं रराण प्रभातशङ्खः । भाविनीं भूतिमिवाभिदधाना दध्वनुरमन्दं^२
दुन्दुभयः । चकाण कोणाहंतानन्दादिव प्रत्यूपनान्दी । जय जयेति प्रबोधः^३
मङ्गलपाठकानामुच्चैर्वाचोऽश्रूयन्त । पुरुषश्च बलभतुरङ्गमन्दुरामन्दिरे मन्द-
मन्दं सुसोत्थितः सुस्रीनां कृतमधुरहेपारवाणां पुरश्च्योततुपारसलिलशीकं
किरन्मरकतहरितं यवसं वक्त्रापरवक्त्रे पपाठ—

‘निधिस्तरुविकारेण सन्मणिः स्फुरता धाम्ना ।

शुभागमो निमित्तेन स्पष्टमारयायते लोके ॥ ३ ॥ ८

अरुण इव पुरःसरो रविं पवन इवातिजबो जलागमम् ।

शुभमशुभमथापि वा नृणां कथयति पूर्वनिदर्शनोदयः’ ॥ ४ ॥ ९

नरपतिस्तु तच्छ्रुत्वा प्रीयमाणेनान्तःकरणेन तामवादीत्—‘देवि, मुदो-
ऽवसरे विपीदसि । समृद्धास्ते गुरुजनाशिपः पूर्णा नो मनोरथाः परिगृही-
तासि कुलदेवताभिः प्रसन्नस्ते भगवानंशुर्भाली नचिरेणैवातिगुणवदपत्यत्रय-
लाभेनानन्दयिष्यति भवतीम्’ इति । अवतीर्य च यथाक्रियमाणाः क्रिया-
श्चकार । यशोमत्यपि तुतोप तेन पत्युर्भाषितेन ।

ततः समतिक्रान्ते कस्मिंश्चित्कालांशे देव्यां च यशोमत्यां देवो राज्य-
वर्धनः प्रथममेव सम्बभूव गर्भे । गर्भस्थितस्यैव च यस्य यशसेव पाण्डुता-
मादत्त जननी । गुणगौरवकान्तेव गात्रमुद्गोढं न शशाक । कान्तिविस्राम-
तरसतृप्तेवाहारं प्रति पराङ्मुखीबभूव । शनैः शनैरुपवीयमानगर्भभरालसा
च गुरुमिवारितापि वन्दनाय कथमपि सखीमिहंस्तावलम्बेनानीयत । विश्रा-
म्यन्ती सालभज्जिकेव समीपगतस्तम्भमितिष्वलक्ष्यत । कमललोभमिलीनै-
रलिमिरिव धृताबुद्धतुं नाशकचरणौ । मृणाललोभेन च चरणनखमयूखलमै-
र्भवनहंसैरिव सञ्चार्यमाणा मन्दमन्दं बभ्राम । मणिमितिपातिनीपु प्रतिमा-
स्यपि हस्तावलम्बनलोभेन प्रसारयामास करकमलम्, किमुत सखीपु ।

माणिक्यस्तम्भदीपितोरप्यालम्बितुमाचक्राह, किं पुनर्मवनलताः । समादे-
ष्टुमप्यसमर्थासीद्गृहकार्याणि कैव कथा कर्तुम् । आस्तां नूपुरभाररोदितं
चरणयुगलं मनसापि नोदसहत सौधमारोढुम् । अज्ञान्यपि नाशक्रोद्धारयितुं
दूरे भूषणानि । चिन्तयित्वापि श्रीढापर्वताधिरोहणमुत्कम्पितस्तनी तस्तान् ।
प्रत्युत्थानेभूभयजानुशिरविनिहितकरकिसलयापि गर्वादिव गर्भेणाधार्यत ।
दिवसं चाधोमुखी स्ननपृष्ठसंक्रान्तेनापल्यदर्शनौत्सुक्यादन्तःप्रविष्टेनेव मुख-
कमलेनैवं प्रीयमाणा ददर्श गर्भम् । उदरे तनयेन हृदये च भर्त्रा तिष्ठता
द्विगुणितामिव लक्ष्मीमुवाह । सल्युत्सङ्गमुक्तशरीरा च शरीरपरिचारिका-
णामङ्केषु सपत्नीनां तु शिरःसु पादौ चकार । अवतीर्णे च दशमे मासि
सर्वोर्वीशृत्पक्षपाताय वज्रपरमाणुभिरिव निर्मितम्, त्रिभुवनभारधारणसमर्थं
शोपफणामण्डलोपकरणैरिव कल्पितम्, सकलभूभृत्कम्पकारिणं दिग्गजाव-
यवैरिव विहितमसूत देवं राज्यवर्धनम् । यस्मिञ्जाते जातप्रमोदा नृत्यमय्य
इवाजायन्त प्रजाः । पूरितासंख्यशङ्खशब्दमुखरं प्रहतपटहशतपटुरवं गम्भीर-
मेरीतिनादनिर्भरभरितभुवनं प्रमोदोन्मत्तमर्त्यलोकमनोहरं मासमेकं दिवस-
मिव महोत्सवमकरोन्नरपतिः ।

अथान्यस्मिन्नतिक्रान्ते कस्मिंश्चित्काले कन्दलिनि कुञ्जलिङ्गदम्बतरौ
रूढतोक्मनृणस्तम्बे स्तम्भिततामरसे विकसितचातकचेतासि मूकमानसौकसि
नभसि मासि देव्या देवक्या इव चक्रपाणिर्यशोमत्या हृदये गर्भे च सममेव
सम्बभूव हर्षः । शनैः शनैश्चास्याः सन्प्रजापुण्यैरिव परिगृहीता भूयोऽप्या-
पाण्डुतामङ्गयष्टिर्जगाम । गर्भारम्भेण श्यामायमानचारचूचुकचूलिकौ चक्र-
यतिनः पातुं मुद्रिताविव पयोधरकलशौ बभौव । स्तन्यार्थमानननिहिता
दुग्धनदीव दीर्घस्निग्धधवल माधुर्यमधत्त दृष्टिः । सकलमङ्गलरक्षाधिष्टितगा-
त्रगरिण्येव गतिरमन्दायत । मन्दं मन्दं सञ्चरन्त्या निर्मलमणिकुट्टिमनिमग्न-
प्रतिबिम्बनिभेन गृहीतपादपल्लवा पूर्वसेवामिवारेभे पृथिव्यस्याः । दिवसम-
धिशयानायाः शयनीयमपाश्रयपत्रभङ्गपुत्रिकाप्रतिमा विमलकपोलोदरगता
प्रसवसमये प्रतिपालयन्ती लक्ष्मीरिवालक्ष्यत । क्षपासु सौधशिखराग्रगताया
गर्भोन्माथमुक्तांशुके स्ननमण्डले संक्रान्तमुडुपतिमण्डलमुपरि गर्भस्य श्वेता-
तपत्रमिव केनापि धार्यमाणमदृश्यत । सुप्ताया वासभवने चित्रमितिचामर-
ग्राहिण्योऽपि चामराणि चालयांचक्रुः । स्वप्नेषु करविधृतकमलिनीपलाशपु-
टसलिलैश्चतुर्भिरपि दिक्करिमिरक्रियतामिपेकः । प्रतियुध्यमानायाश्च चन्द्र-
शालिकासालभञ्जिकापरिजनोऽपि जयशब्दमसकृदजनयत् । परिजनाह्वा-
नेष्वादिशैत्यशरीरा वाचो निश्चरः । श्रीढायामपि नासहताशमङ्गम् । अपि
च चतुर्णामपि महार्णवानामेकीकृतेनाम्भसा स्नातुं वान्छा बभूव । वेला-

वनलतागृहोदरपुलिनपरिसरेषु पर्यटितुं हृदयममिललाप । आत्ययिकेऽपि
कार्येषु सविभ्रमं भ्रूलता चचाल । सन्निहितेष्वपि मणिदर्पणेषु मुखमुत्ताते
रङ्गपट्टे वीक्षितुं व्यसनमासीत् । उत्सारितवीणाः स्त्रीजनविरुद्धा धनुर्ध्वनयः
श्रुतावसुखायन्त । पञ्जरकेसरिषु चक्षुररमत । गुरुप्रणामेष्वपि स्तम्भितमिव
शिरः कथमपि ननाम । सरयश्चास्याः प्रमोदविस्फारितैर्लोचनपुटैरासन्नप्रस-
न्नमहोरसवधियेव धवल्यन्त्यो भवनं विकचकुमुदकमलकुवलयपलाशवृष्टि-
मयं रक्षावलिबिधिमिवानवरतं विदधाना दिक्षु क्षणमपि न मुमुचुः पार्श्वम् ।
आत्मोचितस्थाननिपण्णाश्च महान्तो विविधौषधिधरा मिषजो भूधरा इव
भुवो धृतिं चक्रुः । पयोनिधीनां हृदयानीव लक्ष्म्या सहागतानि ग्रीवासूत्र-
ग्रन्थिषु प्रशस्तरत्नान्यवध्यन्त । ८५

ततश्च प्राप्ते ज्येष्ठामूलीये मासि बहुलासु बहुलपक्षद्वादश्यां व्यतीते
प्रदोषसमये समाररक्षति क्षपायौवने सहसैवान्तःपुरे समुदपादि कोलाहलः
स्त्रीजनस्य । निर्गल्य च ससंभ्रमं यशोमत्याः स्वयमेव हृदयनिर्विशेषा धान्याः
सुता 'सुर्याग्रेति नाम्ना राज्ञः पादयोर्निपत्य 'देव, दिष्टया वर्धसे द्वितीयसुत-
जन्मना' इति व्याहरन्ती पूर्णपात्रं जहार । ८६

असिन्नेव च काले राज्ञः परमसंमतः शतशः संवादितातीन्द्रियादेशो
दृशितप्रभावः सङ्कलितौ ज्योतिषि सर्वासां ग्रहसंहितानां पारदृष्ट्वा सकल-
गणकमध्ये महितो हितश्च त्रिकालज्ञानभाग्भोजकस्तारको नाम गणकः
समुपसृत्य विज्ञापितवान्—'देव, श्रूयताम् । मान्धाता किलैवंविधे व्यती-
पातादिसर्वदोषामिषङ्गरहितेऽहनि सर्वेष्वुच्चस्थानस्थितेष्वेवं ग्रहेष्वीदृशि लभ्ये
मेजे जन्म । अर्वाक्तोऽसिन्नन्तराले पुनरेवंविधे योगे चक्रवर्तिसंज्ञने
नाजनि जगति कश्चिदपरः । सप्तानां चक्रवर्तिनामग्रणीश्चक्रवर्तिचिह्नानां
महारत्नानां च भाजनं सप्तानां सागराणां पालयिता सप्ततन्तूनां सर्वेषां
प्रवर्तयिता सप्तसप्तिसप्तमः सुतोऽयं देवस्य जातः' इति । ८७

अग्रान्तरे स्वयमेवानाम्धाता अपि तारमधुरं शङ्खा विरेसुः । अताडितोऽ-
पि क्षुभितजलनिधिजलध्वनिधीरं जुगुप्साभिपेकदुन्दुभिः । अनाहतान्यपि म-
ङ्गलतूर्याणि रेणुः । सर्वभुवनाभयघोषणापटह इव दिगन्तरेषु बभ्राम तूर्यप्र-
तिशब्दः । विधुतकसरसटाश्च साटोपगृहीतहरितदूर्वापल्लवकवलप्रशस्तैर्मुखपुटैः
समहेपन्त हृष्टा वाजिनः । सलीलमुक्षिप्तैर्हस्तपल्लवैर्नृत्यन्त इव श्रवण-
सुभगं जगज्जुर्गजाः । ववौ चाचिराच्चक्रायुधमुत्सृजन्त्या लक्ष्म्या निःश्वास इव
सुरामोदसुरभिर्दिव्यानिः । यज्वनां मन्दिरेषु प्रदक्षिणशिखाकलापकथितक-
ल्याणागमाः प्रजज्वलुरनिन्धना वैतानवह्नयः । भुवस्तलात्तपनीयशृङ्खलाबन्ध-
बन्धुरकलशीकोशाः समुदगुर्महानिधयः । ग्रहतमङ्गलतूर्यप्रतिशब्दनिभेन दिक्षु
दिक्पालैरपि प्रमोदादक्रियतेव दिष्टवृद्धिकलकलः । तत्क्षण एव च शुरुवाससो

ब्रह्ममुखाः कृतयुगप्रजापतय इव प्रजावृद्धये समुपतस्थिरे द्विजातयः । सा-
क्षाद्धर्म इव शान्त्युदकफलहस्तस्तस्थौ पुरः पुरोधाः । पुरातन्यः स्थित्य इ-
वाद्दृश्यन्तागता बान्धववृद्धाः । प्रलम्बश्मश्रुजालजटिलाननानि वहलमलपङ्क-
कलङ्ककालकायानि नश्यतः कलिकालस्य बान्धवकुलानीवाकुलान्यधावन्त सु-
क्तानि बन्धनवृन्दानि । तत्कालापक्रान्तस्याधर्मस्य शिविरश्रेण्य इवालक्ष्यन्त
लोकविलुण्ठिता विपणिवीथ्यः । विलसदुन्मुखवामनकवधिरवृन्दवेष्टिताः
साक्षाज्जातमानृदेवता इव बहुवालकव्याकुला ननृतुर्वृद्धधान्यः । प्रावर्तते च
विगतराजकुलस्थितिरधःकृतप्रतीहाराकृतिरपनीतवेत्रिवेत्रो निर्दोषान्तःपुरप्र-
वेशः समस्वामिपरिजनो निर्विशेषवालवृद्धः समानशिष्टाशिष्टजनो दुर्ज्ञेय-
मत्तामत्तप्रविभागस्तुल्यकुलयुवतिवेद्यालापविलासः प्रनृत्तसकलकटकुल्लोकः
पुत्रजन्मोत्सवो महान् ।

अपरेधुरारभ्य सर्वाभ्यो दिग्भ्यः स्त्रीराज्यानीवावर्जितानि, असुरविवरा-
णीवापावृत्तानि, नारायणावरोधानीव प्रचलितानि; अप्सरसामिव महीमव-
तीर्णानि कुलानि, परिजनेन पृथुरण्डपरिगृहीताः स्नानीयचूर्णावकीर्णकुसु-
माः सुमनःस्रजः, स्फटिकशिलाशकलशुक्लकूर्पूरखण्डपुरिताः पात्रीः, कुङ्कुमा-
धिवासभाञ्जि भाजनानि च मणिमयानि, सहकारतैलतिम्यत्तनुखदिरकेसर-
जालजटिलानि चन्दनधवलपूगफलफालीदन्नुरदन्तशफरकाणि, गुञ्जन्मधुक-
रकुलपीयमानपारिजातपरिमलानि पाटलकानि च, सिन्दूरपात्राणि च पिष्टा-
तकपात्राणि च, बाललतालम्बमानविटकवीटकांश्च ताम्बूलवृक्षकान्बिभ्राणे-
नानुगम्यमानानि चरणानिकुट्टनरणितमणिनूपुरमुसरितदिङ्मुखानि नृत्यन्ति
राजकुलमागच्छन्ति समन्तात्सामन्तान्तःपुरसहस्राण्यदृश्यन्त ।

शनैः शनैर्व्यजृम्भते च कचिद्वृत्तानुचितचिरन्तनशालीनकुलपुत्रकुल्लोका-
स्यप्रथितपार्थिवानुरागः, कचिदन्तःसितक्षितिपालापेक्षितक्षीबधुद्रदासीसमा-
कृत्यमाणराजवह्नमः कचिन्मत्तकटकुट्टनीकण्ठलग्नवृद्धार्यसामन्तनृत्तनिर्भरह-
सितनरपतिः कचिक्षितिपाक्षिसंज्ञादिष्टुष्टुदासेरकगीतसूच्यमानसचिवचौर्य-
रत्नप्रपञ्चः कचिन्मदोत्कटकुट्टहारिकापरिष्वज्यमानजरत्नप्रजितजनितजनहासः
कचिदन्त्योन्यनिर्भरस्पर्धोद्गुरविटचेटकैरवधावाच्यवचनयुद्धः, कचिद्वृपावलाय-
लात्कारनर्त्यमाननृत्यनमिज्ञान्तःपुरपालभावितभुजिष्ठः, सपर्यत इव कुसुम-
राशिभिः, सधारागृह इव सीधुप्रपामिः, सनन्दनवन इव पारिजातकामोदैः,
सुनीहार इव कर्पूररेणुभिः, साट्टहास इव पटहरवैः, सामृतमथन इव
कलकलैः, सावते इव रासकमण्डलैः, सरोमाञ्च इव भूषणमणिकिरणैः,
सपट्टयन्ध इव चन्दनललाटिकामिः, सप्रसव इव प्रतिशब्दकैः, सप्ररोह इव
प्रसाददानैरुत्सवामोदः ।

स्कन्धावलम्बमानकेसरमालाः काम्बोजवांजिन इवास्कन्दन्तस्तरलतारका
हरिणा इवोड्डीयमानाः सगरसुता इव खनित्रैर्निर्दयैश्चरणाभिघातैर्दारयन्तो
भुवमनेकसहस्रसंख्याश्रिक्रीडुर्युवानः । कथमपि तालावचरचारणचरणक्षोभं
चक्षमे क्षमा । क्षितिपालकुमारकाणां खेलतामन्योन्यास्फालैरामरणेषु मुक्ता-
फलानि फेलुः । सिन्दूररेणुना पुनरुपपन्नहिरण्यगर्भगर्भशोणितशोणाशमिव
ब्रह्माण्डरूपालमभवत् । पट्टवासपांशुपटलेन प्रकटितमन्दाकिनीसैकतसहस्र-
मिव शुशुमे नभस्तलम् । विप्रकीर्यमाणपिष्टातकपरागपिञ्जरितातपा भुवन-
क्षोभविशीर्णपितामहकमलकिञ्जल्करजोराजिरेजिता इव रेजुर्दिवसाः । सङ्घ-
ट्टविघटितहारपतितमुक्ताफलपटलेषु चस्खाल लोकः ।

स्थानस्थानेषु च मन्दमन्दमास्फाल्यमानांलिङ्गवकेन शिञ्जानमञ्जुवेणुना
झणझणायमानझलरीकेण ताड्यमानतन्त्रीपटहिकेन बाधमानानुत्तानालावु-
वीणेन कलकांस्यकोशीवणितकाहलेन समकालदीयमानानुत्तालतानैकेनातो-
द्यवाद्येनानुगम्यमानाः, पदेपदे झणझणितभूपणरवैरपि सहदयैरिवानुवर्त-
मानताललयाः, कोकिला इव मदकलकाकलीकौमलालापिन्यो विटानां
कर्णामृतान्यक्षीलरसकपदानि गायन्त्यः, समुण्डमालिकाः, सकर्णपल्लवाः,
सचन्दनतिलकाः, समुच्छ्रितामिर्वलयावलीवाचालाभिर्बाहुलतिकाभिः सवि-
तारमिवालिङ्गयन्त्यः, कुङ्कुमप्रमृष्टिश्चिरिकायाः काश्मीरकिशोर्य इव वल-
न्त्यः, नितम्बविम्बलम्बिविकटकुरण्टकशेखराः प्रदीप्ता इव रागामिना, सि-
न्दूरच्छटाच्छुरितमुखमुद्राः शासनपट्टपङ्क्त्य इवाप्रतिहृतशासनस्य कन्दर्पस्य,
मुष्टिप्रकीर्यमाणकर्पूरपट्टवासपांसुलमनोरथसञ्चरणरथेता इव यौवनसोदाम-
कुसुमदामताडिततरणजनाः प्रतीहार्य इव तरणमहोत्सवस्य, प्रचलत्पन्नकु-
ण्डला लसन्त्यो लता इव मदनचन्दनद्रुमस्य, ललितपदहंसकरचमुखराः
समुलसन्त्यो वीचय इव शृङ्गाररससागरस्य, वाच्यावाच्यविवेकशून्या बाल-
क्रीडा इव सौभाग्यस्य, घनपटहरवोत्फण्टकितगात्रयष्टयः केतक्य इव कुसु-
मधूलिमुद्गिरन्त्यः, कमलिन्य इव दिवसमुत्फुल्लाननाः, कुमुदिन्य इव रा-
त्रावनुपजातनिद्राः, आविष्टा इव नरेन्द्रवृन्दपरिवृताः, प्रीतय इव हृदय-
मपहरन्त्यः, गीतय इव रागमुद्दीपयन्त्यः, पुष्टय इवानन्दमुत्पादयन्त्यः,
मदमपि मदयन्त्य इव, रागमपि रञ्जयन्त्य इव, आनन्दमपि आनन्दयन्त्य
इव, नृत्यमपि नर्तयमाना इव, उत्सवमप्युत्सुक्यन्त्य इव, वटाक्षेक्षितेषु
पिबन्त्य इवापाङ्गशुक्तिभिः, तर्जनेषु संयमयन्त्य इव नखमयूरपाशौ, को-
पाभिनयेषु ताडयन्त्य इव भूलताविभागैः, प्रणयसम्भाषणेषु वर्पन्त्य इव
सर्वरसान्, चतुरचक्रमणेषु विकिरन्त्य इव विकारान्, पण्यविलासिन्य
प्रानृत्यन् ।

१ 'मानलिङ्गकेन' य. २ 'अनुत्तालालावु' य. ३ 'तालिकेन' य. ४ 'अनुवर्त्य'
'य. ५ 'शृङ्गारसस्य' अ. ६ 'उत्सवयन्त्य' य.

अन्यत्र चेन्निवेद्यवित्रासितजनदत्तान्तरालाः, धियमाणधवलतपत्रवना-
वनदेयता इव कल्पतरुतलविचारिण्यः, काश्चित्स्कन्धोभयपालीलम्बमानल-
म्बोत्तरीयलंग्रहस्ता लीलादोलुबिरूढा इव प्रेङ्खन्त्यः, काश्चित्कनककेयूरकोटि-
पाव्यमानपट्टांशुकोत्तरङ्गास्तरङ्गिण्य इव तरचक्रवाकसीमन्त्रमानसोत्तसः,
काश्चिदुद्धूयमानधवलचामरसटालशत्रिकण्टकवलितविकटकटाक्षाः सरस्य इव
हंसाकृप्यमाणनीलोत्पलवनाः, काश्चिच्चलचरणच्युतलङ्कितकारुण्येदशीकरसि-
च्यमानभवनहंसाः संध्यारागरज्यमानेन्दुभिम्बा इव कौमुदीरजन्यः, काश्चि-
त्कण्ठनिहितकाञ्चनकाञ्चीगुणाञ्जितकञ्चुकिविकारोक्तञ्जितश्रुवः कामवागुरा इव
प्रसारितबाहुपाशा राजमहिष्यः प्रारब्धनृत्या विलेसुः ।

सर्वतश्च नृत्यतः स्रैणस्य गलद्भिः पदालक्तकैरुणिता रागमयीव शुशोण-
क्षोणी । समुल्लसद्भिः स्तनमण्डलैर्मङ्गलकलशमय इव बभूव महोत्सवः ।
भुजलताविक्षेपैर्मृणालवलयमय इव रराज जीवलोकः । समुल्लसद्भिर्विलास-
सितैस्तडिन्मय इवाक्रियत कालः । चञ्चलानां चक्षुषामंशुभिः कृष्णसौरमया
इवासन्वासराः । समुल्लसद्भिः शिरीषकुसुमस्तवककर्णपूरैः शुक्लपिच्छमय
इव हरितच्छायोऽभूदांतपः । विस्त्रंसमानैर्धम्मिल्लतमालपल्लवैः कञ्जलमयमि-
वालक्ष्यतान्तरिक्षम् । उल्लिखितैर्हस्तकिशलयैः कमलिनीमय्य इव बभासिरे
सृष्टयः । माणिक्येन्द्रायुधानामर्चिषा चापपत्रमया इव चकाशिरे रविमरी-
चयैः । रणतामाभरणगुणानां प्रतिशब्दकैः किङ्किणीमय्य इव शिशिञ्जिरे
दिशः । जरत्योऽप्युन्मादिन्य इव रमण्यो रेणुः । वर्षायांसोऽपि ग्रहगृहीता
इव नापत्रेपिरे । विद्वांसोऽपि मत्ता इवात्मानं विसस्मरुः । निनर्तिपथा
मुनीनामपि मनांसि विपुस्फुलुः । सर्वस्य च ददौ नरपतिः । दिशि दिशि
कुबेरकोपा इवालुप्यन्त लोकेन द्रविणराशयः ।

एवं च वृत्ते तस्मिन्महोत्सवे शनैः शनैः पुनरप्यतिक्रामति काले, देवे
चोत्तमाङ्गनिहितरक्षासंप्रपे, समुन्मिष्यतापाग्निस्फुलिङ्ग इव, गोरोचनापिञ्ज-
रितवपुषि, समभिज्यमानसहजक्षात्रेतजसीव, हाटकवद्विकटव्याघ्रनरप-
क्षिमण्डितग्रीवके, हृदयोद्भिद्यमानदर्पाङ्गुर इव, प्रथमाव्यक्तजल्पितेन सत्यस्य
शनैः शनैरौकारमिव कुर्याणे, मुग्धसितैः कुसुमैरिव मधुकरकुलानि बन्धु-
हृदयान्याकर्षन्ति, जङ्घ्नीपयोधरकलशपयःशीकरसेकादिव जायमानैर्विलासह-
सिताङ्गुरैर्दशनकरलङ्कितमाणमुखकमलके, चारित्र्य इवान्तःपुरस्त्रीकदम्बकेन
पाल्यमाने, मध्र इव सचिवमण्डलेन रक्ष्यमाणे, वृत्त इव कुलपुत्रकलोकेना-
मुच्यमाने, यशसीवार्मवन्देन संवर्धमाने, मृगपतिपोत इव रक्षिपुरुषशख-
पञ्जरमध्यगते, धात्रीकराङ्गुलिलम्बे पञ्चपाणि पदानि प्रयच्छति ।

वर्षमवतरति च राज्यवर्धने देवी यशोमती गर्भेणाधत्त नारायणमूर्तिरिव
वसुधा देवीं राज्यश्रियम् ।

पूर्णेषु च प्रसवदिवसेषु दीर्घरक्तनालनेत्रामुत्पलिनीमिव सरसी, हंसमधु-
रस्वरां शरदमिव प्रावृद्ध, कुसुमसुकुमारावयवां वनराजिमिव मधुश्रीः,
महाकनकावदातां वसुधारामिव द्यौः, प्रभावपिणीं रत्नजातिमिव वेला, स-
कलजननयनानन्दकारिणीं चन्द्रलेखामिव प्रतिपत्, सहस्रनेत्रदर्शनयोग्यां
जयन्तीमिव शची, सर्वभूभृदभ्यर्थितां गौरीमिव मेना, प्रसूतवती दुहितरम् ।
यया द्वयोः सुतयोरुपरि स्तनयोरिवैकावलीलतया नितरामराजत ।

अस्मिन्नेव तु काले देव्या यशोमत्या आता सुतमष्टवर्षदेक्षीयमुद्भूयमान-
कुटिलकाकपक्षरुशिखण्डं स्रण्डपरशुहुंकाराग्निधूमलेखानुवद्धमूर्धानं मकरध्व-
जमिव पुनर्जातम्, एकेनेन्द्रनीलकुण्डलांशुश्यामलितेन शरीरार्धेनेतरेण च त्रि-
कण्ठकुमुत्ताफलालोकधवलितेन संपृक्तावतारमिव हरिहरयोर्दर्शयन्तम्, पी-
नप्रकोष्ठप्रतिष्ठितपुष्पलोहवलयं परशुराममिव क्षत्रक्षपणक्षीणपरशुपाशचिह्नितं
वालतां गतम्, कण्ठसूत्रप्रयितमङ्गुरप्रवेलाङ्गुरं हिरण्यकशिपुमिवोरःकाठिन्य-
खण्डितनरसिंहनखरखण्डम्, गृहीतजन्मान्तरं, शैशवेऽपि सावष्टभं बीजमिव
वीर्यद्रुमस्य अष्टिजासानमनुचरं कुमारयोरर्पितवान् ।

अवनिपतेस्तु तस्योपरि पुत्रयोस्तृतीयस्य नेत्रयोरिवेश्वरस्य तुल्यं दर्शनमा-
सीत् । राजपुत्रावपि सकलजीवलोकहृदयानन्ददायिनौ तेन प्रकृतिदक्षिणेन
मधुमाधवाविव मलयमारुतेनोपेतौ नितरां रेजतुः । रुमेण चापरेणेव आत्रा
प्रजानन्देन सह वर्धमानौ यौवनमवतरतुः, स्थिरोस्तम्भौ च पृथुप्रकोष्ठौ दी-
र्घभुजागलौ विकटोरःकपाटौ प्रांशुसालाभिरामौ महानगरसंनिवेशाविव सर्व-
लोकाश्रयक्षमौ बभूवतुः ।

अथ चन्द्रसूर्याविव स्फुरज्योत्स्नायशःप्रतापाक्रान्तसुवनावभिरामदुर्निरी-
क्ष्यौ, अग्निमारुताविव समभिव्यक्ततेजोबलावेकीभूतौ, शिलाकठिनकायबन्धौ
हिमवद्विन्ध्याविद्याचलौ, महावृषाविव कृतयुगयोग्यौ, अरुणगरुडाविव हरिचा-
हुरविभक्तशरीरौ, इन्द्रोष्प्रेन्द्रोर्विव नारोन्द्रगतौ, कर्णार्जुनाविव कुण्डलकिरीट-
धरौ, पूर्वापरदिग्भागाविव सर्वतेजस्विनामुदयास्तमयसम्पादनसमर्थौ, अमा-
न्ताविवातिमानेनासन्नवेलागलनिरोधसङ्कटे कुकुटीरके, तेजःपराङ्मुखीं छायां
पि शुगुप्समानौ, स्वात्मप्रतिबिम्बेनापि पादनखलेभ्यो लज्जमानौ, शिरोरहाणा-
मपि भङ्गेन दुःखमवतिष्ठमानौ, चूडामणिसंक्रान्तेनापि द्वितीयेनातपत्रेणापत्रप-
माणौ, भगवति पण्मुखेऽपि स्वामिशब्देनासुखायमानश्रवणौ, दण्डदण्डेनापि
प्रतिपुरुषेण दूयमाननयनौ, संध्याञ्जलिघटनेष्वपि शूलायमानोत्तमाङ्गौ, जल-
धरघटेनापि धनुषा दोदूयमानहृदयौ, आलेख्यक्षितिपतिभिरप्यग्रणमद्भिः
सन्तप्यमानचरणौ, परिमितमण्डलसन्तुष्टं तेजः सवितुरप्यवहुमन्यमानौ,

भूभृदपहतलक्ष्मीकं सागरमप्युपहसन्तौ, बलवन्तमकृतविग्रहं मारुतमपि निन्दन्तौ, हिमवतोऽपि चमरीयालव्यजनबीजितेन दह्यमानौ, जलधीनामपि शङ्खैः खिद्यमानौ, चतुःसमुद्राधिपतिमपरं प्रचेतसमप्यसहमानौ, अनपहतच्छानपि विच्छायानवनिपालान्कुर्वाणौ, साधुष्वप्यसेवितप्रसन्नौ, सुखेन मधु क्षरन्तौ, दुष्टराजवंशानूपमणा दूरस्थितानपि म्लानिमानयन्तौ, अनुदिवसं शाखाभ्यासश्यामिकाकलङ्कितमशेषराजकप्रतापाग्निनिर्वापणमलिनमिव करतलमुद्वहन्तौ, योग्याकालेषु धीरैर्धनुर्ध्वनिभिरभ्यर्णोपभोगादिग्वधूमिरियालपन्तौ, राज्यवर्धन इति हर्ष इति सर्वस्यामेव पृथिव्यामाविर्भूतशब्दप्रादुर्भावौ, स्वल्पीयसैव कालेन द्वीपान्तरेष्वपि प्रकाशतां जग्मतुः ।

एकदा च तावाहूय भुक्तवानभ्यन्तरगतः पिता सन्नेहमवादीत्—‘वत्सौ, प्रथमं राज्याङ्गं दुर्लभाः सद्गुण्याः । प्रायेण परमाणव इव समवायेष्वनुगुणीभूय द्रव्यं कुर्वन्ति पार्थिवं शुद्धाः । क्रीडारिसेन नेतयन्तो मयूरतां नयन्ति बालिशः । दर्पणमिवानुप्रविश्यामीयां प्रकृतिं संक्रामयन्ति पल्लविकाः । स्वप्ना इव मिथ्यादर्शनैरसद्बुद्धिं जनयन्ति विप्रलम्भकाः । गीतनृत्यहसितैरन्मत्ततामापहन्त्युपेक्षिता विकारा इव चातिकाः । चातका इव तृष्णावन्तो न शक्यन्ते ग्रहीतुमकुलीनाः । मानसे मीनमिव स्फुरन्तमेवामिप्रायं गृह्णन्ति जालिकाः । यमपट्टिका इवाम्बरे चित्रमालिखन्त्युद्गीतकाः । शल्यं हृदये निक्षिपन्त्यतिमार्गणाः । यतः सर्वदोषमिच्छन्ति सङ्गतौ बहुधोपधाभिः परीक्षितौ शुची विनीतौ विक्रान्तावमिरूपौ मालवराजपुत्रौ भ्रातरौ भुजाविव मे शरीरादव्यतिरिक्तौ कुमारगुप्तमाधवगुप्तनामानावस्माभिर्भवतोरनुचरत्वार्यमिमौ निर्दिष्टौ, अनयोरुपरि भवञ्चामपि नान्यपरिजनसमवृत्तिभ्यां भवितव्यम्’ इत्युक्त्वा तयोराह्वानाय प्रतीहारमादिदेश ।

नुविराट्प्रदेशनिहितलोचनौ राज्यवर्धनहर्षौ प्रतीहारेण, सह प्रविशन्तम्, अग्रतो ज्येष्ठमष्टादशवर्षवयसं नात्युचं नातिखर्यमतिगुरुमिः पदन्यासैरनेकनरपतिसञ्चरणचलां निश्चलीकुर्वाणमियोर्वीम्, अनवरताभ्यस्तलङ्घनघनोपचयकठिनमांसमेदुरादूहयान्निष्पततेवानुल्लङ्घजानुग्रन्थिप्रसूतेन तनुतरजङ्गाकाण्डयुगलेन भासमानम्, उल्लिखितपार्श्वप्रकाशितक्रुशिशो मन्दरमिव सुरासुररभसध्रुमितवासुकिपणभूषणेन मध्येन लक्ष्यमाणम्, अतिविस्तीर्णनोरसा स्वामिसम्भायनानामपरिमितानामवकाशमिव प्रयच्छन्तम्, प्रलम्बमानस्य भुजयुगलेस्य निभृतललितैर्विषैरतिदुस्तरं तरन्तमिव यौवनोदधिम्, वामकरकटकमाणिक्यमरीचिमञ्जरीजालिन्या समुद्भिद्यमानप्रतापानलशिखापल्लवयेव चापगुणकिणलेखयाद्वितपीवरप्रकोष्ठम्, आलोहिनीमुखांसतटायलम्बिनीमग्नग्रहणप्रतविष्टतां रौरवीमिव स्वचं कर्णाभरणमणेः प्रभां विभ्राणम्, उत्क्रोदिकैर्यूरप-

‘उद्वेगमहावर्ते पातयति पयोधरोन्नमनकाले’ ।

सरिदिव तटमनुवृत्तं विवर्धमाना सुता पितरम् ॥ ५ ॥

तां च श्रुत्वा पार्श्वस्थितां महादेवीमुत्सारितपरिजनो जगाद—

‘देवि, तरुणीभूता वत्सा राज्यश्रीः । एतदीया गुणवत्तेव क्षणमपि हृदयान्नापयाति मे चिन्ता । यौवनारम्भ एव च कन्यकानामिन्ध-
तीभवन्ति पितरः सन्तापानलस्य । हृदयमन्धकारयति मे दिवसमिव
पयोधरोन्नतिरस्याः । केनापि कृता धर्म्या नाभिमता मे स्थितिरियं
यदङ्गसम्भूतान्यङ्गलालितान्यपरित्याज्यान्यपत्यकान्यकाण्ड एवागत्यासंस्तुते-
नीयन्ते । एतानि तानि खल्वङ्गस्थानानि संसारस्य । सेयं सर्वा-
भेमाविनी शोकाग्नेदाहशक्तिर्यदपत्यत्वे समानेऽपि जातायां दुहितरि दूयन्ते
पन्तः । एतदर्थं जन्मकाल एव कन्यकाभ्यः प्रयच्छन्ति सलिलमश्रुभिः सा-
यवः । एतन्नयादकृतदारपरिग्रहाः परिहृतगृहवसतयः शून्यान्यरण्यान्यधि-
शेरते मुनयः । को हि नाम सहेत सचेतनो विरहमपत्यानाम् । यथा व्यथा
प्रमापतन्ति दूता वराणां वराको लज्जमानेव चिन्ता तथा तथा नितरां प्रवि-
शति मे हृदयम् । किं क्रियते । तथापि गृहगतैरनुगन्तव्या एव लोकवृत्तयः ।
प्रायेण च सत्स्वप्यन्येषु वरगुणेष्वभिजनमेवानुरुध्यन्ते धीमन्तः । धरणीध-
राणां च मूर्ध्नि स्थितो माहेश्वरः पादन्यास इव सकलभुवननमस्कृतो मौ-
लैरिवंशः । तत्रापि तिलकभूतस्यावन्तिवर्मणः सूनुरग्रजो ग्रहवर्मा नाम ग्र-
हपतिरिव गां गतः पितुरन्यूनो गुणैरेनां प्रार्थयते । यदि भवत्या अपि मति-
रनुमन्यते तत्तत्तस्यै दातुमिच्छामि’ इत्युक्तवति भर्तारि दुहितृस्नेहकातरतरह-
दया साश्रुलोचना महादेवी प्रत्युवाच—‘आर्यपुत्र, संवर्धनमात्रोपयोगिन्यो
धात्रीनिर्विदोषा भवन्ति खलु मातरः कन्यकानाम् । प्रदाने तु प्रसाणमासां
पितरः । केवलं कृपाकृतविशेषः सुदूरेण तनयस्नेहादतिरिच्यते दुहितृस्नेहः ।
यथा नेयं यावज्जीवमाद्यौरात्ता प्रतिपद्यते तथार्यपुत्र एव जानाति’ इति ।

राजा तु जातनिश्चयो दुहितृदानं प्रति समाहूय सुतावपि विदितार्थानुका-
र्षात् । शोभने च दिवसे ग्रहवर्मणा कन्यां प्रार्थयितुं प्रेषितस्य पूर्वगतस्यैव
प्रधानदूतपुरुषस्य करे सर्वराजकुलसमक्षं दुहितृदानजलमपातयत् । जातमुदि
कृतार्थे गते च तस्मिन्नासन्नेषु च विवाहदिवसेषु दाम्पत्यमानताम्बूलपटवास-
कुसुमप्रसाधितसर्वलोकम्, सकलदेशादिदृश्यमानशिल्पिसायागमनम्, अव-
निपालपुरुषगृहीतसमग्रग्रामीणानीयमानोपकरणसम्भारम्, राजदौवारिको-
पनीयमानानेकनृपोपायनम्, उपनिमन्त्रितागतयन्धुवर्गसंवर्गण्यप्रराजवल-
भम्, लब्धमधुमदमृच्छन्डचर्मकारकरपुटोलालितकोणपटुविघटनरन्मङ्गल-
पटहम्, पिष्टपञ्चाहुलमण्ड्यमानोलललमुसलशिलाद्युपकरणम्, अशेषाश्ना-

मुखाविर्भूतचारणपरम्परापूर्यमाणप्रकोष्ठं प्रतिष्ठाप्यमानेन्द्राणोदैवतम्, सितकु-
 सुमविलेपनवसनसत्कृतैः सूत्रधारैरादीयमानविवाहवेदीसूत्रपातम्, उत्कृष्ट-
 करैश्च सुधाकर्परस्कन्धैरधिरोहिणीसमारूढैर्धैर्वधवलीक्रियमाणप्रासादप्रतोली-
 प्राकारशिखरम्, क्षुण्णक्षाल्यमानकुसुम्भकसम्भाराम्भःपुवपूररज्यमानजनपाद-
 पल्लवम्, निरूप्यमाणयौतकयोग्यमातङ्गतुरङ्गतरङ्गिताङ्गनम्, गणनामियुक्त-
 गणकगणगृह्यमाणलङ्घनगुणम्, गन्धोदकवाहिमकरमुखप्रणालीपूर्यमाणकीडा-
 चापीसमूहम्, हेमकारचक्रप्रकान्तहाटकवटनंटाङ्कारवाचालितालिन्दकम्, उ-
 त्थापिताभिनवभित्तिपात्यमानबहलबालुकीकण्ठकालेपाकुलालेपकलोकम्, च-
 तुरचित्रकरचक्रवाललिख्यमानमङ्गल्यालेख्यम्, लेप्यकारकदम्बुकक्रियमाण
 मृण्मयमीनकूर्ममकरनारिकेलकदलीपूगवृक्षकम्, क्षितिपालैश्च स्वयमावद-
 कक्षैः स्वाभ्यर्पितकर्मशोभासम्पादनाकुलैः सिन्दूरकुहिमभूमीश्च मसृणवद्भिः
 विनिहितसरसातर्पणहस्तान्विन्यस्तालक्तकपाटलांश्च चूताशोकपल्लवलाञ्छित-
 शिखानुद्वाहवितर्दिकालम्भानुत्तम्भयद्भिः प्रारब्धविविधव्यापारम्, आसूर्यो-
 दयाच्च प्रविष्टाभिः सतीभिः सुभगाभिः सुरुपाभिः सुवेशाभिरविधवाभिः
 सिन्दूरजोराजिराजितललाटामिर्बन्ध्वरगोत्रग्रहणगर्भाणि श्रुतिसुभगानि मङ्ग-
 लानि गायन्तीमिर्बहुविधवर्णकादिग्धाङ्गुलीमिर्ग्रीवासूत्राणि च चित्तयन्तीमि-
 श्रितपल्लतालैर्यकुशलाभिः कलशांश्च धवलितान्तीतलशाराजिरश्रेणीश्च
 मण्डयन्तीभिर्मित्रपुटकर्पासतूलपल्लवांश्च वैवाहिककङ्कणोष्णीसूत्रसंज्ञाहांश्च रज-
 यन्तीमिर्बलाशनाधृतधनीकृतकुङ्कुमकल्कमिश्रितांश्चाङ्गरागांलावण्यविशेषन्ति
 च मुखालेपनानि कटपयन्तीभिः, ककोलमिश्राः सजातौकलाः स्फुरत्स्फीत-
 स्फाटिककर्पूरशकलरसचितान्तराला लवङ्गमाला रचयन्तीभिः समन्तात्सामन्त-
 सीमन्तिनीभिर्व्याप्तम्, बहुविधभक्तिनिर्माणनिपुणपुराणपौरपुरंधिवध्यमानै-
 र्यद्वैश्चाचारचतुरान्तःपुरजरतीजनितपूजाराजमानरजैकरज्यमानै रक्तशोभयप-
 टान्तलभ्रपरिजनप्रेङ्खोलितैश्छायासु शोष्यमाणैः शुष्कैश्च कुटिलक्रमरूपक्रिय-
 माणपल्लवपरभासरपरैरारब्धकुङ्कुमपङ्कस्थासकन्दुरणरपरैस्तुजसुजिह्वाभज्य-
 मानभद्रोत्तरीयैः क्षौमैश्च वादरैश्च दुकूलैश्च लालातभूतजंशुवैश्च नेत्रैश्च
 निमोक्तनिभैरकठोररम्भागर्भकोमलैर्निःश्वासहार्यैः स्पर्शानुमेयवासोभिः सयंतः
 स्फुरद्भिरिन्द्रायुधसहस्रैरिव सन्छादितम्, उज्ज्वलनिचोलकावगुण्ठ्यमान-
 हंसकुलैश्च शयनीयैन्मरामुक्ताफलोपचीयमानैश्च कक्षैरनेकोपयोगपात्यमा-
 नैश्चापरिमितैः पटपटीसहस्रैरभिनवरागकोमलैर्दुकूलराजमानैश्च पटप्रितानैः
 मन्वरकनिवहनिरन्तरच्छाद्यमानसमन्तपटैश्च मण्डपैरधिग्रनेग्रपटवेष्टयमानैश्च
 सम्भैरज्ज्वलं रमणीयं चोत्सुक्यदं च मङ्गल्यं चासीद्वाजकुलम् ।

देवी तु यशोमती विवाहोत्सवपर्याकुलहृदया हृदयेन भर्तारि कुतूहलेन जामातरि स्नेहेन दुहितरि उपचारेण निमग्नितस्त्रीषु आदेशेन परिजने शरीरेण सञ्चरणे चक्षुषा कृताकृतप्रत्यवेक्षणेपु आनन्देन महोत्सवे एकापि बहुधा विभक्तेवाभवत् । भूपतिरप्युपयुपरि विसर्जितोद्भवामीजनितजामातृ-जोषः सत्यप्याज्ञासम्पादनदक्षे मुखेक्षणपरे परिजने समं पुत्राभ्यां दुहितृद्येह-विक्रयः सर्वं स्वयमकरोत् ।

एवं च तस्मिन्नाविधधामय इव भवति राजकुले, मङ्गलमय इव जायमाने जीवलोके, चारणमयेष्विव लक्ष्यमाणेषु दिङ्मुखेषु, पटहमय इव कृतेऽन्तरिक्षे, भूषणमय इव भ्रमति परिजने, बान्धवमय इव दृश्यमाने सगौ, निवृत्तिमय इवोपलक्ष्यमाणे काले, लक्ष्मीमय इव विजृम्भमाणे महोत्सवे, निधान इव सुखस्य फल इव जन्मनः परिणाम इव पुण्यस्य यौवन इव विभूतेयौवराज्य इव प्रीतेः सिद्धिकाल इव मनोरथस्य वर्तमाने, गण्यमान इव जनाङ्गुलीभिः, आलोक्यमान इव मार्गध्वजैः, प्रत्युद्गम्यमान इव भङ्गल्यवाद्यप्रतिशब्दैः, आहूयमान इव मौहूर्तिकैः, आकृष्यमाण इव मनोरथैः, परिष्वज्यमान इव वधूसखीहृदयैराजगाम विवाहदिवसः । प्रातरेव प्रतीहारैः समुत्सारितनि-खिलानिर्वद्वलीकं विविक्तमक्रियत राजकुलम् ।

अथ महाप्रतीहारः प्रविश्य नृपसमीपम् 'देव, जामातुरन्तिकान्तान्मूल-दायकः पारिजातकनामा संप्राप्तः' इत्यभिधाय स्वाकारं युवानमदर्शयत् । राजा तु तं दूरादेव जामातृबहुमानाद्दर्शितादरः 'बालक, कचिकुशली ग्रह-वर्मा' इति पप्रच्छ । असौ तु समाकर्णितनराधिपध्वनिर्धावमानः कनिचित्प-दान्युपसृत्य प्रसार्य च ब्राह्मं सेवाचतुरश्रिं वसुन्धरायां निधाय मूर्धान-मुत्थाय 'देव, कुशली यथाज्ञापयस्वर्चयति च देवं नमस्कारेण' इति व्यज्ञा-पयत् । आगतजामातृनियेदनागतं च तं ज्ञात्वा कृतसत्कारं राजा 'यामिन्याः प्रथमे यामे विवाहकालात्ययकृतो यथा न भवति द्रोपः' इति सन्दिश्य प्रतीपं प्राहिणोत् ।

रुद्धासितस्फारस्फुरितारुणचामरैर्मनोरथैरिवोत्थितरागाग्रपल्लवैः पुरो धाव-
मानः पादातैरुत्कर्णकटकहयप्रतिहेपितदीयमानस्वागतैरिव वाजिनां वृन्दैश्च-
पूरितदिग्भागश्चलकर्णचामराणां चामीकरमयसर्वोपकर्णानां वर्णकलम्बितां
बलिनां घण्टाटाङ्कारिणां करिणां घंटाभिः घट्टयन्निव पुनरिन्दूदयविलीन-
मन्धकारं नक्षत्रमालामण्डितमुखीं करिणीं निशाकर इव पौरन्दरीं दिश-
मारुढः प्रकटितविविधविहगविस्तृप्तालावचरचारणैः पुरःसरैर्बालो वसन्त-
इवोपवनैः क्रियमाणकोलाहलो गन्धतैलावसेकसुगन्धिना दीपिकाचरवा-
लस्यालोकेन कुङ्कुमपटवासधूलिपटलेनेव पिञ्जरीकुर्वन्सकलं लोकमुत्फुल-
मल्लिकामुण्डमालामध्याध्यासितकुसुमशेखरेण शिरसा हसन्निव सपरिवेश-
क्षपाकरं कौमुदीप्रदोपमात्मरूपनिर्जितमकरकेतुकरापहतेन कामुकेणेव कौमु-
मेन द्वाञ्चा विरचितवैक्रय्यकविलासः, कुसुमसौरभगर्वभ्रान्तभ्रमरकुलकल-
प्रलापसुभगः पारिजात इव जातः श्रिया सह पुनरवतारितो मेदिनी-
नववधूवदनावलोकनकुतूहलेनेव कृप्यमाणहृदयः पतन्निव मुखेन प्रत्यासन्न-
लम्पोऽग्रहवर्मा ।

राजा तु तमुपद्वारमागतं चरणाभ्यामेव राजचक्रानुगम्यमानः ससुतः
प्रत्युज्जगाम । भवतीर्णं च तं कृतनमस्कारं मन्मथमिव माधवः प्रसारितभुजो
गाढमालिलिङ्ग । यथाक्रमं परिप्वक्तराज्यवर्धनहर्षं च हस्ते गृहीत्वाभ्यन्तरं
निन्ये । स्वनिर्विशेषासनदानादिना चैनमुपचारेणोपचञ्चात् । *Lamara*

नचिराच्च गम्भीरनामा नृपतेः प्रणयी विद्वान्द्विजन्मा, ग्रहवर्माण-
मुवाच—‘तात, त्वां प्राप्य चिरात्खलु राज्यश्रिया घटितौ तेजोमयौ सकल-
जगद्गीयमानबुधकर्णानन्दकारिगुणगणौ सोमसूर्यवंशाविव पुष्पभूतिमुत्तर-
घंशौ । प्रथममेव कौस्तुभमणिरिव गुणैः स्थितोऽस्ति हृदये देवस्य । इदानीं
तु शशीव शिरसा परमेश्वरेणास्ति वोढव्यो जातः’ इति । एवं वदत्येव तस्मि-
न्नृपमुपसृत्य मौहूर्तिकाः ‘देव, समासीदति लग्नवेला व्रजतु जामाता कौतुक-
गृहम्’ इत्युचुः । अथ नरेन्द्रेण ‘उत्तिष्ठ गच्छ’ इति गदितो ग्रहवर्मा
प्रविश्यान्तःपुरं जामातृदर्शनकुतूहलिनीं, स्त्रीणां पतितां लोचनसहस्राणि
विकचनीलकुवलयवनानीव लङ्घयन्नाससाद कौतुकगृहद्वारम् । निवारित-
परिजनश्च प्रविवेश । *namo j...*

अथ तत्र कतिपयास्तप्रियसखीन्वजनप्रमदाप्रायपरिवाराम्, अरुणांशुकाव-
गुण्डितमुखीं प्रभातसंध्यामिव स्वप्रभया निष्प्रभान्प्रदीपकान्कुचाणाम्, अति-
सौकुमार्यशङ्कितेनेव यौवनेन नातिनिर्भरमुपगृहाम्, साध्वसनिरुप्यमानहृदय-
देशदुःखमुक्तैर्निभृतायतैः श्वसितैरपुयान्तं, कुमारभायमिवानुशोचनीम्,
अत्युत्कम्पिनीं पतनभियेव त्रपया निष्पन्दं धार्यमाणाम्, हृन्मं तामरसप्रति-
पक्षमासन्नग्रहणं दक्षिणमिव रोहिणीं भयवेपमानमानसामवलोकयन्तीम्,

चन्दनधवलतनुलतां ज्योत्स्नादानसञ्चितलावण्याकुमुदिनीगर्भादिव प्रसूताम्,
कुसुमामोदनिर्हारिणीं वसन्तहृदयादिव निर्गताम्, निःश्वासपरिमलाकृष्ट-
मधुकरकुलां मलयमास्तादिवोत्पन्नाम्, कृतकन्दर्पानुसरणां रतिमिव पुनर्जा-
ताम्, प्रभालावण्यमदसौरभमाधुर्यैः कौस्तुभशशिमदिरापारिजातामृतप्रभवैः
सर्वरत्नगुणैरपरामिव सुरासुररूपा रत्नाकरेण कल्पितां श्रियम्, स्निग्धेन बालि-
कालोकेन सितसिन्धुवारकुसुममञ्जरीमिरिव मुक्तादीधितिभिः कल्पितकर्णा-
वतंसाम्, कर्णाभरणमरकतप्रभाहरितशाङ्गलेन कपोलस्थलीतलेन विनोद-
यन्तीमिव हारिणीं लोचनच्छायाम्, अधोमुखीं वरकौतुकालोकनाकुलं
मुहुर्मुहुः कृतमुखोन्नमनप्रयत्नं सखीजनं हृदयं च निभस्सयन्तीं बधूमपश्यत् ।

प्रविशन्तमेव तं हृदयचौरं बध्वा समर्पितं जग्राह कन्दर्पः । परिहासस्मेर-
मुखीमिश्र नारीभिः कौतुकगृहे यद्यत्कार्यते जामाता तत्तत्सर्वमतिपेशलं
चकार । कृतपरिणयानुरूपवेशपरिग्रहां गृहीत्वा करे बधूं निर्जगाम । जगाम
च नवसुधाधवलां निमग्नितागतैस्तुपारशलोपत्यकामिव श्याम्बकाम्बिकाप्रिवा-
हाहृतैर्भूभृद्भिः परिघृताम्, सेकसुकुमारयवाङ्कुरदन्तुरः पद्मास्यैः कलशैः
कोमलवर्णिकाविचित्रैरभिग्रमुल्लेख्य मङ्गल्यफलहस्ताभिरञ्जलिकारिकाभिरुद्भासि-
तपयन्ताम्, उपाध्यायोपधीयमानेन्धनधूमायमानाभिः सन्धुक्षणाक्षणिकोपद्र-
ष्टृदिजाम्, उपकुशानुनिहितानुपहतहरितकुशाम्, संनिहितदृष्टजिनाज्यसु-
वसमिच्छा निवहाम्, नूतनशूर्पापितश्यामलशमीपलाशमिश्रलाजहासिनीं
वेदीम् । आरुरोह च तां दिवमिव सज्योत्स्नः शशी । समुत्सर्प च वेष्टिता-
रुणशिखापल्लवस्य शिखिनः कुसुमायुध इव रतिद्वितीयो रक्ताशोकस्य समी-
पम् । हुते च हुतमुजि दक्षिणावर्तप्रवृत्तामिव धूवदनविलोकनकुतूहलिनीभि-
रिव ज्वालाभिरेव सह प्रदक्षिणं बभ्राम । पाल्यमाने च लाजाञ्जलीं नखमयू-
सधवलिततनुरदृष्टपूर्ववधूवररूपविस्मयस्मेर इयादृश्यत् विभावसुः ।

अत्रान्तरे स्वच्छकपोलोदरसंक्रान्तमनलप्रतिविम्बमिव निर्वापयन्ती स्थूल-
मुक्ताफलविमलबाष्पविन्दुसन्दोहदर्शितदुर्दिना निर्वदनविकारं ररोद बधूः ।
उदधुविलोचनानां च दान्धववधूनामुदपादि महानाक्रन्दः । परिसमापितयै-
वाहिकक्रियाकुलपस्तु जामाता बध्वा समं प्रणनाम श्वशुरौ । प्रविवेश च
द्वारपक्षलिखितरतिप्रतीतिदैवतं, प्रणयिभिरिव प्रथमप्रविष्टैरलिकुलैः कृतकोला-
हलम्, अलिकुलपक्षपवनप्रेङ्खोलितैः कर्णात्पलप्रहारभयप्रकम्पितैरिव मङ्गलप्र-
दीपैः प्रकाशितम्, एकदेशलिखितस्तव्यकितरक्ताशोकतस्तलभाजाधिज्यचापेन
तिर्यक्कृणितनेत्रत्रिभागेण शरमृजुकुर्यता कामदेवेनाधिष्ठितम्, एकपार्श्वन्य-
स्तेन काञ्चनाचामरुकेणेतरपार्श्ववर्तिन्या च दान्तशफरकधारिण्या कनकपुत्रि-
कया साक्षादक्षयेवोदण्डपुण्डरीकहस्तया सनाथेन सोपधानेन स्वास्तीर्णन

शयनेन शोभमानम्, शयनशिरोभागस्थितेन च कृतकुमुदशोभेन कुसुमा-
युधसाहायकायागतेन शशिनेवं निद्राकलशेन राजतेन विराजमानं वासगृहम् ।

तत्र च हीताया नववधूकायाः पराङ्मुखप्रसुप्ताया मणिभित्तिदर्पणेपु
मुखप्रतिबिम्बानि प्रथमालापार्कणनकौतुकागतगृहदेवताननानीव मणिगवाक्ष-
केषु वीक्षमाणः क्षणदां निन्ये ।-स्थित्वा च श्वशुरकुले शीलेनामृतमिव श्वश्रू-
हृदये वर्षन्नभिनवाभिनवोपचारैरपुनरुक्तान्यानन्दमयानि दश दिनानि स्थित्वा
दत्त्वा राजदौवारिकमिव राजकुले रणरणकं यौतकनिवेदितानीव शम्भुलान्या-
दाय हृदयानि सर्वलोकस्य कथं कथमपि विसर्जितो नृपेण बध्वा सह स्वदे-
शमगमदिति ।

इति श्रीवाणभट्टकृतौ हर्षचरिते चक्रवर्तिजन्मवर्णनं नाम
चतुर्थ उच्छ्वासः ।

पञ्चम उच्छ्वासः ।

नियतिर्विधाय पुंसां प्रथमं सुखमुपरि दारुणं दुःखम् ।

कृत्वा लोकं तुरला तडिदिव वज्रं निपातयति ॥ १ ॥

पातयति महापुरपान्सममेव बहूनादरेणैव ।

परिवर्तमान एकः कालः शैलानिबान्तः ॥ २ ॥

अथ कदाचिद्राजा राज्यवर्धनं कवचहरमाहूय हूणान्हन्तुं हरिणानिव हरि-
हरिणेशकिशोरकमपरिमितबलानुयातं चिरन्तनैरमात्यैरनुरक्तैश्च महासामन्तैः
कृत्वा सामिसरमुत्तरापथं प्राहिणोत् ।

प्रयान्तं च तं देवो हर्षः कतिचित्प्रयाणकान्तिं तुरङ्गमैरनुवद्वाज । प्रविष्टे
च कैलासप्रभाभासिनीं ककुभं भ्रातरि वर्तमानो नये ध्वसि विक्रमरसानुरो-
धिनि केसरिशरभशादूलवराहबहुलेषु तुपारशैलोपकण्ठेषूत्कण्ठमानवनदेवता-
वैटाक्षांशुशारितशरीरकान्तिः श्रीडन्मृगयां मृगलोचनः कतिपयान्यहानि
बहिरेव व्यलम्बत । चकार चाकर्णान्ताकृष्टकामुकनिर्गतभांसुरभल्लवर्षी स्वत्पी-
योभिरेव दिवसैर्निःश्वापदान्यरण्यानि । एकदा तु वासतैद्यास्तुरीये यामे प्रत्यु-
पस्येव म्वमे चटुलज्वालापुल्लपिञ्जरीकृतसकलककुभा दुर्निवारेण दबहुतभुजा
दह्यमानं केसरिणमद्राक्षीत् । तस्मिन्नेव च दाबदहने समुत्सृज्य शावकानु-
सृत्य चात्मानं पातयन्तीं सिद्धीमपश्यत् । आसीच्चास्य चेतसि—‘लोके हि
लोहेभ्यः कठिनतराः खलु स्नेहमया वन्धनपाशाः, यदाकृष्टास्तिर्यगोऽप्येव-
माचरन्ति’ इति । प्रबुद्धस्य चास्य मुहुर्मुहुर्दक्षिणेतरेमक्षि पस्पन्दे । गात्रेषु
चाकस्मादेव वेपथुर्विपप्रथे । निर्निमित्तमेवान्तर्वन्धनस्थानाश्चालेव हृदयम् ।
अकारणादेव चाजायत गरीयसी दुःखासिका । किमिदमिति च समुत्पन्नवि-
विधविकल्पविमथितमतिरपगतधृतिश्चिन्तावनमितबदनं स्तिमिततारवेण च-
क्षुषा समुद्भिद्यमानस्थलकमलिनीवनामिव चकार चकोरेक्षणः क्षणं क्षौणीम् ।
अहिं च तस्मिन्मन्येनैव च चेतसा चिन्नीड मृगयाम् । आरोहति च हरित-
हये मध्यमहो भवनमागत्योभयतो मन्दमन्दं संवाह्यमानतनुतालवृन्तः
क्षितितलविततामतिशिशिरमलयजरसलवल्लितवेषुपमिन्दुधवल्लोपधानधा-
रिणीं क्षेत्रपट्टिकामधिशयानः साशङ्क एव तस्थौ ।

अथ दूरादेव लेखगर्भया नीलीरागमेचक्रचा चैलचीरिकाया रचितमुण्ड-
मालकम्, श्रमातपाभ्यामारोप्यमाणकायकालिमानमन्तर्गतेन शोकशिशि-
नाङ्गरितामिव नीयमानम्, अतित्वरागमनद्रुततरपदोद्धूयमानधूलिराजि-
व्याजेन राजवार्ताश्रवणवृत्तहलिन्या मेदिन्येवानुगम्यमानम्, अभिसुरपवन-

प्रेक्ष्यविततोत्तरीयपटप्रान्तबीज्यमानोभयपार्श्वमतिव्वरया कृतपक्षमिवाशु
परापतन्तम्, प्रेर्यमाणमिव पृष्टतः स्वाम्यादेशेन, कृप्यमाणमिव पुरस्तादायतैः
श्रमश्वासमोक्षैः, स्विद्यललाटतटघट्टमानप्रतिविम्बकेन कार्यकौतुकादपहियमा-
णलेखमिव भास्वता, संभ्रमभ्रष्टैरिवेन्द्रियैः शून्यीकृतशरीरम्, लेखार्पितप्रयो-
जनगौरवादिव समेऽपि वर्त्मनि शून्यहृदयतया स्खलन्तम्, कालमेघशकल-
मिव पतिप्यतो दुर्वातावज्रस्य, धूमपल्लवमिव ज्वलिप्यतः शोकज्वलनस्य,
बीजमिव फलिप्यतो दुष्कृतशालेरनिमित्तभूतदीर्घाध्वगं कुरङ्गकनामानमाया-
न्तमद्राक्षीत् ।

इदं च 'पूर्वनिमित्तपरम्पराविर्भावितभीतिरभिद्यत हृदयेन । कुरङ्गकस्तु
कृतप्रणामः समुपसृत्य प्रथममाननलग्नं विपादमुपनिन्द्ये, पश्चाद्वेष्टम् । तं च
देवो हर्षः स्वयमेवादायावाचयत् । लेखार्थेनैव च समं गृहीत्वा हृदयेन
सन्तापमवग्रहरूपोऽभ्यधात्—'कुरङ्गक, किं मान्यं तातस्य' इति । स चक्षुषा
'वाष्पजलविन्दुभिर्मुखेन च राजाक्षरैः क्षरद्वियुगपदाचक्षसे—'देव दाहज्वरो
महान्' इति । तच्चाकर्ण्य सहसा सहस्रधेवास्य हृदयं पफाल । कृताचमनश्च
जनयितुरायुष्कामोऽपरिमितमणिकनकरजतजातमात्मपरिवर्हमशेषं ब्राह्मण-
सादकरोत् । अभुक्त एवोच्चचाल । 'दापय वाजिनः पर्याणम्' इति च पुरः-
स्थितं शिरःकृपाणं विभ्राणं यभाण युवानम् । वेपमानहृदयश्च संभ्रमप्रधावि-
तपरिवर्धकोपनीतमारुह्य तुरङ्गमेकाप्येव प्रावर्तत ।

अकाण्डप्रयाणसंज्ञाशङ्कधुमित्तु संभ्रमात्सजीभूतमुद्भूतमुखरखुरखभ-
रितसकलभुवनविवरमागत्यागत्य सर्वाभ्यो दिग्भ्यो धावमानमश्रीयमदौकत ।।
प्रस्थितस्य चास्य प्रदक्षिणेतरं प्रयान्तो विनाशमुपस्थितं राजसिंहस्य हरिणाः
प्रकटयांभूवुः । अशिशिरश्मिमण्डलाभिमुखश्च हृदयमवदारयन्निव दावशुक्ले
दारुणि दारुणं रराण वायसः । कज्जलमय इव बहुदिवसमुपचितबहलमलपू-
टलमलिनिततनुरभिमुखमाजगाम शिरसिपिच्छालान्धनो नग्राटकः । दुर्निर्मि-
तैरनभिनन्द्यमानगमनश्च नितरामशङ्कत । हृदयेन पितृत्वेहाहितुमिदं च
तत्तदुपेक्षमाणस्तुरङ्गमस्कन्धवदलक्ष्यं चक्षुरविचलं दधानो दुःसमवसितहसि-
तसङ्कथस्तूर्णीभूतेन भूपाललोकेनानुगम्यमानो बहुयोजनसम्पिण्डितमध्वान-
मेकेनैवाह्वा समलङ्घयत् ।

उपलब्धनरेन्द्रमान्द्यवार्ताविपण्ण इव नष्टतेजसधोमुखीभवति भगवति
भानुमति भण्डप्रमुखेन प्रणयिना राजपुत्रलोकेन बहुशो विज्ञाप्यमानोऽपि
नाहारमकरोत् । पुरःप्रवृत्तप्रतीहारगृह्यमाणग्रामीणपरम्पराप्रकटितप्रगुणवर्त्मा
च बृहन्नेव निन्द्ये निशाम् ।

अन्यस्मिन्नहनि मध्यन्दिने विगतजयशब्दम्, अस्मामिततूर्यनादम्, उपसं-
हृतगीतम्, उत्सारितोत्सवम्, अग्रगीतचारणम् - अग्रमागितापणपण्यम् ।

स्थानस्थानेषु पवनबलकुटिलाभिः कोटिहोमधूमलेखाभिरुलसन्तीभिर्यममहि-
पविपाणकोटिभिरिवोलिह्यमानम्, कृतान्तपाशवागुराभिरिवावेष्टयमानम्,
उपरि कालमहिपालङ्कारकालीयसकिङ्किणीभिरिव कटु कणन्तीभिर्दिवसं वाय-
समण्डलीभिर्भ्रमन्तीभिरावेष्टयमानप्रत्यासन्नाशुभम्, कचित्प्रतिशायितस्त्रिध-
वान्धवाराध्यमानाहिर्बुधम्, कचिदीपिकादह्यमानकुलपुत्रकप्रसाद्यमानमातृम-
ण्डलम्, कचिन्मुण्डोपहाराहरणोद्यतद्रविडप्रार्थ्यमानामर्दकम्, कचिदान्ध्रोद्भि-
यमाणयाहुवप्रोपयाच्यमानचण्डिकम्, अन्यत शिरोविधृतविलीयमानगुगुलु-
विकलनवसेवकानुनीयमानमहाकालम्, अपरत्र निशितशस्त्रीनिकृत्तात्ममांस-
होमप्रसक्तासवगम्, अपरत्र प्रकाशनरपतिकुमारकक्रियमाणमहामांसविक्रय-
श्रक्रमम्, उपहृतामिव इमशानपांशुभिरमङ्गलैरिव परिभृहीतम्, यातुधानैरिव
विध्वस्तम्, कलिकालेनेव कथलितम्, पापपटलरिव सन्धादितम्, अधर्मवि-
क्षेपैरिव लुण्ठितम्, अनित्यताधिकारैरिवाक्रान्तम्, नियतिविलासैरियात्मी-
कृतम्, शून्यमिव सुप्तमिव मुपितमिव विलक्षितमिव छलितमिव भूछितमिव
स्कन्धाधारं समाससाद ।

प्रविशन्नेव च विपणिवर्त्मनि कुतूहलाकुलबहलवालकपरिवृतम् ध्वयष्टि-
क्लम्भवितते वामहस्तवर्तिनि भीषणमहिपाधिरुद्रेतेनाथसनाथे चित्रवति
पटे परलोकव्यातिकरमंतरंकरकलितेन शरकाण्डेन कथयन्तं यमपट्टिकं ददर्श ।
तेनैव च गीयमानं श्लोकमशृणोत्—

‘मातापितृसहस्राणि पुत्रदारशतानि च ।

युगे युगे व्यतीतानि कस्य ते कस्य वा भवान् ॥ ३ ॥’ इति

तेन चाधिकतरमचदीर्यमाणहृदयः क्रमेण राजद्वारं प्रतिपिद्धसकललोकप्र-
वेशं ययौ । तुरगादवतीर्णश्चाभ्यन्तरान्निष्क्रामन्तमप्रसन्नमुखरागमुन्मुक्तमिवे-
न्द्रियैः सुपेणनामानं वैद्यकुमारकमद्राक्षीत् । कृतनमस्कारं चाप्राक्षीत्—‘सु-
पेण, अस्मि तातस्य ^{Chyav} विशो न वा’ इति । सोऽब्रवीत्—‘नास्तीदानीं, यदि
भवेत्कुमारं दृष्ट्वा’ इति । मन्दं मन्दं द्वारपालैः प्रणम्यमानश्च दीयमानसर्व-
स्वम्, पूज्यमानकुलदेवतम्, प्रारब्धामृतचरूपचक्रक्रियम्, क्रियमाणपडाहु-
तिहोमम्, ह्यमानपृषदाज्यलवलिप्रचलदूर्वापल्लवम्, पल्यमानमहामायूरी-
प्रवर्त्यमानगृहशान्तिनिर्वर्त्यमानभूतरक्षावलिविधानम्, प्रयतविप्रप्रस्तुतसंहि-
ताजपम्, जप्यमानरुद्रैकादशीशब्दायमानशिवगृहम्, अतिशुचिशिवसम्पाद्य-
मानविरूपाक्षक्षीरकलशसहस्ररूपनम्, अजिरोपविष्टशानासादितस्वामिदर्श-
नदूयमानमानसैरभ्यन्तरनिष्पतितनिकृदवर्तिपरिजननिवेद्यमानवार्तवार्ताभूत-
ज्ञानभोजनशयनैरुज्जितात्मसंस्कारमलिनवैशालिखितैरिव निश्चलैर्नरपतिभि-
र्नीयमाननक्तन्दिवं, दुःखदीनघदनेन च प्रयतेषु बद्धमण्डलेनोपांशुव्याहतैः

१ ‘दीपिकादहनदह्यमान’ व. २ ‘विलीयमानबहलगलहुगुगुलु’ व. ३ ‘अ-
धिकारैः’ व. ४ ‘वान्तैः’ व.

केनचिच्चिन्तितकदोपानुच्चावयता, केनचिदसाध्यव्याधिरक्षणपदानि पठता,
केनचिदुःस्वप्नानावेदयता, केनचित्पिशाचवातां विवृण्वता, केनचित्कार्ता-
न्तिकादेशान्प्रकाशयता, केनचिदुपेलिङ्गानि गायता, अन्येनानित्यतां भार-
यता संसारं चापवदता कलिकालविलसितानि च निन्दता देवं चोपाल-
भमानेनापरेण धर्माय कुप्यता राजकुलदेवताश्चाविक्षिपता, अपरेण क्लिष्टकु-
लपुत्रकभाग्यानि गह्वयता, बाह्यपरिजनेन कथ्यमानकष्टपार्थिवावस्थं राजकुलं
विवेश ।

अत्रिरलबाष्पपयःपरिभुतलोचनेन पितृपरिजनेन वीक्ष्यमाणो विविधौषधि-
द्रव्यद्रवगन्धगर्भसुखथतां वाधानां सर्पिणां तैलानां च पच्यमानानां गन्ध-
माजिघ्नन्वाप तृतीयं कक्ष्यान्तरम् ।

तत्र चातिनिःशब्दे गृहायग्रहणीग्राहिवहुवेत्रिणि, त्रिगुणतिरस्करिणीतिरो-
हितसुवीधीपथे, पिहितपक्षद्वारके, परिहृतकपाटरदिते, घटितगवाक्षरक्षितम-
रुति, दूयमानपरिचारके, चरणताडनस्वनत्सोपानप्रकुपितप्रतीहारे, निभृतसं-
ज्ञाब्दिर्दिश्यमानसकलकर्मणि, नातिनिकटोपविष्टकङ्कदिनि, कोणस्थिताह्वानचकि-
ताचमनवाहिनि, चन्द्रशालिकालीनमूकमौललोके, महाधिविधुरयान्धवाङ्म-
नावर्गगृहीतप्रच्छन्नप्रग्रीवके, सञ्जवनपुञ्जितोद्विग्नपरिजने, प्रविष्टकतिपयप्रण-
यिनि, गम्भीरज्वरारम्भभीतभिपजि, दुर्मेनायमानमञ्जिणि, मन्दायमानपुरो-
धसि, सीदत्सुहृदि, विट्पाणविपश्चिन्ति, सन्तप्तसुसामन्ते, विचित्तचामरग्रा-
हिणि, दुःखक्षामशिरोरक्षिणि, क्षीयमाणप्रसादवित्तमनोरथसम्पदि, स्वामिभ-
क्तिपरित्यक्ताहारहीयमानबलविकलबल्लभभूभृति, क्षितितुलपतितुसकलरजनी-
जागरूकराजपुत्रकुमारके, कुलकुमागतकुलपुत्रकनिवहोलमानशुचिशोकसङ्कु-
चितकञ्चुकिनि, निरानन्दधन्दिनि, निःश्वसन्निराशासन्नसेवके, निःसृतताम्वूल-
धूसराधरवारयोपिति, विलक्षवैद्योपदिश्यमानपथ्याहरणावहितपौरोगवे, अनु-
जीविपीयमानोच्चपेकधारावारिविनोद्यमानास्यशोपरजि, राजामिलापभोज्यमा-
नवहुभुजि, भेषजसामग्रीसम्पादनव्यग्रसमग्रव्यवहारिणि, मुहुर्मुहुर्ग्राह्यमान-
तोयवर्मान्तिकानुमितघोरातुररुपि, तुषारपरिकरितरकरशिशिरीत्रियमाणोद-
श्चित्ति, श्वेताद्रकृपेतापितकपूरपरागशीतलीकृतशलाके, नाशयानपङ्कलिप्यमान-
नवभाण्डगतगण्डूपग्रहणमस्तुनि, तिम्यत्वोमलकमलिनीपलाशप्रावृतमृदुमृ-
णालके, सनालनीलोत्पलपूलीसनाथसलिलपानभोजनभुवि, धारानिपातलि-
वाप्यमाणवृथिताम्भसि, पटुपाटलशर्करामोदमुचि, मञ्जकाश्रितसिकतिलकृ-
रीविश्रान्तान्तरचक्षुषि, सरसशैवलेवलयितगलद्रोहयन्त्रके, गल्वकशालाजि-
रोलामितलाजसुत्तनिमीतमसारपारीपरिगृहीतकर्कशररे, शिशिरोपधरसचूर्णा-
वकीर्णस्फटिकशुक्तिशङ्खसज्जये, सञ्चितप्रचुरप्राचीनामलरमातुलुङ्गद्राक्षादाडि-
माडिफले, प्रतिग्राहितविप्रविप्रकीर्यमाणशान्त्युदकविभ्रुषि, प्रेप्यापेप्यमाणल-

लाटलेपोपदिग्धपदि धवलगृहे स्थितम्, परलोकविजयाय नीराज्यमानमिव
उदरज्वलनेनानुवरतपरिवर्तनेनारङ्गिणि शयनीये शेषमिव विपोष्मणा, क्षीरोद-
न्यति विच्छेदमानम्, मुक्ताफलवालुकधूलिधवलितं जलधिमिव क्षयकाले
शुष्यन्तम्, कालेन कैलासमिव दशाननेनोद्भ्रियमाणम्, अविरतचन्दनच-
र्चोपराणां परिचारकाणामत्युष्णावयवस्पर्शभस्मीभूतोदरैरिव धवलैः करैः
स्पृश्यमानं, लोकान्तरप्रस्थितम्, स्थास्तुना स्वयशसैव चन्दनानुलेपनच्छलेना-
पृच्छयमानम्, अविच्छिन्नदीयमानकमलकुमुदेन्दीवरदलं कालकटाक्षपत-
नशवलमिव शरीरमुद्ग्रहन्तम्, निविडदुकूलपट्टनिपीडितकेशान्तकप्यमानकट्ट-
वेदनानुबन्धं मूर्धानं धारयन्तम्, दुर्धरवेदनोन्नमनीलशिराजालककूरालेन च
कालाङ्गुलिलित्यमानलेखाख्यातमरणावधिदिवससंख्यानेनेव ललाटफलकेन
भयमुपजनयन्तम्, आसन्नयमदर्शनोद्देगादिव 'च किंचिदन्तःप्रदिष्टतारकं चक्षु-
र्दधानम्, शुष्यद्दशनपङ्क्तिप्रसूतधूमरदीधितितरङ्गिणीं मृगतृणिकामिवोष्णां
निश्वासपरम्परामुद्ग्रहन्तम्, अत्युष्णनिश्वासदग्धयेव श्यामायमानया रसनुया
निवेद्यमानदारुणसन्निपातारम्भम्, उरःस्थलस्थापितमणिमौक्तिकहारचन्द्रन-
चन्द्रकान्तं कृतान्तदूतदर्शनयोग्यमिवात्मानं कुर्वाणम्, अङ्गभङ्गवलनो-
त्क्षिप्तभुजयुगलम्, पर्यस्तहस्तनखमयूखंधारागृहमिव तापशान्तये रचयन्तम्,
नेदिष्टसलिलमणिकुट्टिमादर्शोदरेषु निपतद्भिः प्रतिविम्बैरपि सन्तापातिशय-
मिव कथयन्तम्, स्पृशन्तीं प्रणयिनीमिव विधामभूमिं मूर्छामपि बहु मन्य-
मानम्, अन्तकाह्वानाक्षरैरिव सभयमिपगृष्टैरिष्टैराविष्टम्, महाप्रस्थानकाले
स्वसन्तापसन्तानमाप्तहृदयेषु सञ्चारयन्तम्, अरतिपरिगृहीतमीर्ष्ययेव छायाया
मुच्यमानम्, उद्योगमिवोपद्रवाणाम्, सर्वास्त्रमोक्षमिव क्षामतायाः, हस्ती-
कृतं बिहस्ततया, विपयीकृतं वैपम्येण, क्षेत्रीकृतं क्षयेण, गोचरीकृतं ग्लान्या,
दष्टं दुःखासिकया, आत्मीकृतमस्वास्थ्येन, विधेयीकृतं व्याधिना, क्रोडी-
कृतं कालेन, लक्ष्मीकृतं दक्षिणाश्रया, पीतमिव पीडाभिः, जग्धमिव जागरेण,
निर्गीणमिव वैवर्ण्येन, ग्रासीकृतं गात्रभङ्गेन, ह्रियमाणमिव विपद्भिः, वण्ध्य-
मानमिव वेदनाभिः, लुण्ठ्यमानमिव दुःखैः, आदिस्सितं दैवेन, निरूपितं
नियत्या, ग्रातमनित्यत्वेन, अभिभूयमानमभावेन, परिकलितं परासुतया,
दत्तावकाशं क्लेशस्य, निवासं वैमनस्यस्य, समीपे कालस्य, अन्तिकेऽन्त्योच्छ्वा-
सस्य, मुखे महाप्रेवाजस्य, द्वारि दीर्घनिद्रायाः, जिह्वाग्रे जीवितेशस्य वर्तमा-
नम्, विरलं वाचि, चलितं चेतसि, विह्वलं वपुषि, क्षीणमायुषि, प्रचुरं
प्रलापे, सन्ततं श्वसिते, जितं जुम्भिकाभिः, पराधीनमाधिभिः, अनुबद्धमनु-
यन्धिकाभिः, पार्श्वोपविष्टयानवरतरोदनोच्छूननयनया गृहीतचामरिकयापि
निश्चितैरेव योजयन्त्या विविधौपधिधूलिधूसरितशरीरया मुहुर्मुहुः 'आर्यपुत्र
स्वपिपि' इति व्याहरन्त्या देव्या यशोमत्या शिरसि वक्षसि च स्पृश्यमानं
पितरमद्राक्षीत् ।

दृष्ट्वा च प्रथमदुःखसम्पातमध्यमानमतिराशङ्कित इव भागधेयेभ्यः
समभवत् । अन्तकपुरवर्तिनमेव च पितरममन्यत । निराकृत इव चान्तःक-
रणेन क्षणमासीत् । अवधूतश्च धैर्येण, क्षेत्रीकृतः क्षोभेण, रिक्तीकृतो रत्ना,
विपयीकृतो विपादेन, पावकमयमिव हृदयमुद्बहन्, विपमविपद्वृषितानीव
मुह्यन्तीन्द्रियाणि विभ्राणः, तमसा रसातलमपि विशेषयन्, शून्यत्वेनाकाश-
मप्यतिशयानो नाविन्दत कर्तव्यम् । पस्पर्श च हृदयेन भियमुत्तमाङ्गेन च
गाम् ।

अवनिपतिस्तु दूरादेव दृष्ट्वातिदयितं तनयं तदवस्थोऽपि निर्भरस्त्रेहावर्जितः
प्रधावमानो मनसा प्रसार्य भुजौ 'एहोहि' इत्याह्वयञ्शरीरार्धेन शयनादुद-
गात् । ससंभ्रममुपसृतं चैनं विनयावनम्रमुद्धमस्य बलादुरग्निं निवेद्य विश-
न्निव प्रेम्णा निशाकरमण्डलमध्यम्, मञ्जन्निवामृतमये महासरसि, आपयन्निव
महति हरिचन्दनरसप्रस्रवणे, अभिषिच्यमान इव तुषाराद्रिद्वयेन, पीडयन्-
जैरङ्गानि, कपोलेन कपोलमवधूतयन्, निमीलयन्पद्माग्रप्रथिताज्जलास्त्रविस्त्रा-
विणीं विलोचने विस्मृतज्वरसंज्वरः सुचिरमालिलिङ्गकथं कथमपि चिराद्विमु-
क्तमपेक्ष्य कृतनमस्कारं प्रणतजननीकुमुपागतमासीनं च शयनान्तिके पिवन्निव
विगतनिमेषनिश्चलेन चक्षुषा व्यलोकयत् । पस्पर्श च पुनः पुनर्वपधुमता
पाणितलेन क्षयक्षामकण्ठश्च कृच्छ्रादिवायादीत्—'वत्स, कृशोऽसि' इति ।
भण्डिस्त्वकथयत्—'देव, तृतीयमहः कृताहारस्यास्याद्य' इति ।

तच्छ्रुत्वा बाष्पवेगगृह्यमाणाक्षरं कथं कथमप्यायतं निःश्वसोवाच—'वत्स,
जानामि त्वां पितृप्रियमतिमृदुहृदयम् । ईदृशेषु विधुरयति धीमतोऽपि धिय-
मतिदुर्धरो बान्धवस्त्रेहः सर्वप्रमाथी, यतो नाहंस्वतिमात्रमात्मानं शुचे
दातुम् । उद्दामदाहज्वरदग्धोऽपि दहो खल्वहमधिकतरमनेनायुष्मदाधिना ।
निशितमिव शस्त्रं तक्ष्णोति मां त्वदीयस्तनिमा । सुखं च राज्यं च वंशश्च
प्राणाश्च परैर्लोकैश्च त्वयि मे स्थिताः । यथा मम तथा सर्वासां प्रजानाम् ।
त्वद्विधानां पीडाः पीडयन्ति सकलमेव भुवनतलम् । न ह्यल्पपुण्यभाजां
वंशमलङ्कुर्यन्ति भुवादृशाः । फलमस्यनेकजन्मान्तरोपाजतस्याकलुपस्य कर्म-
णः । करतलगतमिव कथयन्ति चतुर्णामप्यर्णवानामाधिपत्यं ते लक्षणानि ।
त्वज्जन्मनैव कृतार्थोऽसि । निरभिलापोऽसि जीवितव्ये । भिषगुरोऽपि पाय-
यति मामौषधम् । अपि च सर्वप्रजापुण्यैः सकलभुवनतलपरिपालनार्थमुत्प-
त्स्यमानानां भवादृशां जन्मग्रहणोपायः पितरौ । प्रजाभिस्तु बन्धुमन्तो
राजानः, न ज्ञातिभिः । तदुत्तिष्ठ । कुरु पुनरेव सर्वाः क्रियाः । कृताहारे च
त्वय्यहमपि स्वयमुपयोदये पथ्यम्' इत्येवमभिहितस्य चास्य धैर्यञ्निव हृद-
यमतितरां शोकानलः सन्दुधुक्ते । क्षणमात्रं च स्थित्वा पिता पुनराहारार्थमा-
दिश्यमानो धवलगृहादवततार । चकार च चेतसि—'अवाण्डे खल्वयं समु-

etiam...

पस्थितो महाप्रलयो व्यञ्ज इव चञ्चपातः । सामान्योऽपि तावच्छोकः
सोच्छ्वासं मरणम्, अनुपदिष्टौपथो महाव्याधिः, अभस्मीकरणोऽग्निप्रवेशः,
अनुपरतस्यैव नरकवासः, निर्ज्योतिरङ्गारवर्षम्, अशकलीकरणं क्लृप्तचुदारणम्,
अन्नो वज्रसूचीपातः । किमुत विशेषाश्रितः । किमत्र करवाणि' इति ।

राजपुरुषेणाधिष्ठितश्च गत्वा स्वधाम धूममयानिव कृताश्रुपातान्, अग्नि-
मयानिव जनितहृदयदाहान्, विषमयानिव दत्तमूर्छावेगान्, महापातकम-
यानिवोत्पादितघृणान्, क्षारमयानिवानीतवेदनान्, कतिचित्क्वचलानगृह्णात् ।
आचामंश्च चामरग्राहिणमादिदेश—'विज्ञायागच्छ कथमास्ते तातः' इति ।
गत्वा च प्रतिनिवृत्य च 'देव तथैव' इति विज्ञापितमेनागृहीतताम्बूल एवो-
त्ताम्यता मनसाम्नामिलापिणि सवितरि सर्वानाहूयोपहरे वैद्याः किमस्मिन्ने-
वंविधे विधेयमधुनेति विपण्णहृदयः पप्रच्छ । ते तु व्यज्ञापयन्—'देव,
धैर्यमवलम्बस्व । कतिपर्यरेव वासरैः पुनः स्वां प्रकृतिमापन्नं श्रोष्यसि पित-
रम्' इति ।

तेषां तु मिपजां मध्ये पौनर्वसवो युवाष्टादशवर्षदेशीयस्तस्मिन्नेव राजकुले
कुलक्रमागतो गतः पारमष्टादश्यायुर्वेदस्य भूभुजा सुतनिर्दिशेपं लालितः
प्रकृत्यैवातिपटीयस्या प्रज्ञया यथावद्विज्ञाता व्याधिस्वरूपाणां रसायनो नाम
वैद्यकुमारकः सास्त्रस्तुष्णीमधोमुखोऽभूत् । पृष्टश्च राजसूनुना—'सखे रसा-
यन, कथय तुभ्य यद्यसाध्विव पश्यसि' इति । सोऽप्रवीत्—'देव, श्वः
प्रभाते यथावस्थितमावेदयितास्मि' इति ।

अत्रैव चान्तरे भवनकमलिनीपालः कोकमाश्रासयन्नपरवक्रमुच्चैरपठत्—

'विहग कुरु हृदं मनः स्वयं त्यज शुचमास्त्व विवेकवर्त्मनि ।

सह कमलसरोजिनीश्रिया श्रयति सुमेरुशिरो विरोचनः ॥ ४ ॥'

तच्चाकर्ण्य, वाङ्मिमित्तज्ञः पितरि सुतरां जीविताशां शिथिलीचकार । गतेषु
च मिपक्षु क्षतधृतिः क्षपामुखे क्षितिपालसमीपमेव पुनरासरोह । तत्र च—
'दाहो महान् । आहर हारान्हरिणि, मणिदपेणान्मे देहे देहि वैदेहि, हिम-
लवैलिम्प ललाटं लीलावति, धनसारक्षोदधूलीर्निधेहि धवलाक्षि, निक्षिप
चक्षुषि चन्द्रकान्तं क्कान्तिमति, कपोले कलय कुवलयं कलावति, चन्दन-
चर्चा रचय चारुमति, पाटय पटमारुतं पाटलिके, मन्दय दाहमिन्दुमति,
अरविन्दैर्जनय जलार्द्रया मुदं मदिरावति, समुपनय मृणालानि मालति,
तरलय तालवृन्तमावन्तिके, मूर्धानं धावमानं वधान बन्धुमति, कन्धरां धा-
रय धारणिके, उरसि सशीकरं करं कुरु कुरुङ्गवति, संवाहय बाहू बलाहिके,
पीडय पादौ पद्मावति, गृहाण गाढमनङ्गसेने, का बेला विलासवति नैति
निद्रा, कथाः कथय कुमुद्वति' इत्येवंप्रायान्पितुरालापाननवरतमाकर्णयन्द्वय-
मानहृदयो दुःखदीर्घां जाग्रदेव निशामनैषीत् ।

उपसि चावतीर्य राजद्वारदेशोपसर्पिणा परिवर्धकेनोपस्थापितेऽपि तुरङ्गे
चरणाभ्यामेवाजगाम स्वमन्दिरम् । तत्र च त्वरमाणो भ्रातुरागमनार्थमुपर्यु-
परि क्षिप्रपातिनो दीर्घाध्वगन्निप्रजविनश्चोष्टृपालान्प्राहिणोत् । प्रक्षालितवदनश्च
परिजनोपनीतमपि प्रतिकर्म नाग्रहीत् । अग्रतः स्थितानां राजपुत्रयूतां
विमनसां 'रसायनो रसायनः' इति जल्पितमव्यक्तमश्रौपीत् । पर्यपृच्छ च
तान्—'भद्राः, कथयत किं रसायनः' इति । पृष्टाश्च ते सर्वे सममेव
तूष्णीं बभूवुर्भूयोभूयश्चानुबध्यमाना दुःखेन कथंकथमप्याचक्षिरे—'देव,
पावकं प्रपिष्टः' इति । तच्च श्रुत्वा ह्रष्ट ईद्वान्तस्तापेन सद्यो विवर्णतामगात् ।
उत्पाद्यमानमिव च न शशाक शोकान्धं धारयितुं हृदयम् । आसीच्चास्य
चेतसि 'कामं स्वयं न भवति न तु श्रावयत्यप्रियं वचनमुरतिकरामितर इवा-
मिजातो जनः । कृच्छ्रे च यथानेनानुष्ठितमुज्ज्वलीकृतमधिकतरं ज्वलनप्रवेशेन
कल्याणप्रकृति कार्तिस्वरमिव कौलपुत्रमस्य' इति । पुनश्चाचिन्तयत्—
'समुचितमेवाथवा स्नेहस्येदम् । किमस्य तातो न तातः, किं वाम्बा न
जननी, वयं न भ्रातरः । अन्यस्मिन्नपि तावत्त्वामिनि दुर्लभीभवति भवन्त्य-
सद्यो ध्रियमाणा हीहेतवो लोके किमुतामृतमयेऽनुजीविनां निर्व्याजवान्ध-
'पेऽव्यन्ध्यप्रसादे सुगृहीतनाम्नि ताते । संप्रति सांप्रतमाचरितमनेनात्मानं
दहता किं वास्याकल्पमवस्थितस्य स्थेयसो यशोमयस्य दहते । पतितः स
केवलं दहने । दग्धास्तु वयम् । धन्यः खल्वसावंग्रणीः पुण्यभाजाम् । अपु-
ण्यभाक्त्विदमेव राजकुलं कुलपुत्रेण यत्तादृशा विद्युक्तम् । अपि च ममापि
कः सत्येतेषां प्राणानां कार्यातिभारः कृतशेषो वा, का वा व्यापृतता, येन
नाद्यापि निपुराः प्राणाः प्रतिष्ठन्ते, की वान्तराीयो हृदयस्य येन सहस्रधा न
दलति' इति । दुःखार्तश्च न जगाम राजसन्न । समुत्ससर्ज च सर्वकार्याणि ।
शयनीये निपत्य उत्तरीयवाससा सोत्तमाङ्गमात्मानमवगुण्ठयतिष्ठत् ।

इत्थंभूते च देवे हर्षे राजनि च तदवस्थे सर्वस्य लोकस्य कपोलेषु कीलिता
इव कराः, लोचनेषु लेप्यमय्य इवाश्रुस्रुतयः, नासाग्रेषु प्रेथिता इव दृष्टयः,
जर्गेष्टकीर्णा इव रदितध्वनयः, जिह्वासु सहजानीय हाकष्टानि, लपनेषु पल-
पितानीव शसितानि, अधरेषु लिपितानीव परिदेवितपदानि, हृदयेषु निधा-
नीकृतानीव दुःखान्यभवन् । उष्णाश्रुदाहमीतेव नाभजत नेत्रोदराणि निद्रा ।
निःश्वासवातविधुता इव व्यलीयन्त हासाः । निरवशेपदग्धेव च सन्तापेन न
प्रावर्तत वाणी । कथाम्बपि नाश्रूयन्त परिहासाः । क्रागमन्निति नाशायन्त
गीतगोष्ठयः । जन्मान्तरातीतानीव नास्मरन्त लास्यानि । स्वप्नेऽपि नागृह्यन्त
प्रसाधनानि । वार्तापि नालभ्यतोऽभोगानाम् । नामापि नाकीर्त्यताहारस्य ।
सपुष्पप्रतिमान्यासन्नापानमण्डलानि । लोकान्तरमिवानीयन्त यन्दिवाचः ।
युगान्तर इवाचर्तन्त निर्वृतयः । पुनरिवादह्यत शोवाग्निना मकरकेतुः ।

न्त शयनानि । शनैः शनैश्च महोपुरुषविनिपातपिशुनाः
समं समन्तात्समुदभवन्भुवने भूयांसो भूपतेरभावाय भयमुत्पादयन्तो
भूतानां महोत्पाताः ।

तथा हि । दोलायमानसकलकुलाचलचक्रवाला पत्या सार्धं गन्तुकामेव
प्रथममचलद्वित्री । धन्वन्तरेरिवान्तरे तस्मिन्सरन्तः परस्परास्फालनवा-
चालवीचयो विजुघूणरेणवाः । भूमृदभावमीतानां विततशिखाकेलापविक-
टकुटिलाः केशपाशा इवोर्ध्वावभूयुर्धूमकेतवः ककुभाम् । धूमकेतुकरालितदि-
शुखं दिक्पालारब्धाद्युष्कामहोमधूमधूममिवाभवज्ज्वनम् । अष्टभासि तप्त-
कालायसकुम्भवभ्रुणि भानुमण्डले भयङ्करकवन्धकायव्याजेन कोऽपि पार्थिव-
प्राणितार्थी पुरुषोपहारमिवोपजहार । ज्वलितपरिवेशमण्डलाभोगभास्वरो
जिघृक्षानृम्भमाणस्वभानुभयादुपरचिताग्निप्राकार इव प्रत्यदृश्यत श्वेतभानुः ।
अवनिपतिप्रतापप्रसाधिताः प्रथमतरकृतपावकप्रवेशा इवादह्यन्तानुरक्ता
दिशः । स्तुतशोणितशीकरासारारुणिततनुरनुमरणाय प्रावृतपाटलांशुकपट्टेवा-
दृश्यत वसुधावधूः । नराधिपविनाशसंभ्रमभीतैर्लोकपालैरिव कालायसकवा-
टपुटैरकालकालमेघपट्टैररुध्यन्त दिग्द्वाराणि । प्रेतपतिप्रयाणप्रहताः पटवः
पटहा इवारटन्तो हृदयस्फोटनाः परेफायिरे निर्घातानां घोरा निर्घोषाः ।
निकटीभवद्यममहिषखुरपुटोद्भूता इव धूमणिधाम धूसरीचक्रुः क्रमेलक-
कचकपिलाः पांशुवृष्टयः । विरसविराविणीनामुन्मुखीनां शिखिनो ज्वालाः
प्रतीच्छन्त्य इव पतन्तीरुक्ता नभसो घ्वाशिरे शिवानां राजयः । राजधामनि-
धूमायमानकूवरीविभागविभावितविकाराः प्रकीर्णकेशपाशप्रकाशितशोका इव
प्राकाशन्त प्रतिमाः कुलदेवतानाम् । उपसिंहासनमाकुल कालरात्रिविदूय-
मानवृजिनवेणीबन्धविभ्रम विभ्राण वभ्राम आमरं पटलम् । अट्टामन्तःपुर-
स्थोपरि क्षणमपि न दशाम व्याक्रोशी घायसानाम् । श्वेतातपग्रमण्ड-
लमध्याजीवितमिव राज्यस्य सरसपिशितपिण्डलोहितं चञ्चलरुचैरुच-
खान खण्डं माणिक्यस्य कूजजरद्भ्रमः । महोत्पातदूयमानश्च कथमपि निनाय
निशाम् । ३

अन्यस्मिन्नहनि समीपमस्य राजकुलाद्भुतगतिवशविशीर्यमाणालङ्कारसां-
कारिणी विजयघोषणेन विपादस्याकुलचरणचलकुलोद्विग्नितवाचालिताभि-
रुद्धीवाभिः किं किमिति पृच्छयमानेव दूरादेव भवनहंसीभिः, स्खलित-
विशालश्रोणिशिञ्जानरशनानुराविणीभिश्च बाष्पान्धा समुपदिश्यमानमार्गेव
गृहसारसीभिः, अदृष्टकवाटपट्टसदृष्टस्फुटितललाटपट्टद्विरपट्टेन पटान्तेनेव
रक्तांशुकस्य मुखमाच्छाद्य प्ररुदती, सन्तापबलविलीनकनकवलयरसधारामिव
चेतलतामुत्सृजन्ती, मुखमरुत्तरङ्गितामुत्तरीयांशुकपटी स्फुरन्ती फणिनीव

निर्मोकमञ्जरीमाकर्षन्ती, नम्रांसखंसिनानिलविलोलेन नीलतमेन तमाल-
पल्लवचीरचीवरेणेव शोकोचितेन धम्मिल्लरचनारहितेन शिरोरुहसञ्चयेन
चञ्चता प्रावृतकुचा, कुचताडनपीडया समुच्छ्रुताताम्रश्यामतलं मुहुर्मुहु-
रत्युष्णाश्रुप्रमार्जनप्रदग्धमिव करकिशलयं धुनाना, चक्षुर्निर्झरे शीर्यति स्रप-
यन्तीव शोकाग्निप्रवेशाय स्वकपोलतलप्रतिबिम्बितमासन्नलोकं, लोललोचन-
प्रवृत्तैस्तरलैस्तरकांशुभिः श्यामायमानमात्मदुःखेन दिवसमपि 'दहन्तीव
'क कुमारः, क कुमारः' इति प्रतिपुरुषं पृच्छन्ती वेलेति नाम्ना यशोमत्याः
प्रतीहार्याजगाम । विपण्णलोकलोचनप्रत्युद्गता चोपसृत्य कुट्टिमन्वस्तहस्त-
युगला गलन्तीभिः सिञ्चतीव शुष्यन्तं दशनदीधितिधाराभिराधूसरमधर-
मधोमुखी विज्ञापितवती—'देव, परित्रायस्व परित्रायस्व । जीवत्येव भर्तेरि
किमप्यध्यवसितं देव्या' इति ।

ततस्तदपरमाकर्ष्य द्युत इव सत्त्वेन, द्रुत इव दुःखेन, आचान्त इव
चिन्तया, तुलित इव तापेन, अङ्गीकृत इवातङ्केनाप्रतिपत्तिरासीत् । आसी-
चार्य्य चेत्तसि—'प्रतिपन्नसंज्ञस्य बहुशोऽपि हृदये दुःखाभिपन्नो निपतन्न-
श्मनीव लोहप्रहारः कठिने द्रुतभुजमुत्थापयति न तु भस्मसात्करोति मे
निरनुकोशस्य कायम्' इति । उत्थाय च त्वरमाणोऽन्तःपुरमगात् । तत्र च
मर्तुमुद्यतानां राजमहिषीणामशृणोद्दूरादेव 'तात चूत, चिन्तयात्मानं प्रव-
सति ते जननी । वत्स जातीगुच्छ, गच्छाम्यापृच्छस्व माम् । मया विनाद्या-
नाथा भवसि भगिनि भवनदाडिमलते । रक्ताशोक, मर्षणीयाः पादप्रहाराः
कर्णपूरपल्लवभङ्गापराधाश्च । पुत्रक अन्तःपुरवालवकुलक धारणीगण्डूपग्रहण-
दुर्ललित, दृष्टोऽसि । वत्से प्रियङ्गुलतिके, गार्दमालिङ्ग मां दुर्लभा भवामि
ते । भद्र भवनद्वारसहकारक, दातव्यो निवापतोयाञ्जलिरपत्यमसि । भ्रातः
पञ्जरशुक, यथा न विस्मरसि माम्, किं व्याहरसि दूरीभूतासि ते । शार्-
रिके, स्वप्ने नः समागमः पुनर्भूयात् । मातः, मार्गलग्नं कस्य समर्पयामि
गृहमयूरकम् । अम्ब, सुतवल्लालनीयमिदं हंसमिथुनं मन्दपुण्यया मया न
सम्भावितोऽस्य चक्रवाकयुगलस्य विवाहोत्सवः । मातृवत्सले, निवर्तस्य
गृहहरिणिके । समुपनय सौविदल बलभवलकीं परिष्वजे तावदेनाम् । चन्द्र-
सेने, मुदष्टः क्रियतामयं जनः । बिन्दुमति, इयं तेऽस्त्या वन्दना । चेदि,
मुञ्च चरणौ । आर्ये काल्यायनिके, किं रोदिपि नीतासि देवेन । तात
कञ्जुकिन्, किं मामलक्षणां प्रदक्षिणीकरोषि । धात्रेयि, धारयात्मानं किं
पादयोः पतसि । भगिनि, गृहाण मामपश्चिमां कण्ठे । कण्ठं न दृष्टा प्रियसखी
मलयवती । कुरङ्गवति, अयमामघ्नाञ्जलिः । सानुमति, अयमन्यः
प्रणामः । कुबलयवति, एष तेऽवसानपरिष्वङ्गः । सख्यः, क्षन्तव्याः प्रणय-
कलहाः' इत्येवंप्रायानालापान् ।

दक्षमानश्रवणश्च तैः प्रविशन्नेव निर्यान्तीं दत्तसर्पेस्तापतेयां गृहीतमरण-
जानकीमिव जातवेदसं पत्युः पुरः प्रवेक्षयन्तीम्, प्रत्यमद्या-

नादेदेहतया श्रियमिव भगवती सद्यः संमुद्रादुत्थिताम्, कुसुम्भवभ्रुणी
वाससी दिवमिव तेजसी सांध्ये दधानाम्, ताम्बूलदिग्धरागान्धकाराधर-
प्रभापटलपाटलं पट्टांशुकमिव, विधवामरणचिह्नमङ्गलप्रमुदहन्तीम्, रक्तकण्ठ-
सूत्रेण कुचान्तरावलम्बिता स्फुटितहृदयविगलितरुधिरंधाराशङ्कां कुर्वतीम्,
तिर्यकुटिलकुण्डलकौटिकण्टकाकृष्टतन्तुना हारेण बलितेन सितांशुकपाशेनैव
कण्ठमुत्पीडयन्तीम्, सरसकुङ्कुमाङ्गरागतया कवलितामिव दिधक्षता चित्ता-
चिन्मता, चित्तानलार्चनकुसुमैरिव धवलधवलैरश्रुविन्दुभिरंशुकोरुसङ्गमापूरय-
न्तीम्, गृहदेवतामघ्नणवलिमिव बलयैर्विगलद्भिः पदे पदे विकिरन्तीम्, आ-
प्रपदीनां कण्ठे गुणकुसुममालां यमदोलामिवारूढाम्, अन्तर्गुञ्जन्मधुकरमु-
खरेणामड्यमाणलोचनोत्पलामिव कर्णोत्पलेन, प्रदक्षिणीक्रियमाणामिव मणि-
नूपुरबन्धुभिर्वद्धमण्डलं भ्रमद्भिर्भवनहंसैः, संनिहितप्राणसमं मरणाय चित्त-
मिव चितफलकमविचलं धारयन्तीम्, अर्चावद्धोद्धयमानधवलपुष्पदामकाम्,
पतिप्रतापताकामिव पतिप्रासयष्टिमिष्टामुपगृह्णामात्राम्, बन्धोरिव त्रिज-
चारित्रधवलस्य नृपातपत्रस्य पुरो नेत्रोदकमुत्सृजन्तीम्, पत्युः पादपतन-
समुद्गमदभ्यधिकवाष्पाम्भःप्रवाहप्रतिरुद्धदृशः कथमपि प्रतिपन्नादेशान्तसचि-
वान्सिद्धिदशन्तीम्, अनुनयनिवर्तितविधुरवृद्धबन्धुवर्गवर्धमानध्वनिमिर्गृहाक-
न्दैराकृष्यमाणध्रुवणाम्, भर्तृभाषितनिभैः पञ्जरसिंहवृंहितैर्द्वियमाणहृदयाम्,
धान्या भर्तृभक्त्या च निजया प्रसाधिताम्, जरत्या मूर्च्छया च संस्तुतया
धार्यमाणाम्, सहया पीडया च व्यसनसङ्गतया समालिङ्गिताम्, परिजनेन
सन्तापेन च गृहीतसर्वावयवेन परीताम्, कुलपुत्रैरुच्छसितैश्च महत्तरैरधिष्ठी-
ताम्, कञ्जकिमिर्दुःखैश्चातिवृद्धैरनुगताम्, भूपालवल्लभान्कौलेयकानपि सा-
खमालोकयन्तीम्, सपत्नीनामपि पादयोः पतन्तीम्, चित्रपुत्रिका अप्याम-
घ्रयमाणाम्, गृहपुत्रिणामप्यङ्गलिं पुरस्तादुपरचयन्तीम्, पशूनप्यापृच्छय-
मानाम्, भवनपादपानपि परिष्वजमानां मातरं ददर्श ।

दूरादेव च बाष्पायमाणदृष्टिरभ्यधात्—‘अम्ब, त्वमपि मां मन्दपुण्यं
त्यजसि । प्रसीद । निवर्तस्व’ इत्यभिदधान एव च सस्नेहमिव नूपुरमणि-
मरीचिभिश्चुम्ब्यमानचूडश्ररणयोन्यपतत् । देवी तु यशोमती तथा तिष्ठति
पादनिहितशिरसि विमनसि कनीयसि प्रेयसि सनये, गुरुणा गिरिणेवोद्वेगा-
चेगेनावष्टभ्यमाना, मूर्च्छान्धतमसं रसातलमिव प्रविशन्ती, बाष्पप्रवाहेणेव
चिरनिरोधसम्पिण्डितेन स्नेहसम्भारेण निर्भराविभूतेनाभिभूयमाना, कृतप्रय-
त्नापि निवारयितुं न शक्ता क बाष्पोत्पतनम् । उत्कटकुचोत्कम्पप्रकदितासह-
शोकाकृता च गद्गदिकागुह्यमाणगलविकला निःसामान्यमन्युतरलीक्रियमाणा-
धरोद्देशा पुनरुत्स्फुरणनिविडितनासापुटा निमील्य नयने नयनाम्भःसेक-
श्लवेन श्लायन्ती विमला कपोलौ, सञ्छाद्य करनखमयूखमालासचिततनुना

तन्वन्तरनिर्गच्छदच्छासस्रोतसेवांशुकपटान्तेन किञ्चिदुत्तानितं वदनेन्दुं दूय-
मानमानसा स्वरन्ती प्रसन्नान्तनी प्रसवदिवसादारभ्य सकलमङ्गलायिनः
शैशवमस्य ज्ञातिगृहगतहृदया 'अम्ब, तात, न पश्यतं पापां परलोकप्रस्थितां
मामेवमतिदुःखिताम्' इति मुहुर्मुहुरारुन्दन्ती पितरौ, 'हा वत्स, विश्रान्त-
भागधेयया न दृष्टोऽसि' इति प्रेष्टं ज्येष्ठं तनयमसंनिहितं क्रोशन्ती, 'अनाथा
जाता' इति श्वशुरकुलवर्तिनीं दुहितरमनुशोचन्ती, 'निष्कलण, किमपराद्धं
तवामुना जनेन' इति दैवमुपालभमाना, 'नास्ति मत्समा सीमन्तिनी
दुःखभागिनी' इति निन्दन्ती बहुविधमात्मानम्, 'मुपितासि नृशंस
त्वया' इत्यकाण्डे कृतान्तं गर्हमाणा मुक्तकण्ठमतिचिरं प्राकृतप्रमदेव
प्रारोदीत् ।

प्रशान्ते च मन्युवेगे सज्जेहमुत्थापयामास सुतम् । हस्तेन चास्य प्र-
रुदितस्य पक्ष्मपालीपुक्ष्यमाननखकिरणनिवहां द्रुतामिवाधिकतरं क्षरन्तीं
दृष्टिमुन्ममार्ज । स्वयमपि कठोररागपरिपीयमानेन धवलश्ला मुच्यमानोदरे
कथदस्रश्चयत्पर्यन्ते शुक्लशीकरतारतारकितपक्ष्मणी सूक्ष्मतराश्रुविन्दुपरिपा-
टीपतनानुबन्धविधुरे लोचने पुनः पुनरापूर्यमाणे प्रमृज्य, वाष्पाद्रंगण्डगृहीतां
च श्रवणशिखरमारोप्य शोकलम्बामलकलतामधःस्रस्तविलोलबालिकाव्याकु-
लितां च समुत्सार्य तिरश्चीं चिकुरसट्टामश्रुप्रवाहपूरितमार्द्रं च किञ्चिद्युत-
मुक्षिप्य हस्तेन स्वनोत्तरीयं, तरङ्गितमिव मग्नांशुकपटान्ततनुताग्रलेखाला-
ङ्गितलावण्यकुञ्जिकावर्जितराजतराजहंसास्यसमुद्गीर्णेन पयसा प्रक्षाल्य मुख-
कमलं, कुलमूकलोकप्रिष्टे वासःशकले शुचिनि समुन्मृज्य पाणी, सुतवदनवि-
निहितनिभृतनयनयुगला, चिरं स्थित्वा पुनः पुनरायतं 'निश्चयावादीत्-
'वत्स, नास्ति न प्रियो निर्गुणो वा परित्यागाहो वा । मत्त्येनैव सह त्वया
पीतं मे हृदयम् । अस्मिन् समये प्रभूतप्रभुप्रसादान्तरिता त्वां न पश्यति
दृष्टिः । अपि च पुत्रक, पुरुषान्तरत्रिलोकनव्यसनिनी राज्योपकरणमकरणा
वा नास्ति लक्ष्मीः क्षमा वा । कुलकलत्रमसि चारित्रमात्रधना, धर्मधवले
कुले जाता । किं विस्मृतोऽसि मां समरशतशौण्डस्य पुरुषप्रकाण्डस्य केशरिण
इव केशरिणीं गृहिणीम् । वीरजा वीरजाया वीरजननी च मादृशी पराक्रम-
क्रीता कथमन्यथा कुर्यात् । एवंविधेन पित्रा, ते भरतभगीरथनाभागनिमेन
नरेन्द्रघृन्दारकेण गृहीतः, पाणिः । आसेवितः सेवासंभ्रान्तानन्तसामन्तसी-
मन्तिनीसमावर्जितजाम्बूनदघटामिपेकः शिरसा । लब्धो मनोरथदुर्लभो
महादेवीपट्टबन्धसत्कारलाभो ललाटेन । आपीतौ युष्मद्विधैः पुत्रैरमित्रकल-
त्रयन्दीचन्द्रविधूयमानचामरमरचलचीनांशुकधरौ पयोधरौ । सपत्नीनां नि-
रःसु निहितं नमस्तिरिलरुटकबुद्धिमिनीकिरीटमाणिनयमालार्चितं चरणयुग-
लकम् । एवं कृतार्थसर्वावयवा किमपरमपेक्षे क्षीणपुण्या । मनुमविधवैष

वाञ्छामि । न च शक्नोमि दग्धस्य भर्तुरार्यपुत्रविरहिता रतिरिव निरर्थकान्प्र-
लापान्कर्तुम् । पितुश्च ते पादधूलिरिव प्रथमं गगनगमनमावेदयन्ती बहुमता
भविष्यामि शूरानुरागिणीनां सुराङ्गनानाम् । प्रत्यग्रदृष्टदारुणदुःखदग्धायाश्च
मे किं धक्ष्यति धूमध्वजः । मरणाच्च मे जीवितमेवासिन्समये साहसम् ।
अतिशीतलः पतिशोकानलादक्षयस्नेहेन्धनादस्मादनलः । कैलासकल्पे प्रव-
सति जीवेश्वरे जरत्तृणकणिकालपीयसि जीविते लोभ इति क्व घटते । अपि
च जीवन्तीमपि मां नरपतिमरणावधीरणमहापातकिनीं न स्प्रक्ष्यन्ति पुत्र
पुत्रराज्यसुराजानि । दुःखदग्धानां च भूतिरमङ्गला चाप्रशस्ता च निरूपयोगा
च भवति । वत्स, विश्वस्तानां यशसा स्थातुमिच्छामि लोके, न वपुषा ।
तद्दहमेव त्वां तावत्तात प्रसादयामि न पुनर्मनोरथप्रातिकूल्येन कदर्थनी-
यासि ।' इत्युक्त्वा पादयोरुपतत् ।

स तु ससंभ्रममपनीय चरणयुगलमवनमिततनुरुभयकरविष्टतवपुषमव-
नितलगतशिरसमुदनमयन्नातरम् । दुर्निवारतां च शुचः समवधार्य कुल-
योपिदुचितां च तामेव श्रेयसीं मन्यमानः क्रियां कृतनिश्चयां च तां ज्ञात्वा
तूष्णीमधोमुखोऽभवत् ।

अस्मिन्नुदति हि स्नेहकातरापि कुलीनता देशकालानुरूपम् । देव्यपि
यशोमती परिष्वज्य समाधाय च शिरसि निर्गत्य चरणाभ्यामेव चान्तःपुरा-
त्पौराक्रन्दप्रतिशब्दनिर्भराभिरुपरुध्यमानेव द्विग्विभक्तः सरस्वतीतीरं ययौ । तत्र
च स्त्रीस्वभावकातरैरदृष्टपातैः प्रविकसितरक्तपङ्कजपुञ्जरिचार्ययित्वा भगवन्तं
भानुमन्तमिव मूर्तिरैन्दवी चित्रभानुं प्राविशत् । इतरोऽपि मातृमरणविह्वलो
यन्धुवर्गपरिवृतः पितुः पार्श्वं प्रायात् । अपश्यच्च स्वल्पावशेषप्राणवृत्तिं परि-
वर्त्यमानतारकं तारकराजमिवास्त्रमभिलपन्तं जनयितारम् । असह्यशोकोद्वे-
काभिद्रुतश्च त्याजितः स्नेहेन धैर्यम् । आश्लिष्यास्य सकलदुर्मदमहीपालमौलि-
मालालालितौ पादपद्मावन्तस्तापान्मुखचन्द्रमिव द्रवीभवन्तं दशनज्योत्स्ना-
जालमिव जलतामापद्यमानं, लोचनलावण्यमिव विलीयमानं मुखसुधारसमिव
स्यन्दमानमृच्छाच्छमश्रुस्रोतसां सन्तानं महामेघमयविलोचनं इव वर्षद्वित-
रवद्रिसुक्कारार्वाक्षिरं रुरोद ।

राजा तु तमुपरुध्यमानदृष्टिरविरतरुदितशब्दाश्रितध्रुवणः प्रत्यभिज्ञाय
ज्ञानैः शनैरवादीत्—'पुत्र, नार्हस्येवं भवितुम् । भवद्विधा न ह्यमहासत्त्वाः ।
महासत्त्वता हि प्रथममवलम्बनं लोकस्य पश्चाद्वाजबीजिता । सत्त्ववतां
चाग्रणीः सर्वातिशयाश्रितः क्व भवान्, क्व वैकुण्ठ्यम् । 'कुलप्रदीपोऽसि' इति
दिवसकरसदृशतेजसस्ते लघूकरणमिव । 'पुरुषसिंहोऽसि' इति शौर्यपटुप्रज्ञोप-
बृंहितपराक्रमस्य निन्देव । 'क्षितिरियं तव' इति लक्षणाख्यातचक्रवर्तिपदस्य
पुनरुक्तमिव । 'गृह्यतां धीः' इति स्वयमेव श्रिया गृहीतस्य विपरीतमिव ।

‘अध्यास्यतामयं लोकः’ इत्युभयलोकविजिगीषोरपुष्कलमिव । ‘स्वीक्रियतां कोपः’ इति शशिकरनिकरनिर्मल्यशःसञ्चयैकाभिनिवेशिनो निरुपयोगमिव । ‘आत्मीक्रियतां राजकम्’ इति गुणगणात्मीकृतजगतो गतार्थमिव । ‘उह्यतां राज्यभारः’ इति भुवनत्रयभारोचितस्यानुचितनियोग इव । ‘प्रजाः परिरक्ष्यन्ताम्’ इति दीर्घदोर्दण्डांगलितदिङ्मुखस्यानुवाद इव । ‘परिजनः परिपाल्यन्ताम्’ इति लोकपालोपमस्यानुपङ्गिमिव । ‘शस्त्राभ्यासः कार्यः’ इति धनुर्गुणकिणकलङ्ककालीकृतप्रकोष्ठस्य किमादिश्यते । ‘निग्राह्यतां चापलम्’ इति नूतनतरवयसि निगृहीतेन्द्रियस्य निरवकाशेव मे वाणी । ‘निरवशेपतां शत्रवो नेयाः’ इति सहजस्य तेजस एवेयं चिन्ता । इत्येवं वदन्नेवापुनरुन्मीलनाय निमिमील राजसिंहो लोचने^१ ।

॥ अस्मिन्नेवान्तरे पूपाप्यायुपेव तेजसा व्ययुज्यत । ततश्च लज्जमान इव नरपतिजीवितापहरणजनितादात्मापराधादधोमुखः समभवत् । भूपालाभावश्चेकशिखिनेव चान्तस्ताप्यमानस्ताम्रतां प्रपेदे । मन्दं मन्दमप्रियप्रश्नार्थमिव स्थितिमनुवर्तमानो लौकिकीमवातरदिवः । दित्सुरिव जनेशाय जलाञ्जलिमपरजलनिधिसमीपमुपसर्प । सद्योदैत्तनृपजलाञ्जलिर्दुःखदहनदग्धमिव करसहस्रमालोहितमधत्त ।

एवं च महानराधिपनिधनुर्निधीयमानविपुलवैराग्य इव शान्तवपुषि विशति गिरिगुहागह्वरं गभस्तिमालिनि, समुपोह्यमानमहाजनाश्रुदुर्दिनार्दीकृत इव निर्वात्यातपे, रोदनताम्रसकललोकलोचनरुचेव लोहितायति जगति, उष्णायमानानेकनरनिश्वाससन्तापपुष्ट इव च नीलायमाने दिवसे, नृपानुगमनप्रचलितयेव लक्ष्म्या मुच्यमानासु कमलिनीषु, पतिशुचेव परिवृतच्छायायां श्यामायमानायां भुवि, कुलपुत्रेणिव परित्यक्तकलत्रेषु कृतकरुणप्रलापेषु वनान्तान्नाश्रयत्सु दुःखितेषु चक्रवाकेषु, छत्रभङ्गभीतेष्विव निगूढकोशेषु कुशेशयेषु, स्फुटितदिग्बधूहृदयरुधिरप्लव इव गलिते रक्तातपे, क्रमेण च लोकान्तरमुपगतवत्यनुरागशेषे जाते तेजसामधीशे, गगनतलवितन्यमानबहलरागपाटलायां प्रेतपताकायामिव प्रवृत्तायां संध्यायाम्, शत्रुशिविकालङ्कारकृष्णचामरमालास्त्रिव स्फुरन्तीषु दर्शतुप्रतिकूलासु तिमिरलेखासु, असितागुरुकालकाष्ठायां केनापि चितायामिव रचितायां रजन्याम्, दन्तामलपत्रप्रसाधितकर्णिकासु केसरमालाकल्पितमुण्डमालिकासु अनुमर्तुमियोद्यतासु ग्रहसितमुखीषु कुमुदलक्ष्मीषु, अवतरद्भिदशविमानकिङ्किणीकणित इव ध्रुवमाणे शालिशिखरकुलायलीयमानशकुनिकुलकूजिते, नाकपथप्रस्थितपार्थिवप्रत्युद्गतपुरुहूतातपत्र इव पूर्वस्यां दिशि दृश्यमाने चन्द्रमसि, नरेन्द्रः स्वयं समर्पितस्कन्धेगृहीत्वा शत्रुशिविकां शिविसमः सामन्तैः पौरैश्च पुरोहितपुरःसरैः सरितं

१ ‘गणात्मीकृतं जगतो’ य. २ ‘प्रत्यपगतं च पूपात्मजः’ इत्यधिकं य-पुस्तके.

अ. ४ ‘पटलायाम्’ अ.

सरस्वतीं. नीत्वा नरपतिसमुचितायां चितायां हुताशसक्रियया यशः-
शेषतामनीयत ।

देवोऽपि हर्षः पुञ्जीभूतेन सकलेनेव जीवलोकैः लोकेन राजकुलसम्बद्धे-
नाशेपेण शोकमूकेन परिवृतोऽन्तर्वर्तिनापि शोकानलतप्तेन चेहद्वेषेण यहि-
रिव सिच्यमानो निर्व्यवधानायां धरण्यामुपविष्ट एव तां निशीथिनीं भीमर-
थीभीमामखिलां सराजको जजागार । अजनि चास्य चेतसि । 'ताते दूरी-
भूते संप्रत्येतावान्बलु जीवलोकः, लोकस्य भग्नाः पन्थानः, मनोरथानां
खिलीभूतानि भूतिस्थानानि, स्थगितान्यानन्दस्य द्वाराणि, सुप्ता सत्यवा-
दिता, लुप्ता लोकयात्रा, विलीना बाहुशालिता, प्रलीना प्रियालापिता,
प्रोपिताः पुरुषकारविहारविकाराः, समाप्ता समरशौण्डता, ध्वस्ता परगुण-
प्रीतिः, विश्रान्ता विश्वासभूमयः, अपदान्यपदानानि, निरूपयोगानि शा-
स्त्राणि, निरवलम्बना विक्रमैकरसता, कथावशेषा विशेषज्ञता, ददातु जनो
जलाञ्जलिमौर्जित्याय, प्रतिपद्यतां प्रवज्यां प्रजापालता, बभ्रातु वैधव्यवेणीं
वरमनुष्यता, समाश्रयतु राजश्रीराश्रमपदम्, परिधत्तां धवले याससी
वसुमती, बहतु बल्लले विलासिता, तपस्यतु तपोवनेषु तेजस्विता, प्रावृणोतु
चीवरे वीरता, क गम्यतां पुनस्तस्य कृते कृतज्ञतया, क पुनः प्राप्स्यति तादृ-
शान्महापुरुषनिर्माणपरमाणूपरमेष्ठी, शून्याः संवृत्ता दश दिशो गुणानाम्,
जगज्जातमन्धकारं धर्मस्य, निष्फलमधुना जन्म शस्त्रोपजीविनाम् । तातेन
विना कृतस्त्यास्तादृश्यो दिवसमसमसमररससमारब्धकलहकथाकण्टकितसु-
भटकपोलभित्तयो वीरगोष्ठ्यः । अपि नाम स्वमेऽपि दृश्येत दीर्घरक्तनयने
पुनस्तन्मुखसरोजम्, जन्मान्तरेऽपि पुनः परिष्वज्येत तल्लोहस्तम्भाभ्यधिक-
गरिसंग्रभं भुजयुगलम् । लोकान्तरेऽपि पुत्रेत्यालपतः श्रूयेत सा सुधारसमु-
द्गिरन्ती मथ्यमानक्षीरसागरोद्धारगम्भीरा भारती' इति । एतानि चान्यानि
च चिन्तयत एवास्य कथमपि सा क्षयमियाय यामिनी ।

ततः शुचैव मुक्तकण्ठमारुह्य कृकवाकुकुलेषु, गृहगिरितरुशिखरेभ्यः
पातयत्स्वात्मानं मन्दिरमयुरेषु, पारित्यक्तनिवासेषु च वनाय प्रस्थितेषु पद्म-
रथेषु, सद्यस्तनूभूते ताम्र्यात तमांसि, मन्दीभूताम्रजेद्वेष्वभावमभिलपत्सु
प्रदीपेषु, स्फुरदरुणकिरणवल्कलप्रावृत्तवपुषि प्रवज्यामिव प्रतिपन्ने नभसि,
प्रभातसमयेन समुत्तीर्यमाणसु पार्थिवास्थिशकलकलास्विव कलविङ्ककन्ध-
राधूसरासु तारकासु, भृशद्वातुगर्भकुम्भधारिषु विविधसरःसरितीर्याभिमुखेषु
प्रस्थितेषु वनकरिकुलेषु, शिवशुचिसिक्थपटलपाण्डुरे पिण्ड इवापरपयोनिभि-
पुलिनपरिसरे पात्यमाने शशिनि, क्रमेण नृपचितानलधूमविसरधूसरी-
तेजसीव नरपतिशोकपायकदाहकिणकलङ्ककालीकृतचेतसीव ॥

मनसीव चास्तमुपगते रजनिकरे, राजतीव देवे दिवमास्त्ये ॥

राज्य इव रजनीप्रयन्धे, प्रबुद्धराजहंसमण्डलप्रबोधयमानः पङ्कजाकर इव
चंचाल चौपस्तानाय देवो हर्षः । ततश्च नृपुररवविराममूकमन्दमन्दिरहंसेषु,
शोकाकुलकतिपयकञ्चुकिमात्तावशेषेषु शुद्धान्तेषु, पतितयूथेषु इव वनगजयूथे
कक्ष्यान्तरवर्तिनि पितृपरिजने, विपादिन्युपरिरुदन्निपादिनि च सत्सम्भनिपण्णे
निष्पन्दमन्दे राजकुञ्जरे, मन्दुरापालकाकन्दकथिते चाजिरभाजि राजवाजिनि,
विश्रान्तजयशब्दकलकले च शून्ये च महास्थानमण्डपे दह्यमानदृष्टिर्निर्जगाम
राजकुलात् । अगाच्च सरस्वतीतीरं तस्यां स्नात्वा पित्रे ददाबुदकम् । अपस्ना-
तश्चानिष्पीडितमौलिरेव परिधायोद्गमनीयदुकूलवाससी निश्वासपरो निरात-
पत्रो निरुत्सारणः समुपनीतेऽपि सप्तौ चरणाभ्यामेव नासाग्रासक्तेन रक्तता-
मरसताम्रेण चक्षुषा हृदयावशेषस्यापि पितुर्दाहशङ्कया शोकाग्निमिव उद्गिरन्-
ताम्बूलस्यापि सुचिरप्रक्षालितस्य कल्पतरुसिलयैस्त्वेव स्वभावपाटलस्याधर-
पल्लवस्य प्रभया मांसरुधिरकवलानिव हृदयाभिघातादुद्गमन्नुष्णनिश्वासमोक्षै-
र्भवनमाजगाम ।

रजवल्लभास्तु भृत्याः सुहृदः सचिवाश्च तस्मिन्नेवाहनि निर्गत्य प्रियं
पुत्रदारमुत्सृज्योद्गाप्यैर्वन्धुभिर्वार्यमाणा अपि बहुनृपगुणगणहतहृदयाः केचि-
दात्मानं भृगुषु वन्धुः, केचित्तत्रैव तीर्थेषु तस्थुः, केचिदनशनैरास्तीर्णतृण-
कुशा व्यथमानमानसाः शुचमसमार्मशमयन्, केचिच्छलभा इव वैश्वानरं
शोकावेगविवशा विविशुः, केचिदारुणदुःखदहनदह्यमानहृदया गृहीतवाच-
स्तुपारशिखरिणं शरणमुपययुः, केचिद्विन्ध्योपत्यकासु वनकरिकुलकरशीकरौ-
सारसिच्यमानतनवः पल्लवशयनशयिनः सन्तापमशमयन्, केचित्संनिहिता-
नपि विषयानुत्सृज्य सेवाविमुक्ताः परिच्छिन्नैः पिण्डकैरटवीभुवः शून्या
जगृहुः, केचित्पवनाशना धर्मधना धर्मद्वन्मन्यो मुनयो यभूवुः, केचिद्गृहीत-
कापायाः कापिलं मत्तमधिजगिरे गिरिषु, केचिदाचोटितचूडामणिषु शिरःसु
शरणीकृतधूर्जटयो जटा जघटिरे । अपरे परिपाटलप्रलम्बचीवराभ्यरसंधीताः
स्वाम्यनुरागमुज्ज्वलं चक्रुः । अन्ये तपोवनहरिणजिह्वाञ्जलोह्लिह्यमानमूर्तयो
जरां ययुः । अपरे पुनः पाणिपल्लवप्रमृष्टैराताम्ररागैर्नयनपुटैः कमण्डलुमिश्र
वारि वहन्तो गृहीतव्रता मुण्डा विचरेः ।

देवमपि हर्षं तदवस्थं पितृशोकविह्वलीकृतम्, श्रियं शाप इति महीं
महापातकमिति राज्यं रोग इति भोगान्भुजङ्गा इति नित्यं निरयं इति
यन्धुं वन्धनमिति जीवितमयश इति देहं द्रोह इति कल्यतां कलङ्क इति
आयुरपुण्यफलमिति आहारं विषमिति विषममृतमिति चन्दनं दहन इति
कामं क्रमच इति हृदयस्फोटनमभ्युदय इति च मन्यमानम्, सर्वासु क्रियामु
विमुक्तम्, पितृपितामहपरिग्रहागताश्चिरन्तनाः कुलपुत्राः, वंशप्रमाहितगौर-
वाश्च ग्राह्यगिरो गुरवः, धृतिस्मृतीतिहासविदारदाश्च जरद्विजातयः शुताभि-

जनशीलशालिनो मूर्धाभिपिक्ताश्चामात्या राजानो यथावदधिगतात्मतत्त्वाश्च
संस्तुता मस्करिणः समदुःखसुखाश्च समाश्रिताः सनाभयश्चित्तज्ञाश्च प्रधाना
सचिवा निष्कारणवान्धवाश्च मुनयः संसारासारत्वकथनकुशला ब्रह्मवा-
दिनः शोकापनयननिपुणाश्च पौराणिकाः पर्यवारयन् ।

अस्वतन्त्रीकृतश्च तैर्मनसापि नालभत शोकानुप्रवणमाचरितुम् । अनुनी-
यमानश्च कथं कथमप्याहारादिकासु क्रियास्वाभिमुख्यमभजत । भ्रातृगतहृद-
यश्चाचिन्तयत्—अपि नाम तातस्य मरणं महाप्रलयसदृशमिदमुपश्रुत्य आर्यो
वाष्पजलस्त्रातो न गृह्णीयाद्वल्कले, नाश्रयेद्वा राजर्षिराश्रमपदम्, न पिशेद्वा
पुरपतिर्हो गिरिगुहाम्, अक्षसलिलनिर्भरभरितनयननलिनयुगलो वा पश्येद-
नाथां पृथिवीम्, प्रथमव्यसनप्रिपमविपविह्वलः स्मरेदात्मानं वा पुरपोत्तमः,
अनित्यतया जनितवैराग्यो वा न निराकुर्यादुपसर्पन्ती राज्यलक्ष्मीम्, दारण-
दुःखदहनप्रज्वलितदेहो वा प्रनिपद्येतामिपेकम्, इहागतो वा राजमिरभिषी-
यमानो न पराचीनतामाचरेत् । अतिपितृपक्षपाती सत्वार्यः । सर्वदा
तातश्चाध्या मामभिधत्ते—‘तात हर्षं, कस्यचिदभूज्जप्रिप्यति वा पुनः का-
ञ्चनतालतरङ्गांशु कायप्रमाणमिदम् । ईदृक्च दिवसकरप्रीत्या दिवसमुन्मुख-
विकसितं मुखमहाकमलम् । एतौ च वज्रस्तम्भभास्वरौ भुजकाण्डौ । एते च
हसितमदालसहलधरविभ्रमा विलासाः । कोऽन्यो मानी त्रिजान्तो वद्वान्यो
वा’ इति । एतानि चान्यानि च चिन्तयन्दर्शनोत्सुकहृदयो भ्रातुरागमनमुदी-
क्षमाणः कथं कथमप्यतिष्ठदिति ।

इति श्रीवाणभट्टकृतौ हर्षचरिते महाराजमरणवर्णनं

नाम पञ्चम उच्छ्वासः ।

विशदबुमुदवनदलावलिबलिविसेपैरिव दिग्देवतार्चनकर्म कुर्वाणश्चतुःशालत्रि-
तुर्दिकेयां नीचापाश्रयविनिहितैकोर्षवर्हायां पर्यङ्किकायां निपत्य जोपमस्थात् ।

देवोऽपि हर्षस्तथैव स्नात्वा धरणितलनिहितकुर्वाप्रसारितमूर्तिरदूर एवास्व
तूष्णीमेव समवातिष्ठत् । दृष्ट्वा दृष्ट्वा दूयमानमानसमग्रजन्मानं समस्फुटदिवसि
सहस्रधा हृदयम् । औरसदर्शनं हि यौवनं शोकस्य । लोकस्य तु नरपति-
मरणदिवसादपि दारुणः स बभूव दिवसः । सर्वस्मिन्नेव नगरे न केनचिदपाचि
न केनचिदभ्रायि नाभोजि सर्वैस् सर्वेणारोदि । केवलमनेन क्रमेणातिचक्राम
दिवसः । स च प्रत्यग्रत्वदृष्टकृतं दृष्टनुरिव वहद्बहलरुधिररसमांसच्छविरपर-
पारावारपयसि ममज मज्जिष्ठारणोऽरुणसारथिः । मुकुलायमानकमलिनी-
कोपविकलं चकाण चञ्चरीककुलं कमलसरसि । सविधविरहव्याधिविधुरव-
ध्वाध्यमानं वबन्ध बन्धाविव विबुद्धबन्धूकभासि भास्वति साक्षां दृशं
चक्रवाकचक्रवालम् । सञ्चरन्त्याः समधुकररवं कैरवाकरं कलहंसरमणीरम-
णीयं माणिक्यकाञ्चीकिङ्किणीजालमिवाण श्रियः । प्रकटकलङ्कमुदयमानं
विशङ्कटविपाणोत्कीर्णपङ्कसङ्करशङ्करशङ्करशङ्करकुदकूटसङ्काशमकाशताकाशे
शशाङ्कमण्डलम् ।

अस्यां च वेलायामनतिक्रमणवचनैरुपसृत्य प्रधानसामन्तैर्विज्ञाप्यमानः
कथं कथमप्यभुक्त । प्रभातायां च शर्वयां सर्वेषु प्रविष्टेषु राजसु समीप-
स्थितं हर्षदेवमुवाच—‘तात, भूमिरसि गुरुनियोगानाम् । शैशव एवाग्राहि
गुणवत्पताकेव भवता तातस्य चित्तवृत्तिः । प्रतो भवन्तमेवंविधं विधेयः
विधिविधानोपनतनैर्धृष्यमिदं किमपि विभणिपति मे हृदयम् । नावलम्ब-
नीया बालभावमुलभा प्रेमविलोपा वामता । विधेय इव मा कृथाः प्रत्यू-
हमोहितेऽस्मिन् । शृणु । न खलु न जानासि लोकवृत्तम् । लोकतयतातरि
मान्धातरि मृते किं कृतं पुरुकुत्सेन, भ्रूलतादिष्टाष्टादशद्वीपे दिलीपे वा,
रघुणा महासुरसमरमध्याध्यासितत्रिदशरथे दशरथे वा रामेण गोप्पदीक-
तचतुर्दन्वदन्ते दुष्यन्ते वा भरतेन । तिष्ठन्तु तावदेते तातेनैव शतसम-
धिकाञ्जरधूमविसरधूसरितवासववयसि सुगृहीतनाम्नि तलभवनि पुरासुतां
गते पितरि किं नाकारि राज्यम् । यं च किल शोकः सममिभवति तं
कापुरुषमाचक्षते शास्त्रविदः । स्त्रियो हि विषयः शुचाम् । तथापि किं
करोमि । स्वभावस्य सेयं कापुरुषता वा स्त्रैण वा यदेवमोत्पदं पितृशोकहु-
तभुजो जातोऽसि । मम हि भूभृति पर्यस्ते निरवशेषतः प्रत्यवणानीव
स्तुतान्यधृष्यस्तमिते महति तेजस्यन्धकारीभूतदशाशस्य प्रणष्टः प्रज्ञालोकः
प्रज्वलितं हृदयम्, आरमदाहभीत इव स्वप्नेऽपि नोपसर्पति विषेकः, बली-

mar. 10. 7. 1. c

यसा सन्तापेन जातुंपमिव विलीनमखिलं धैर्यम्, पदे पदे दिग्धरोपाहतेव
हरिणी मुह्यति मतिः, पुरुषद्वेषिणीव दूरेण भ्रमति परिहरन्ती स्मृतिः, अम्बेव
तातेनैव सह गता धृतिः, वार्द्धुपिकप्रयुक्तानीव वित्तानि प्रतिदिवसं वर्धन्ते
दुःखानि, शोकानलधूमसम्भारसम्भूताम्भोधरभरितमिव वर्पति, नयनवा-
रिधाराविसरं शरीरम् । सर्वः पञ्चजनः पञ्चत्वमुपरतः प्रयाति वितथमेतद्व-
दति बालो लोकः । तातो हुताशनतामेव केवलामापन्नो येनैवं दहति
माम् । इदमसाम्परायिकमिव हृदयमवष्टभ्य व्युत्थितः शोको दुर्निवारः
वाडव इव वारिराशिम्, पविरिव पर्वतम्, क्षय इव क्षपाकरम्, राहुरिव
रविम्, दहति दारयति तनूकरोति कवलयति च माम् । न शक्नोति मे
हृदयं तादृशस्य सुमेरुकल्पस्य कल्पमहापुरुषस्य विनिपातमश्रुभिरेव केवलै-
रतिवाहयितुम् । राज्ये विप इव चकोरस्य मे विरक्तं चक्षुः । बहुमृतपटाव-
गुण्ठनां रञ्जितरङ्गां जनङ्गमानामिव वंशवाद्यामन्तार्यां श्रियं त्यक्तुमभिलपति
मे मनः । क्षणमपि दग्धगृहे शकुलिरिव न पारयामि स्थातुम् । सोऽहमि-
च्छामि मनसि वाससीव सुलग्नं ज्ञेहमलमिदममलैः शिखरिशिखरप्रसन्न-
स्वच्छस्रोतोऽम्बुभिः क्षालयितुमाश्रमपदे । यतस्त्वमन्तरितयौवनसुखामनमि-
मतामपि जरामिव पूरुराज्ञया गुरोर्गृहाण मे राज्यचिन्ताम् । त्यक्तसकलवा-
लक्रीडेन हरिणेव दीयतामुरो लक्ष्म्यै । परित्यक्तं मया शस्त्रम् । इत्येवमभि-
धाय खड्गग्राहिणो हस्तादादाय निजं निखिञ्चमुत्ससर्ज धरण्याम् ।

अथ तच्छ्रुत्वा निशितशिखेन शूलेनेवाहतः प्रविदीर्णहृदयो देवो हर्षः
समचिन्तयत्—किं नु खलु मामन्तरेणार्यः केनचिदसहिष्णुना किञ्चिद्वा-
हितः कुपितः स्यात् । उत्तानुर्यां दिशा परीक्षितुकामो माम् । उत शोकजन्मा
चेतसः समाक्षेपोऽयमस्य । आहोस्विदार्थं एवायं न भवति । किं वार्येणान्य-
देवामिहितमन्यदेवाभ्रावि मया शोकशून्येन श्रवणेन्द्रियेण । आर्यस्य वा-
न्यदेव विवक्षितमन्यदेवापतितं मुखेन । अथवा सकलवंशविनाशाय निपा-
तनोपायोऽयं विधेः, मम वा निखिलपुण्यपरिक्षयोपक्षेपः कर्मणामननुकूल-
समग्रग्रहचक्रवालविलसितं वा, अथवा तातविनाशनिःशङ्ककलिकालक्रीडितं
येनायं यः कश्चिदिव यत्किञ्चनकारिणं मामपुष्पभूतिवंशसम्भूतमिव, अता-
ततनयमिव, अनाहमानुजमिव, अभक्तमिव, अदृष्टदोषमपि श्रोत्रियमिव
सुरापाने सद्गुणमिव स्वामिद्रोहे सज्जनमिव नीचोपसर्पणे सुकलत्रमिव व्यभि-
चारे, अतिदुष्करे कर्मणि समादिष्टवान् । तदेतत्तायदनुरूपं यच्छौर्योन्मा-
दमदिरोन्मत्तसमस्तसामन्तमण्डलसमुद्रमथनमन्दरे तादृशि पितरि मृते
तपोचनं वा गम्यते वल्कलानि वा गृह्यन्ते तपांसि वा सेव्यन्ते । या तु
मयि राज्याज्ञा सा दग्धेऽपि दाहकारिणी मय्यवग्रहण्यपिते ध्वन्वनीवाद्भार-

वृष्टिः । तदसदृशमिदमार्यस्य । यद्यपि च विभुरनभिमानः, द्विजातिरनेपणः,
 मुनिररोपणः, कपिरचपलः, कविरमत्सरः, वणिगतस्करः, प्रियजानिरकुहनः,
 साधुरदरिद्रः, द्रविणवानसलः, कीनाशोऽनक्षिगतः, मृगयुरहिंसः, पाराशरी
 द्राक्ष्यण्यः, सेवकः सुखी, कितवः कृतज्ञः, गोप्यः प्रियवाक्, अमात्यः
 सत्यवादी, राजसूनुरदुर्विनीतश्च जगति दुर्लभः, तथापि ममार्य एवाचार्यः ।
 को हि नाम तद्विधे निपतिते राजगन्धकुञ्जरे जनयितरि ईदृशे च विफली-
 कृतविशालशिलास्तम्भोरुभुजे भूपजिति आतरि त्यक्तराज्ये ज्यायसि नव-
 वयसि तपोवनं गच्छति सकललोकलोचनजलपातापवित्रं मृद्गोलकं वसुधा-
 मिधानं धनमदत्तेलनिखिलसलमुग्रविकारलक्षणारयायमाननीचाचरणां श्री-
 संज्ञिकां सुभटकुटुम्बकर्मकुम्भदासीं चण्डालोऽपि कामयेत् । कथमिव स-
 म्भावितमत्यन्तमनुचितमिदमार्येण । किमुपलक्षितमनवदातमिदं भयि । किं
 वास्य चेतसश्च्युतः सौमित्रिर्विस्मृता वा वृकोदरप्रभृतयः । अनपेक्षितभक्त-
 जना स्वायैकनिष्पादननिष्ठुरा नासीदियमार्यस्येदृशी प्रभरिष्णुता । अपि
 चार्हे तपोवनं गते जिजीविषुः को हि नाम महीं मनसापि ध्यायेत् ।
 कुलिशशिखरखरनखरप्रचयप्रचण्डचपेटापाटितमत्तमात्तज्जोत्तमाङ्गमदच्छटाच्छु-
 रितचारुकेसरभारभास्वरमुखे केसरिणि वनविहाराय विनिर्गते निवासं गि-
 रिरुहां कः याति पृष्ठतः । प्रतापसहाया हि सत्त्ववन्तः । कश्चपलां लक्ष्मीं
 प्रत्यनुरोधोऽयमार्यस्य यदीयमपि न चीवरान्तरितकुचा कुशकुसुमसमित्प-
 लाशपूलिकां वहन्ती तत्रैव तपोवने धनमृगीव नीयते जराजालिनी । किं वा
 ममानेन वृथा बहुधा विकल्पितेन । तूष्णीमेवार्यमनुगमिष्यामि । गुरुवच-
 नातिक्रमकृतं च किटिद्वपमेतत्तपोवने तप एवापास्यति । इत्यवधार्य मनसा
 प्रथमतः गतस्तपोवनमधोमुखस्तूष्णीमवातिष्ठत ।

अत्रान्तरे पूर्वादिष्टेनैव रुदता वस्त्रकर्मान्तिकेन समुपस्थापितेषु बल्कलेषु
 निर्दयकरतलताडनमिव क्वापि गते हृदये रुदति राजसैणे, तारमब्रह्मण्यमू-
 र्ध्वदोष्णि विरुदति विप्रजने, पादप्रणतिपरं फूत्कुर्यति पौरवृन्दे, विद्राति
 विद्रुतचेतसि चिरन्तने परिजने, परिजनावलम्बिते वेपमानवपुषि पर्याकुल-
 वाससि शोकगद्गदवचसि गलितनयनपयसि निवारणोद्यतमैनसि वर्षीयसि
 विशति बन्धुवर्गे, निराशेषु नखलिखितमणिकुट्टिमेष्ववाञ्छुसेषु निश्चसत्सु
 सामन्तेषु, सबालवृद्धासु तपोवनाय प्रस्थितासु सर्वसु प्रजासु सहसैव
 प्रविश्य शोकविक्रवः प्रक्षरितनयनसलिलो राज्यश्रियः परिचारकः संवादको
 नाम प्रज्ञाततमो विमुक्ताग्रन्दः सदस्यात्मानमपातयत् ।

अथ संभ्रान्तो आत्रा सह स्वयं देवो राज्यवर्धनस्तं पर्यपृच्छत्—‘भद्र,
 भण भण किमस्य ह्यसनव्यवसायवर्धनवद्धृतिः, अवनिपतिमरणमुदित-’

१ ‘कृतज्ञः, परित्राहनुमुक्षुः, नृशसः प्रियवाक्’ अ. २ ‘वलम्बिते गते वर्षीयसि’ व. ३ ‘मनसि विशति’ व. ४ ‘व्यसनमव्यवसाय’ अ.

मतिः, अधतिकरमपरमधिकतरमितेः दुःसातिशयं समुपनयति विधिः
इति । स कथं कथमप्यकथयत्—‘देव, पिशाचानामिव नीचात्मनां चरि-
तानि छिद्रप्रहारीणि प्रायशो भवन्ति । यतो यस्मिन्नहन्यवनिपतिरुपरत
इत्यभूद्वार्ता तस्मिन्नेव देवो ग्रहवर्मा दुरात्मना मालवराजेन जीवलोकमा-
त्मनः सुकृतेन सह त्याजितः । भर्तृदारिकापि राज्यश्रीः कालायसनिगद-
युगलचुम्बितचरणा चौराङ्गनेव संयता कान्यकुब्जे कारायां निक्षिप्ता । किं-
दन्ती च यथा किलानायकं साधनं मत्वा जिष्टुः सुदुर्मतिरेतामपि भुव-
माजिगमिपतीति विज्ञापिते प्रभुः प्रभवति’ इति ।

ततश्च तादृशमनुपेक्षणीयमसम्भावितमाकस्मिकमपरं व्यतिकरमाकर्ण्यश्रु-
तपूर्वत्वात्परिभवस्य, परपरिभवात्सहिष्णुतया च स्वभावस्य, दंपवहुलतया
च नवयौवनस्य, वीरक्षेत्रसम्भवत्वाच्च जन्मनः, कृपाभूमिभूतायाश्च स्वसुः
चेहात्सं तादृशोऽपि बद्धमूलोऽप्यत्यन्तगुरुरेकपद एवास्य ननाश शोकावेगः ।
विवेश च सहसा केसरीव गिरिगुहागृहं गम्भीरं हृदयं भयङ्करः कोपावेगः ।
केशिनिपूदन्नशङ्काकुलकालियकुलभङ्गुरभ्रभङ्गतरङ्गिणी श्यामायमाना यमस्वसिच
प्रथीयसि ललाटपट्टे भीषणा भ्रुकुटिरुदमिद्यत । दर्पात्परामृशन्नखकिरणस-
लिलनिर्झरैः समरभारसम्भावनामिपेकमिव चकार दिङ्गागकुम्भकूटविकटस्य
बाहुशिखरकोपस्य वामः पाणिपल्लवः । सङ्कुलस्वेदसलिलपूरितोदरो निर्मूलं
मालवोन्मूलनाय गृहीतकेश इव दुर्मदश्रीकचग्रहोत्कण्ठयेव च कम्पमानः
पुनरपि समुत्सर्पं भीषणं कृपाणं पाणिरपरः । शस्त्रग्रहणमुदितराजलक्ष्मी-
क्रियमाणद्विष्टुदिविधुतसिन्दूरभूलिरिव कपिलः कपोलयोरदृश्यत रोपरागः ।
समासन्नसकलमहीपालचूडामणिक्रमणजाताहङ्कार इव च समासुरोह
वाममूर्धदण्डमुत्तानितधरणो दक्षिणः । जिह्वाङ्कुष्ठकपणनिष्ठवृत्तधूमलेखो नि-
र्वीरोर्वीकरणाथ विमुक्तशिख इव लिलेख मणिकुट्टिमामितरः पादपद्मः ।
दपस्फुटितसरस्रमणोच्छलितरधिरच्छटावसेकैः शोकविप्रसुप्तं प्रबोधयन्निव
पराक्रममनुजमवादीत्—‘आयुष्मन्, इदं राजकुलम्, अमी बान्धवाः,
परिजनोऽयम्, इयं भूमिः, भूपतिभुजपरिधपालिताश्चैताः प्रजाः गतोऽह-
मद्यैव मालवराजकुलप्रलयाय । इदमेव तावद्वल्कलग्रहणमिदमेव तपः शो-
कापगमोपायश्चायमेव यदत्यन्ताविनीतारिनिग्रहः । सोऽयं कुरङ्गकैः कचग्रहः
केशरिणः, भैकैः करपातः कालसर्पस्य, वैष्णवैर्बन्दिग्रहो व्याघ्रस्य, अलगादैर्ग-
लग्रहो गरुडस्य, दारुमिर्दाहादेशो दहनस्य, तिमिरैस्तिरस्कारो रवेः, यो मौ-
खराणां मालवैः परिभवः पुष्पभूतिवंशस्य च । अन्तरितन्तापो मे महीयसा
मन्युता । तिष्ठन्तु सर्वे एव राजानः करिणश्च त्वयैव सार्धम् । अयमेको
भण्डिरयुतमात्रेण तुरङ्गमाणामनुयातु माम् ।’ इत्यभिधाय चानन्तरमेव
प्रयाणपटहमादिदेश ।

तं च तथा समादिशन्तमाकर्ण्य जामिजामातृवृत्तान्तविज्ञानप्रकोपाधान-
 दूयमानं मनसि निवर्तनापदेशेन दूरप्ररूढप्रणयपीड इव प्रोवाच देवो
 हर्षः—‘कमिव दोषं पश्यत्यार्यो ममानुगमनेन । यदि बाल इति नितरां
 तर्हि न परित्याज्योऽस्मि, रक्षणीय इति भवद्भुजपञ्जरं रक्षास्थानम्, अशक्त
 इति क परीक्षितोऽस्मि, संवर्धनीय इति वियोगस्तनूकरोति, अद्वेषसह
 इति स्त्रीपक्षे निक्षिप्तोऽस्मि, सुखमनुभवत्विति त्वयैव सह तत्प्रयाति,
 महानध्वनः क्लेश इति विरहोऽविपद्यतरः, कलत्रं रक्षत्विति श्रीम्ने निखि-
 शोऽधिवसति, पृष्ठतस्तिष्ठत्विति तिष्ठत्येव ते प्रतापः, राजकमनधिष्ठितमिति
 तत्सुखदमार्यगुणैः, न बाह्यः सहायो महत इति व्यतिरिक्तमेव मां गणयसि,
 प्रलघुपरिकरः प्रयामीति पादरजसि कोऽतिभारः, द्वयोर्गमनमसांप्रतमिति
 मामनुगृहाण गमनाज्ञया, कातरो भ्रातृस्नेह इति सदृशो दोषः । का चेय-
 मात्मभरिता भुजस्य ते यदेकाकी क्षीरोदफेनपटलपाण्डुरममृतमिव यशः
 पिपासति । अवाञ्छितपूर्वोऽस्मि प्रसादेषु । तत्प्रसीदत्वार्थो नयतु मामपि’
 इत्यभिधाय कृतितलविनिहितमौलिः पादयोरपतत् ।

तमुत्थाप्य पुनरग्रजो जगाद—‘तात किमेवमतिमहारम्भपरिग्रहणेन
 गरिमाणमारोप्यते बलादतिलघीयानप्यहितः । हरिणार्थमतिह्रेषणः सिंह-
 सम्भारः । तृणानामुपरि कति कवचयन्त्याशुशक्षणयः । अपि च तवाष्टाद-
 शद्वीपाष्टमङ्गलकुमालिनी मेदिन्यस्त्येव चिकमस्य विषयः । नहि कुलशैलनि-
 वहवाहिनो वायवः संनहन्त्यतितरले तूलराशौ । न सुमेरुवप्रणयप्रगल्भा
 वा दिक्करिणः परिणमन्त्यणीयसि बल्मीके । ग्रहीष्यसि सकलपृथ्वीपतिप्रल-
 योत्पातमहाधूमकेतुं भान्धातेव चारुचामीकरपत्रलतालङ्काराङ्कायं कार्मुकं
 ककुभां विजये । मम तु दुर्निवारायामस्यां विपक्षक्षपणक्षुधि क्षुभितायां
 क्षम्यतामयमेकाकिनः कोपकवल एकः । तिष्ठतु भवान् ।’ इत्यभिधाय च
 तस्मिन्नेव वासरे निर्जंगामाभ्यमित्रम् ।

अथ तथागते भ्रातरि, उपरते च पितरि, प्रोपितजीविते च जामातरि,
 मृतायां च मातरि, संयतायां च स्वसरि, स्वयूथभ्रष्ट इव वन्यः करी देवो
 हर्षः कथं कथमप्येकाकी कालं तमनैपीत् । अतिक्रान्तेषु बहुषु वासरेषु
 कदाचित्तयैव भ्रातृगमनदुःखासिकया दत्तप्रजागरस्त्रिभागशेषायां त्रियामायां
 यामिकेन गीयमानामिमामार्यां शुश्राव—

‘द्वीपोपगीतगुणमपि समुपार्जितरत्नराशिसारमपि ।

पुतं पवन इव विधिः पुरूपमकाण्डे निपातयति ॥ ३ ॥’

तां च श्रुत्वा सुतरामनित्यताभावनया दूयमानहृदयः प्रक्षीणभूयिष्ठयां
 क्षपायां क्षणमिव निद्रामलमत स्वप्ने चाग्रलिहं लोहन्तम्भं भज्यमानमप-
 श्यत् । उल्कम्पमानहृदयश्च पुनः प्रत्यबुध्यत । अचिन्तयच्च—‘किं नु खलु

personality follows

मामेवममी सततमुब्रजति दुःखमाः । स्फुरति च दिवानिशमकल्याणा-
ख्यानविचक्षणमदक्षिणमक्षि । सुन्दारणाश्चाक्षुदक्षितिपक्षयमाचक्षाणाः क्षण-
मपि न शाम्यन्ति पुनरुत्पाताः । प्रत्यहं राहुरविकलकायबन्ध इव कथन्ध-
वति ब्रध्वविम्बे घटमानो विभाव्यते । तपःकरणकालकवलितानिव धूसरित-
समग्रग्रहानुद्गिरन्ति धूमोद्गारान्ससर्पयः । दिने दिने दारुणा दिशा दाहा
दृश्यन्ते । दिग्दाहभस्मकणनिकर इव निपतति नभस्तलात्तारागणः । तारापा-
तशुचैव निष्प्रभः दशी । निशि निशि इतन्ततः प्रज्वलिताभिरुल्कामिरुग्रं
ग्रहयुद्धमिव वियति विलोकयन्ति विलोलतारकाः ककुभः । राज्यसञ्चारसू-
चकः सञ्चारयतीय इमां कापि बहद्बहलरजःपटलकलिलशर्कराशकलसूत्कारी
मारुतः । न कुशलमिव पश्यामि लग्नस्य । अस्मिन्नस्मद्वंशे करिण इव करीरं
कोमलमपि कलयतः कृतान्तस्य कः परिपन्थी । सर्वथा स्वस्ति भवत्का-
र्याय ।' इति चिन्तयित्वा च अन्तर्भिन्नं भ्रातृस्नेहकातरं द्रवदिव हृदयं कथं
कथमपि संस्तभ्योत्थाय यथाक्रियमाणं क्रियाकलापमकरोत् ।

१ आस्थानगतश्च सहसैव प्रविशन्तम्, अनुप्रविशता विपण्णवदनेन लोके-
नानुगम्यमानम्, असह्यदुःखोष्णनिश्वासधूमरक्ततन्तुनेव मलिनेन पटेन
प्रावृतवपुषम्, जीवितधारणलज्जयेवावनतमुखम्, नासावंशस्याग्रे प्रचित-
दृष्टिम्, दुःखदूरप्ररूढरोम्णा मूकेनापि मुखेन स्वामिव्यसनमविच्छिन्नैरश्रुवि-
न्दुभिर्विज्ञापयन्तं कुन्तलं नाम बृहदश्ववारम्, राज्यवर्धनस्य प्रसादभूमिमभि-
जातंसमं ददृश । दृष्ट्वा च जाताशङ्कश्चक्षुषि सलिलेन, मुखशशिनि श्वसितेन,
हृदये हुताशेन, उत्सङ्गे भुवा, दारुणाप्रियश्रवणसमये सममिव सर्वेप्वङ्गेष्व-
गृह्यत लोकपालैः । तस्माच्च हैलानिर्जितमालवानीकमपि गौडाधिपेन मिथ्यो-
पचारोपचितविश्वासं मुक्तशस्त्रमेकाकिनं विश्रब्धं स्वभवन एव भ्रातरं
व्यापादितमश्रौषीत् ।

श्रुत्वा च महातेजस्वी प्रचण्डकोपपावकप्रसरपरिचीयमानशोकावेगः सह-
सैव प्रज्ज्वाल । ततश्चामर्षविधुतशिरःशीर्यमाणशिखामणिशकलाङ्गारकितमिव
रोपाग्निमुद्गमन्, अनवरतस्फुरितेन पिवक्षिव सर्वतेजस्विनामायुं पि रोपनि-
र्मुनेन दशनच्छदेन, लोहितायमानलोचनालोकविक्षेपैर्दिग्दाहानिव दर्शयन्,
रोपानलेनाप्यसहस्रहजशौर्योष्मदहनदहमानेनेव, वित्तन्यमानस्नेदसलिलशी-
करासारदुर्दिनः, स्ववयवैरप्यदृष्टपूर्वप्रकोपभीतैरिव कम्पमानैरुपेतः, हर इव
कृतभैरवाकारः, हरिरिव प्रकटितनरसिंहरूपः, सूर्यकान्तशैल इवापरतेजः-
प्रसरदर्शनप्रज्वलितः, क्षयदिवस इवोदितद्वादशदिनकरदुर्निरीक्ष्यमूर्तिः, म-
होत्पातमारुत इव सकलभूभृत्कम्पकारी, विन्ध्य इव विवर्धमानविग्रहो-
त्सृष्टः, महाशीविष इव दुर्नरेन्द्राभिभवरोपितः, पारीक्षित इव सर्वभोगि-
वहनोद्यतः, वृकोदर इव रिपुरुधिरनृपितः, सुरगज इव प्रतिपक्षवारणप्र-

विभर्ति यो भोगेन मृत्पिण्डमेव केवलम् । अप्रतिहतशासनान्कान्त्युपभोग-
 सुखरसं तु रसाया दिक्भरकरभारभास्वरप्रकोष्ठा वीरबाहव एव जानन्ति ।
 रविरिवोन्मुखपद्माकरगृहीतपादपल्लवः सुखेनाखण्डिततेजा दिवसाद्यति
 शूरः । कातरस्य तु शशिन इव हरिणहृदयस्य पाण्डुरपृष्ठस्य कुतो द्विरात्रमपि
 निश्चला लक्ष्मीः । अपरिमितयशःप्रकरवर्षी विकासी वीररसः । पुरःप्रवृत्तप्र-
 तापप्रहताः पन्थानः पौरुषस्य । शब्दविद्रुतद्विपन्ति भवन्ति द्वाराणि दर्पस्य ।
 शस्त्रालोकप्रकाशिताः शून्या दिशः शौर्यस्य । रिपुदधिरशीकरासारेण भूरेव
 श्रीरप्यनुरज्यते । बहुनरपतिमुकुटमणिशिलाशाणकोणकपणेन चरणनखराजि-
 रिव राजताप्युज्ज्वलीभवति । अनवरतशस्त्राभ्यासेन करतलानीध रिपुमुखानि
 श्यामीभवन्ति । विविधव्रणवद्भपट्टकशतैः शरीरमिव यशोऽपि धवली-
 भवति । कवचिपु रिपूरःकपाटेपु पात्यमानाः पावकशिखामिव ध्रियमपि
 यमन्ति निष्ठुरा निस्त्रिंशप्रहाराः । यथाहितहतस्वजनो मनस्विजनो द्विपद्यो-
 पिदुरस्ताडनेन कथयति हृदयदुःखम् । परप्रांसिलतानिपातपर्वनेनोच्छ्वसिति
 निष्कृष्टसितशतुशरीराधुधारापातेन रोदिति त्रिपक्षवनिताचक्षुषा ददाति
 जलं स श्रेयाच्चेतरः । न च स्वप्नदृष्टनष्टेतिव क्षणिकेषु शरीरेषु निवर्धन्ति
 बन्धुबुद्धिं प्रबुद्धाः । स्थायिनि यशसि शरीरधीर्वीराणाम् । अनवरतप्रज्वलि-
 ततेजःप्रसरभास्वरस्वभावं च मणिप्रदीपमिव कल्पः कज्जलमलो न स्पृश-
 त्येव तेजस्विनं शोकः । स त्वं सत्त्ववतामग्रणीः प्राग्रहरः प्राज्ञानां प्रथमः
 समर्थानां प्रष्टोऽभिजातानामग्रेसरस्तेजस्विनामादिरसहिष्णूनाम् । एताश्च स-
 ततस्त्रिहितधूमायमानकोपाग्नयः सुलभासिधारातोयतृप्तयो विकटबाहुवन-
 च्छायोपगूढा धीरताया निवासशिशिरभूमयः स्वायत्ताः सुभटानामुरःकवा-
 टमित्तयः । यतः किं गौडाधिपाधमेनैकेन । तथा कुरु यथा नान्योऽपि
 कश्चिदाचरत्येवं भूयः । सर्वोर्वीश्रद्धाकामुकानामलीकविजिगीषूणां सञ्चारय
 चामराण्यन्तःपुरपुरंध्रिनिश्चितैः । उच्छिन्धि रुधिरगन्धान्धगृध्रमण्डलाच्छा-
 दनैश्छत्रच्छायाव्यसनानि । अपाकुरु कटुष्णशोणितोदकस्वेदैः कुलक्ष्मीकुल-
 टाकटाक्षचक्षुरागरोगान् । उपशमय निशितशरशिरावेधैर्कार्यशौर्यश्रयधून् ।
 उन्मूलय लोहनिगडापीडमालामलैर्महौषधैः पादपीठदोहदुर्ललितपादपटु-
 मान्द्यानि । क्षपय तीक्ष्णाज्ञाक्षरक्षारपातैर्जयशब्दध्रुवणकर्णकण्डूः । अपनय
 चरणनखमरीचिचन्दनचर्चाललाटलेपैरनमितस्त्रिमितमस्त्रकस्त्रम्भविकारान् ।
 उद्धर करदानसन्देशसन्दर्शद्विणदपौष्मायमाणदुःशीललीलाशल्यानि ।
 मिन्धि मणिपादपीठदीधितिप्रदीपिकामिः शुष्कसुभटाटोपभृकुटिवन्धान्धका-
 रान् । जय चरणलङ्घनलाघवगलितशिरोगौरवारोगैर्मिथ्याभिमानमहासन्नि-
 पातान् । अदय सततसेवाजलिमुकुलितकरसम्पुटोन्मिरिष्वसनगुणविण-

१ 'वन्ध' व. २ 'परुषानसि' व. ३ 'निपातवनेन' अ. ४ 'वेधैर्वीरकार्य' व.
 ५ 'मालामलयमहोषधैः' व.

कार्कश्यानि । येनैव ते गतः पिता पितामहः प्रपितामहो वा तमेव मा
हासीद्विभुवनस्पृहणीयं पन्थानम् । अपहाय कुपुरुषोचितां शुचं प्रतिपद्यस्व
कुलक्रमागतां केसरीव कुरङ्गीं राजलक्ष्मीम् । देव, देवभूयं गते
नरेन्द्रे दुष्टगौडभुजङ्गजग्धजीविते च राज्यवर्धने वृत्तेऽस्मिन्महाप्रलये धरणी-
धारणायाधुना त्वं शेषः । समाश्वासय अशरणाः प्रजाः क्षमापतीनां शिरःसु
शरत्सन्निभेव ललाटतपान्प्रयच्छ पादन्यासान् । अहितानामभिनवसेवादीक्षा-
दुःखसन्तप्तश्वासधूममण्डलैर्नखम्पदैः प्रचलितचूडामणिचक्रवालवालातपैश्चा-
याहि कल्माषपादताम् । अपि च हते पितर्येकाकी तपस्वी भृगैः सह संव-
र्धितः सहजब्राह्मण्यमार्दवसुकुमारमनाः कृतनिश्चयश्चण्डचापघनाट्टनिटांकार-
नादनिर्मदीकृतदिग्गजं गुञ्जज्याजालजनितजगज्जरं समग्रमुद्यतमेकविंशति-
कृत्वः कृत्तवंशमुत्खातवान् राजन्यकं परशुरामः । किं पुनर्नैसर्गिककायकार्क-
श्यंकुलिशायमानमानसो मानिनां मूर्धन्यो देवः । तदधैव कृतप्रतिज्ञो
गृहाण गौडाधमजीवितध्वस्तये जीवितसङ्कलनाकुलकालाकाण्डयासाचिह्नध्वजं
धनुः । न ह्ययमरातिरक्तचन्दनचर्चाशिशिरोपचारमन्तरेण शाम्यति परिभ-
वानलपच्यमानदेहस्य देवस्य दुःखदाहज्वरः सुदारुणः । तिकारसन्तापशा-
न्युपायपरिक्षये हि हिडिम्बाचुम्बनास्वादितमिव रिपुरुधिरामृतममन्दरोपाय-
मपायि पवनात्मजेन । जामदग्नयेन च शाम्यन्मन्युशिखिशिखासंज्वरसुखा-
यमानत्पशीतीतलेषु क्षत्रियक्षतजहद्वैभवायि ।' इत्युक्त्वा व्यरंसीत् ।

देवस्तु हर्षस्तं प्रत्यवादीत्—'करणीयमेवेदमभिहितं मान्येन । इतरथा
हि मे गृहीतभुवि भोगिनाथेऽपि दयाददृष्टिरीप्यालोर्मुञ्जस्य । उपरि गच्छ-
तीच्छति निग्रहाय ग्रहगणेऽपि भ्रूलता चलितुम् । अनमत्सु शैलेष्वपि
कचग्रहमभिलपति दातुं करः । तेजोदुर्विदग्धानकंकरानपि चामराणि ग्राह-
यितुमीहते हृदयम् । राजशब्दरूपा भृगराजानामपि शिरांसि बाण्यति पादः
पादपीठीकर्तुम् । स्वच्छन्दलोकपालस्वेच्छागृहीतानामाक्षेपादेशाय दिशामपि
स्फुरत्यधरः । किं पुनरीदृशे दुर्जाते जाते । जातामर्पनिर्भरे च मनसि नास्त्ये-
वावकाशः शोकक्रियाकरणस्य । अपि च हृदयविषमशल्ये मुसल्ये जीवति
जाल्मे जगद्विगर्हिते गौडाधिपाधमचण्डाले जिहेमि शुष्काधरपुटः पोटेव
प्रतिकारशून्यं शुचा सूक्तुम् । अकृतरिपुबलाबलाविलोलोचनोदकदुर्दि-
नस्य मे कुतः करयुगलस्य जलाञ्जलिदानम् । अदृष्टगौडाधमचिताधूममण्ड-
लस्य वा चक्षुषः स्वल्पमप्यश्रुसलिलम् । श्रूयतां मे प्रतिज्ञा । शपाम्यार्य-
स्यैव पादपांशुस्पर्शेन यदि परिणामितैरेव वासरैः सकलचापचापलदुर्ललितन-
रपतिचरणरणणायमाननिगडां निगौडां न करोमि मेदिनीं ततस्तूनपाति
पीतसर्पिपि-पतङ्ग इव पातकी पातयाम्यात्मानम् ।' इत्युक्त्वा च महास-
न्धिविग्रहाधिकृतमवन्तिमन्तिकस्थमादिदेश—'लिल्यताम् । आ रविरथच-

प्रचीलकारचकितचारणमिधुनमुक्तसानोरदयाचलात्, आ त्रिवृटकटककुट्टा-
टङ्कलिपितकानुत्स्थलङ्कालुण्ठनव्यातिकरात्सुवेलात्, आ चारणीमदस्त्रलितव-
रणवरनारीनुधुरवमुखरकुहरकुक्षेरस्तगिरेः, आ गुह्यकगेहिनीपरिमलसुगन्धि-
गन्धपापाणवासितगुहागृहाच्च गन्धमादनात्, सर्वेषां राज्ञां सजीवियन्त-
कराः करदानाय शस्त्रग्रहणाय वा, गृह्यन्तां दिशश्चामराणि वा, नमन्-
शिरोसि धनूंषि वा, कर्णपूरीक्रियन्तामाज्ञा मौढ्यो वा, शेखरीभवन्तु पाद-
जांसि शिरस्त्राणि वा, घटन्तामञ्जलयः करिघटावन्धा वा, मुच्यन्तां भूमय-
इषवो वा, समालम्ब्यन्तां वेतयष्टयः कुन्तर्यष्टयो वा, सुदृष्टः क्रियतामात्मा
मथरणनखेषु कृपाणदर्पणेषु वा परागतोऽहमिति । पद्मोरिव मे कुतो निवृ-
त्तिस्तारघावन्न कृतः सर्वद्वीपान्तरसञ्चारी सकलनरपतिमुकुटमणिशिलालोक-
मयः पादलेपः ।' इति कृतनिश्चयश्च मुक्तास्थानो विसर्जितराजलोकः स्नाना-
रम्भाकाङ्क्षी सभामत्याक्षीत् । उत्थाय च स्वस्थवन्निशेषमाह्निकमकार्षीत् ।
अगलच्च दर्पप्रसर इव श्रुतप्रतिज्ञस्य शान्त्यदूप्ता दिवसस्त्रिभुवनस्य ।

ततश्च निजाधिकारापहारभीत इव भगवत्पि क्वापि १ ॥ १ ॥ जलसिंह-
तामरसवनेष्वपि निगूढशिलीमुखालापेषु त्रासादिव सङ्कुचत्सु, विहगगणेष्वपि
समुपसंहतनिजपक्षविक्षेपनिश्चलेषु मियेवाप्रकटीभवत्सु, भुवनव्यापिनीं
संभ्यां प्रतिज्ञामिव मानयति नतशिरसि घटिताञ्जलिबने जने सकले,
स्वपदच्युतिचकितद्विपालदीयमानाभ्रलिहलोहप्राकारवल्लयास्त्रिव बहलति-
मिरमालातिरोधीयमानासु दिक्षु, प्रदोषास्थाने नातिचिर तस्थौ । नमन्नृप-
लोकलोलांशुकपवनकम्पितशिरैर्दीपिकाचक्रवालैरपि प्रणम्यमान इव प्राहि-
णोल्लोकं प्रतिपिदपरिजनप्रवेशश्च शयनगृहं प्राविशत् । उत्तानश्च मुमोचा-
ज्ञानि शयनतले । दीपद्वितीयं च तममिसर इव लब्धावसरस्तुरसा भ्रातृशोको
जग्राह । जीवन्तमिव हृदये निमीलितलोचनो ददर्शाग्रजम् । उपर्युपरि
भ्रातृजीवितान्वेषिण इव प्रसस्रुः श्वासाः । धवलांशुकपदान्तेनेव चाश्रुजलप्लवेन
मुखमाच्छाद्य निःशब्दमतिचिरं ररोद् । चकार च चेतसि । कथं नामाकृ-
तेस्मादृश्या युक्तः परिणामोऽयमीदृशः । पृथुशिलासङ्घातकर्कशकायवन्धात्ता-
तादचलादिव लोहधातुः कठिनतर आसीदर्थः । कथं चास्य मे हतहृदयस्या-
र्थविरहे सकृदपि युक्तमुच्छ्वसितुम् । इयं सा प्रीतिर्भक्तिरनुवृत्तिर्वा । बालि-
शोऽपि कः सम्भावयेदर्थमरणे मजीवितम् । तत्तादृशमैक्यमेकपद एव क्वापि
गतम् । अयत्नेनैव हतप्रिधिना पृथक्कृतोऽस्मि । दग्धरोपान्तरितशुचा सुचिरं
रदितमपि न मुक्तरुण्ठं गतघृणेन मया । सर्गया लुप्ततन्तुच्छटाच्छिदुरास्तु-
च्छाः प्रीतयः प्राणिनाम् । लोकयात्रामात्रनिबन्धना बान्धवता यतोऽहमपि
नाम पर इचार्ये स्वर्गस्थे स्वस्थ इवासे । किं च दैवहतकेन फलमासादितमी-
दृशि परस्परप्रीतिबन्धनिर्वृतहृदये सुखभाजि भ्रातृमिधुने विघटिते । तथा

चन्द्रमया इव जगदाह्लादिनो लोकान्तरीभूतस्य लम्बचिताम्रय इवायंस्व त
एव दहन्ति गुणाः । इत्येतानि चान्यानि च हृदयेन पर्यवेक्ष्यत । प्रभातार्या
च शर्वयां प्रातरेव प्रतीहारमादिदेशाशेषगजसाधनाधिकृतं स्कन्दगुप्तं द्रष्टुमि-
च्छामीति ।

अथ युगपत्प्रधावितबहुपुरुषपरम्पराहूयमानः, स्वमन्दिरादप्रतिपालितकु-
रेणुश्रवणाभ्यामेव संभ्रान्तः, ससंभ्रमैर्दण्डिभिरुत्सार्यमाणजनपदः, पदे पदे
प्रणमतः प्रतिदिशमिभमिपग्वरान्वरवारणानां विभावरीवार्ताः पृच्छन् उच्छि-
तशिखिपिच्छलाञ्छितवंशलतावनगहनगृहीतदिगायामैर्विन्ध्यवनैरिव वारणव-
न्धविमर्दोद्योगागतैः पुरःप्रधावद्विरनायतमण्डलैराधोरणगणैश्च मरकतहरित-
घासमुष्टीश्च दर्शयन्निर्नयग्रहगजपतींश्च प्रार्थयमानैश्च लब्धाभिमतमत्तमातङ्ग-
मुदितमानसैश्च सुदूरमुपसृत्य नमस्त्यङ्गिरात्मीयमातङ्गमदागमांश्च निवेदयद्भिः,
डिण्डिममधिरोहणाय च विज्ञापयद्भिः, प्रमादपतितापराधापहतद्विरददुःखष्ट-
तदीर्घश्मश्रुभिरप्रतो गच्छद्भिः, अभिनवोपसृतैश्च कर्पटिभिर्वारणासिसुखप्रत्या-
शया धावमानैः, गणिकाधिकारिगणैश्चिरलब्धान्तरैरुच्छ्रितकरैः, कर्मण्यकरेणु-
कासङ्कथनाकुलैरुल्लासितपल्लवचिह्नाभिररण्यपालपङ्क्तिभिश्च, निष्पादितनवग्रह-
नागनिवहनिवेदनोद्यताभिरुत्तम्भिततुङ्गतोत्रवनाभिर्महामाग्नपेटकैश्च प्रकटित-
करिकर्मचर्मपुटैः, अभिनवगजसाधनसञ्चरणवार्तानिवेदनविसर्जितैश्च नागवन-
धीधीपालदूतवृन्दैः, प्रतिक्षणप्रत्यवेक्षितकरिकवलकूटैः, कटभङ्गसंग्रहं ग्रामन-
गरनिगमेषु निवेदयमानैः, कटककदम्बकैः क्रियमाणकोलाहलः, स्वामिप्रसा-
दसम्भृतेन महाधिकाराविष्कारेण स्वाभाविकेन चाचष्टम्भाभोगेनोदासीनोऽ-
प्यादिशन्निव, असंख्यकरिकर्णशङ्खसम्पत्सम्पादनाय समुद्रानाशापयन्निव, शृ-
ङ्गारगैरिकपङ्काङ्गरागसंग्रहाय गिरीन्मुष्णन्निव, दिग्गजाधिकारं ककुभामैरावत-
मिवापहरन्हरेर्हरपदभारनमितकैलासगिरिगुरुभिः पादन्यासैर्गुरुभारग्रहणगर्व-
मुर्व्याः संहरन्निव, गतिवशविलोलस्य चाजानुलग्नस्य बाहुदण्डद्वयस्य विक्षेपैरा-
लान्शिलास्तम्भमालामिवोभयतो निखनन्, ईपदुत्तुङ्गलम्बेनाधरविम्बेनामृतर-
सस्वादुना नवपल्लवकोमलेन कवलेनेव धीकरेणुकां विलोभयन्, निजनृपवंशदीर्घ-
नाम्नावंशं दधानः, अतिजिग्धमधुरधवलविशालतया पीतक्षीरोदेनेव पिबन्नी-
क्षणयुग्मायामेन दिशामोष्यामम्, मेखतटादपि विकटविपुलालिकः, सततमवि-
च्छिन्नच्छन्नच्छायाप्रसूढैवशादिव नितान्तायतनीलकोमलच्छविभुभगेन स्वभा-
वभङ्गरेण कुन्तलबालवहुरीवोदितविलासिना लुनन्निव लुसालोकानर्ककरान्व-
रकेण, अरिपक्षपरिक्षयपरित्यक्तकार्मुककर्मापि सकलदिगन्तश्रूयमाणगुरुगुणध्व-
निः, आत्मस्थसमस्तमत्तमातङ्गसाधनोऽप्यस्पृष्टो मदेन, भूतिमानपि स्नेहमयः,
पार्थिवोऽपि गुणमयः, करिणामिव दानवतामुपरि स्थितः, स्वामितामिव
स्पृहणीयां श्रुत्यतामप्यपरिभूतामुद्रहन्नेकभर्तृभक्तिनिश्चलां कुलाङ्गनामिवान-

न्यगम्यां प्रभुप्रसादभूमिमारूढः, निष्कारणवान्धवो विदग्धानाम्, अमृत्यो भजताम्, अक्रीतदासो विदुषाम्, स्कन्दगुप्तो विवेश राजकुलम् दूरादेव चोभयकरकमलावलम्बितं स्पृशन्मौलिना महीतलं नमस्कारमकरोत्

उपविष्टं नृतिनिकटे तं तदा जगाद देवो हर्षः—‘श्रुतो विस्तर एवास्यायं व्यतिकरस्यास्त्रिकीर्णितस्य च । अतः शीघ्रं प्रवेश्यन्तां प्रचारनिर्गतां गजसाधनानि । न क्षाम्यत्यतिस्वल्पमप्यार्यपरिभवपीडापावकः प्रयाणविलम्बम् । इत्येवमभिहितश्च प्रणम्य व्यज्ञापयत्—‘कृतमवधारयतु स्वामी समादि किंतु स्वल्पं विज्ञाप्यमस्ति भर्तृभक्तेः । तदाकर्णयतु देवः । देवेन हि पुष्पभूतिवंशसम्भूतस्याभिजनस्याभिजात्यस्य सहजस्य तेजसो दिक्करिकरप्रलम्बस्य बाहुयुगलस्यासाधारणस्य च सोदरस्नेहस्य सर्वं सदृशमुपक्रान्तम् । कालो दराभिधानाः कृपणाः कृमयोऽपि न मृष्यन्ति निकारं किमुत भवादृशास्ते जसां राशयः । केवलं देवराज्यवर्धनोदन्तेन कियदपि दृष्टमेव देवेन दुर्जनद्वैरात्म्यम् । ईदृशाः खलु लोकस्वभावाः प्रतिग्रामं प्रतिनगरं प्रतिविषयं प्रतिदेशं प्रतिद्वीपं प्रतिदिशं च भिन्ना वेशाश्चाकाराश्चाहाराश्च व्याहाराश्च व्यवहाराश्च जनपदानाम् । तदियमात्मदेशाचारोचिता स्वभावसरलहृदयजा त्यज्यतां सर्वविश्वासिता । प्रमाददोषाभिपङ्केषु श्रुतबहुवार्त एव प्रतिदिनं देवः । यथा नागकुलजन्मनः सारिकेन्द्रावितमन्त्रस्यासीन्नाशो नागसेनस्य पद्मावत्याम् । शुक्रश्रुतरहस्यस्य च श्रीरशीर्यत श्रुतवर्मणः श्रावस्थ्याम् । स्वप्नायमानस्य च मन्त्रभेदोऽभून्मृत्यवे मृत्तिकावत्यां सुवर्णचूडस्य । चूडामणिलग्नलेखं प्रतिविम्बवाचिताक्षरा च चारुचामीकरचामरग्राहिणी यमतां ययौ यवनेश्वरस्य । लोभवहुलं च बहुलनिशि निधानमुत्पन्नन्तमुत्खातसङ्गप्रमाथिनी ममन्थ माधुरं बृहद्वयं विदूरथवरूथिनी । नागवनविहारशीलं च मायामातङ्गाङ्गाभिर्गता महांसेनसैनिका वत्सपतिं न्ययंसिपुः । अतिदयितलस्य च शैलप्रेमध्वमध्यास्य मूर्धानमसिलतया मृणालमिवालुनादग्निमित्रारमजस्य सुमित्रस्य मित्रदेवः । प्रियतद्वीवाद्यसालावृषीणाभ्यन्तरशुपरिनिहितनिश्चिततरवारयो गान्धर्वच्छात्रच्छद्मानः चिच्छिदुरश्मकेश्वरस्य शरभस्य शिरो रिपुपुरपाः । प्रज्ञादुर्वलं च बलदर्शनव्यपदेशदर्शिताशेषसैन्यः सेनानीरनायो मौर्यं बृहद्वयं पिपेप पुष्यमित्रः स्वामिनम् । आश्चर्यकुतूहली च चण्डीपतिर्दण्डोपनतयवननिर्मितेन नभस्तलयायिना यन्त्रयानेनानीयत कापि । काकवर्णः शैशुनारिश्च नगरोपकण्ठे कण्ठे निचकृते निखिंशेन । अतिस्त्रीसङ्गरतमनङ्गपरवशं शुक्लममात्यो घसुदेवो देवभूतिदासीदुहित्रा देवीव्यञ्जनया वीतजीवितमकारयत् । असुरविवरव्यसनिनं चापजहुरपरिमितरमणीमणिनूपुरक्षणज्ञणाद्वादरम्यया मागधं गोधनगिरिसुरङ्गया स्वविषयं मेकलाधिपमन्त्रिणः । महाकालमहे च महा-

मांसविक्रयवादवातूलं वेतालस्तालजहो जघान जघन्यजे प्रद्योतस्य पौणर्किं
 कुमारं कुमारसेनम् । रसायनरसाभिनिवेशिनश्च वैद्यव्यञ्जनाः सुबहुपुरुषान्त-
 रप्रकाशितौषधगुणा गणपतेर्विदेहराजसुतस्य राजयक्षमाणमजनयन् । स्त्रीवि-
 श्वासिनश्च महादेवीगृहगूढभित्तिभागभ्राता भद्रसेनस्याभयन्मृत्यवे कालिङ्गस्य
 वीरसेनः । मातृशयनीयतूलिकातलनिपण्णश्च तनयोन्नयं तनयमभिपेक्षुकामस्य
 दध्नस्य करुपाधिपतेरभवन्मृत्यवे । ^{the chamberlain} उत्सारकरुचि च रहसि ससचिवमेव दूरी-
 चकार चकोरनाथं शूद्रकदूतश्चन्द्रकेतुं जीवितात् । मृगयासक्तस्य च मधतो
 गुण्डकानुदण्डनद्वलनलवननिलिजाश्च चम्पाधिपचमूचरभटाश्चामुण्डीपतेराचे-
 सुः प्राणान्पुष्करस्य । यन्दिरागपरं च परप्रयुक्ता जयशब्दमुखरमुखा मङ्गा
 मौखरिं मूलं क्षत्रवर्माणमुदखनन् । भरिपुरे च परकलत्रकामुकं कामिनीवेश-
 गुप्तश्च चन्द्रगुप्तः शकपतिमज्ञातयदिति । प्रमत्तानां प्रमदाकृताः प्रमादाः
 श्रुतिविषयमागता एव देवस्य । यथा मधुमोदितं मधुरकसंलितैर्लज्जैः सुप्रभा
 पुत्रराज्यार्थं महासेनं काशिराजं जघान । व्याजजनितकन्दर्पदर्पा च दर्पणेन
 धुरधारापर्यन्तेनायोध्याधिपतिं परन्तपं रत्नवतीं जारुथम्, विपचूर्णचुम्बितं भ-
 क्तदेन च कर्णेन्द्रीवरेण देवकी देवनुरक्ता देवसेनं सौहृदम्, योगपराग-
 विसरधर्षिणा च मणिनूपुरेण वह्नुभा सपत्नीरूपा वैरन्त्यं रन्तिदेवम्, वेणीनिगू-
 ढेन च शस्त्रेण विन्दुमतीं वृष्णिं विदूरथम्, रसदिग्धमध्येन च मेखलामणिना
 हंसवतीं सौवीरं वीरसेनम्, अदृश्यागदलिसवदना च विपवाहणीगण्डूपपाय-
 नेन पौरवीं पौरवेश्वरं सोमकम् । इत्युक्त्वा विरराम स्वाम्यादेशसम्पादनाय
 च निर्जगाम ।

देवोऽपि हर्षः सकलराज्यस्थितीश्चकार । ततश्च तथा कृतप्रतिज्ञे प्रयाणं
 विजयाय दिशां समादिशति देवे हर्षं, गतायुषां प्रतिसामन्तानामुदवसितेषु
 बहुरूपाण्युपलिङ्गानि वितेतिरे । तथा ह्यविप्रैकृष्टाः कालदूतदृष्टय इवेतस्त-
 श्वरुश्चटुलाः कृष्णशारश्चेणयः । प्रचलितलक्ष्मीनूपुरप्रणादप्रतिमा मधुसरघा-
 संघातझंकारा जहादिरैऽजिरे । विवृतविकृतवदनविवरविसृतवह्निविसरा वा-
 सरेऽपि विरसं विरेसुश्चिरमंशिवार्थमंशियाः शिवाः । शवपिशितप्ररूढप्रसरा
 इव कपिपोतकपोलकपिलपक्षतयः काननकपोताः पेतुः । आमन्त्रयमाणा इव
 दधुरकालकुसुमानि सममुपवनतरवः । तरलकरतलप्रहारग्रहतपयोधरा रूढुः
 प्रसमं सभाशालभञ्जिकाः । ददधुरासन्नकचग्रहभयोद्भ्रान्तोत्तमाङ्गमिवात्मानं
 कबन्धमादर्शोदरेषु योधाः । चूडामणिषु चक्रशङ्खकमललक्ष्मणाः प्रादुरभय-
 न्पादन्यासा राजमहिषीणाम् । चेटीचामराण्यकस्मादधावन्त पाणिपल्लवात् ।
 प्रणयकलहेऽपि दत्तपृष्ठाश्चिरमभवन्भटाः पराङ्मुखा मानिनीनाम् । करिकपो-
 लेषु व्यघटन्त मधुलिहां मधुमदिरापानगोष्ठयः ।

१ 'वीरन्त्या' व. २ 'दित्सति' व. ३ 'प्रविष्टकाल' व. ४ 'जहादिरै' ।

५ 'विरेसुरपशिविरं शवार्थम्' व. ६ 'प्ररूढप्रणयेव' अ-क. ७ 'रि' .

(a. 7. 9)

इव ताम्यन्तः स्तम्बकरिमपि हरयो हरितं नवयवसं न चेहः । चलवल्या-
वलीवाचालवालिकातालिकातोद्यलालिता अपि न ननृतुर्मन्दा मन्दिरम-
यूराः । निशि निशि रजनिकरहरिणनिहितनयन इवोन्मुखस्तारमुपसोरणम-
कारणमकाणीत्कौलेयकगणः । गणयन्तीव गतायुपस्तर्जनतरलया तर्जन्या
५ दिवसमाटं घाटकेषु कोटवी । कुट्टिमेषु कुटिलहरिणखुरवेणीतुरङ्गिण्यः शम्प-
राजयोऽजायन्त । जनितवेणीबन्धानि निरञ्जनरोचनारोचीषि चपकमधुनि
मुखकमलप्रतिविम्बान्यदृश्यन्त भटीनाम् । समासन्नात्मापहारचकिता इव
चकम्पिरे भूमयः । वध्यालङ्काररक्तचन्दनरसच्छटा इवालक्ष्यन्त शूराणां
पतिताः शरीरेषु विकसितबन्धूककुसुमशोणितशोचिषः शोणितवृष्टयः । पर्य-
मीकुर्वाणा इव विनश्वरीं श्रियमविरलस्फुरत्स्फुलिङ्गाङ्गारोद्गारदग्धतारागणा
१ गणशः पतन्तः प्रज्वलन्तो न व्यरंतिपुरल्कादण्डाः । प्रथममेव प्रतीहारी-
चापहरन्तो प्रतिभवनं चामरातपत्रव्यजनानि परुषा वभ्राम वात्येति । ११

~ इति श्रीवाणभट्टकृतौ हर्षचरिते राजप्रतिज्ञावर्णनं नाम पष्ठ उच्छ्वासः ।

सप्तम उच्छ्वासः ।

८२१।३४

अन्ननवेदी वसुधा कुल्या जलधिः स्थली च पातालम् ।

वल्मीकश्च सुमेरुः कृतप्रतिज्ञस्य वीरस्य ॥ १ ॥

धृतधनुषि बाहुशालिनि शैला न नमन्ति यत्तदाश्रयम् ।

रिपुसंज्ञकेषु गणना कैव चराकेषु काकेषु ॥ २ ॥

अथ व्यतीतेषु च केषुचिद्विसेषु मौहूर्तिकमण्डलेन शतशः सुगणिते सुप्रशस्तेऽहनि, दत्ते चतसृणामपि दिशां विजययोग्ये दण्डयात्रालम्बे, सलिल-
मोक्षविशारदैः शारदैरिवाम्भोधैरः कालघातैः शतकुम्भैश्च कुम्भैः स्नात्वा,
विरचय्य परमया भक्त्या भगवतो नीललोहितस्वार्चामुदचिपं हुत्वा प्रदक्षि-
णावर्तशिखाकलापमाशुशुक्षणं, दत्त्वा द्विजेभ्यो रत्नवन्ति राजतानि जातरूप-
मयानि च सहस्रशालिलपात्राणि कनकपत्रलतालकृतशफशङ्कशिखरा गांध-
र्बुदशः, समुपविश्य विततव्याघ्रचर्मणि भद्रासने, विलिप्य प्रथमविलिप्ता-
शुधो निजयशोधवलेनाचरणतश्चन्दनेन शरीरं, परिधाय राजहंसमिथुनल-
क्ष्मणी सदृशे दुकूले परमेश्वरचिह्नभूतां शशिकलामिव, कल्पयित्वा सितकुसु-
ममुण्डमालिकां शिरसि, नीत्वा कर्णाभरणभरकतमयूषामिव कर्णगोचरतां
गोरोचनाच्छुरितममिनवं दूर्वापलवं, विन्यस्य सह शासनवलयेन गमनमङ्ग-
लप्रतिसुरं प्रकोष्ठे, परिपूजितप्रहृष्टपुरोहितकरप्रकीर्यमाणशान्तिसलिलसीकर-
निकराभ्युक्षितशिराः, संप्रेष्य महार्हाणि वाहनानि बहलरत्नालोकलितकुम्भि
च भूषणानि भूभुजां, संविभज्य छिष्टकापटिककुलपुत्रलोकमोचितैः प्रसाददा-
नैश्च, विमुच्य बन्धनानि, नियुज्य तत्कालस्सरणस्फुरणेन कथितात्मानमिव
चाष्टादशद्वीपजेतव्याधिकारे दक्षिणं भुजस्तम्भमहमहमिकया सेवकैरिव सु-
निमित्तैरपि समग्रैरप्रतो भवद्भिः प्रमुदितप्रजाजन्यमानजयशब्दकोलाहलो
हिरण्यगर्भं इव ब्रह्माण्डात्कृतयुगकरणाय भवनाग्निर्जगाम ।

नातिदूरे च नगरादुपसरस्वति निर्मिते महति नृणामये, समुत्तम्भितनुङ्ग-
तोरणे, वेदीविनिहितपल्लवललामहेमकलशे, बद्धवनमालादौघि, धवलध्वज-
मालिनि, भ्रमच्छुक्लवाससि, पटद्विजन्मनि, मन्दिरे प्रस्थानमकरोत् । तत्र-
स्थस्य चास्य आमाक्षपटलिकः सकलकरुणिपरिकरः 'करोतु देवो दिवसग्रहण-
मधैषावन्ध्यशासनः शासनानाम्' इत्यभिधाय घृषाङ्काममिनवघटितां हाट-
कमयीं मुद्रामुपनिन्ये । जग्राह च तां राजा । समुपस्थापिते च प्रथमत
एव मृत्पिण्डे परिभ्रश्य करकमलादधोमुखी महीतले पपात मुद्रा । मन्दा-
इयानुपङ्कपटले मृदुमृदि सरस्वतीतीरे स्फुटं व्यराजन्त राजयो वर्णानाम् ।

अमङ्गलाशङ्किनि च विपीदति परिजने नरपतिरकरोन्मनस्वेतत्—‘अतत्त्व-
दर्शिन्यो हि भवन्त्यविदग्धानां धियः । तथाहि एकशासनमुद्राङ्का भूर्भवतो
भविष्यतीति निवेदितमपि निमित्तेनान्यथा गृह्णन्ति ग्राम्याः ।’ इत्यमिनन्व
मनसा महानिमित्तं तत्सीरसहस्रसंमितसीम्नां ग्रामाणां शतमदाद्विजेभ्यः ।
निनाय च तत्र तं दिवसम् । प्रतिपन्नायां शर्वयां संमानितसर्वराजलोकः
सुप्वाप ।

अथ गलति तृतीये यामे सुप्तसमस्तसत्पनिःशब्दे, दिक्कुञ्जरजुम्भमाण-
ग्भीरध्वनिरताड्यत प्रयाणपटहः । अग्रतः स्थित्वा च मुहूर्तमिव पुनः प्रया-
णक्रोशसंरयापकाः स्पष्टमष्टावदीयन्त प्रहाराः पटहे पटीयांसः ।

ततो रटपटहे, नन्दनान्दीके, गुञ्जकुञ्जे, वृजत्काहले, शब्दायमानशङ्खे,
रुमोपचीयमानकटककलकले, परिजनोरथापनव्यापृतव्यवहारिणि, द्रुतद्रुधन-
घातघव्यमानकोणिकाकीलक्रीलाहलकलितककुभि, बलाधिकृतवध्यमानपा-
दीधतिपेटके, जनज्वलितोल्कासहस्रालोकलुप्यमानत्रियामातमसि, यामचे-
टीचरणचलनोत्थाप्यमानकामिमिधुने, कटुकटुकिर्देशनश्यन्निद्रोन्मिषन्निपा-
दिनि, प्रबुद्धहासिकशून्यीक्रियमाणशय्यागृहे, सुप्तोत्थिताश्वीयविधूयमानसूटे,
रटकटकमुखरखनिप्रपत्यमानक्षोणीपाशे, समुरकील्यमानकीलशिञ्जानहि-
ज्जरे, उपनीयमाननिगडतालकवलरवोत्तालतुरङ्गतरङ्गमाणखुरपुटे, लेशि-
कमुच्यमानमदस्यन्दिदन्तिसन्दानशृङ्खलाखनपननिनादनिर्भरभरितदशदिशि,
धासपूलकप्रहारप्रमृष्टपांसुलकरिपृष्ठप्रसार्यमाणप्रस्फोटितप्रमृष्टचर्मणि, गृहचि-
तकचेटकसंवेष्ट्यमानपटकुटीकाण्डपटमण्डपपरिवस्त्रावितानके, कीलककला-
पूर्यमाणचिपिटचर्मपुटे, सम्भाण्डायमानभाण्डागारिणि, भाण्डागारवहन-
ाह्यमानबहुनालीवाहिके, निपादिनिश्रलानेकानीकपारोप्यमाणक्रोशकलश-
तोडापीडसङ्कटायमानसामन्तौकसि, दूरगतदक्षदासेरुकक्षिप्रप्रक्षिप्यमाणोप्रक-
णसम्भारभ्रियमाणदुष्टदन्तिनि, तिर्यगानमजाधनिककरकृच्छ्राकृष्टलम्बमान-
रतत्रतुन्दिहचुन्दीजनजनितजनहासे, पीड्यमानशारशारिवरुतागुणग्राहित-
ावविहारवृंहवृहदुन्मदकरिणि, करिघटाघटमानघण्टाटांकारक्रियमाणरु-
ज्वरे, पृष्ठप्रतिष्ठाप्यमानकण्टालककदोद्यतकृजत्करमे, अमिजातराजपुत्रप्रे-
यमाणकुप्रयुक्ताकुलकुलीनकुलपुत्रकलत्रवाहने, गुमनवेलाविप्रलब्धवारणा-
गेरणान्विप्यमाणनवसेवके, प्रसादवित्तपत्तिनीयमाननरपतिवल्लभवारवा-
जेनि, चारचारभटसैन्यन्यस्यमाननासीरमण्डलाडम्बरस्थूलस्थासके, स्थान-
ालपयाणलम्बमानलवणकलायीकिङ्किणीनालीसनाथसङ्कलिततलसारके, कु-
डलीकृतवरक्षणीजालजटिलबहुभपालाशघटानिवेश्यमानशाखामृगे, परिव-

१ ‘तत्त्व-’ अ. २ ‘कटुककटुक-’ अ-क. ३ ‘पनीयमान’ व. ४ ‘पूलिक’ व.
‘प्रस्फोटितचर्मणि’ अ-क. ६ ‘अनेकानेकपा-’ अ-क. ७ ‘घनिकर’ अ. ८ ‘कलापि’ क-

धकाकृत्यमाणाधर्जन्धप्राभातिकयोग्याशनप्रारोहके, व्याक्रोशीविजृम्भमाण-
 यासिकाघोषे, गमनसंभ्रमभ्रष्टभ्रमदुत्तुण्डतरुणतुरङ्गमतन्यमानानेकमन्दुरावि-
 मर्दे, सजीकृतकरेणुकारोहाह्वानसत्त्वरसुन्दरीदीयमानमुखालेपने, चलितमा-
 तङ्गतुरङ्गप्रधावितप्रकृतप्रातिवेश्यकलोलुण्ठ्यमाननिर्घाससस्यसञ्चये, सञ्चर-
 चेलचक्राक्रान्तचुकीवर्तिते, चक्रचीत्कारिगङ्गीगणगृह्यमाणप्रहतवर्त्मनि, अका-
 ण्डदीयमानभाण्डभरितानुद्धृति, निकटयासलाभलुभ्यलुम्बमानप्रथमप्रसार्य-
 माणसारसौरभेये, प्रमुखप्रवर्त्यमानमहासामन्तमहानसे, पुरःप्रधावज्जया-
 हिनि, प्रियशतोपलभ्यमानासङ्कटकुटीरकान्तरालनिःसरणे, करिचरेणचलित-
 मटिकोत्थितलोकलोष्टहन्यमानमेण्ठक्रियमाणासन्नसाक्षिणि, सहृष्टविषट्मान-
 व्याघ्रपलीपलायमानक्षुद्रकुटुम्बके, कलकलोपद्रवद्रवद्रविणवलीवर्दविद्राणव-
 णिजि, पुरःसरदीपिकालोकविरलायमानलोकोत्पीडप्रस्थितान्तःपुरकरिणीकद-
 म्बके, हयारोहाह्वयमानलम्बितशुनि, सरभसचरणनिपतननिश्चलगमनसुखा-
 यमानखर्वखर्दस्त्यमानतुङ्गतुङ्गणगुणे, स्रस्तवेसरविसंवादिस्तीदहाक्षिणात्यसा-
 द्विनि, रजोजग्धजगति प्रयाणसमये, प्रतिदिशमागच्छद्भिर्गजवधूसमारूढैरा-
 धोरणैरूर्ध्वध्रियमाणहेमपत्रभङ्गशारशङ्खैः, अन्तरासनासीनान्तरङ्गगृहीता-
 सिभिः, ताम्बूलिकविधूयमानचामूरपल्लवैः, पश्चिमासनिकापित्तभ्रूमाभरणमि-
 न्दिपालपल्लिकैः, पत्रलताकुटिलकलधातनलकपल्लवितपर्याणैः, पर्याणपक्षकप-
 रिक्षेपपट्टिकायन्धनिश्चलपट्टोपधानस्थिरावधानैः, प्रचलपादफलिकासफालन-
 स्फायमानपदयन्धमणिशिलाशन्दैः, उच्चित्रनेत्रसुकुमारस्वस्थानस्थगितजङ्घा-
 काण्डैश्च कादमिकपटकुलमापितपिशङ्गपिङ्गैः, अलिनीलमसृणसतुलासमुत्पादि-
 तसितसुमायोगपरभागेश्चावदातदेहवर्णविराजमानराजावर्तमेचकैः, कटुकैश्चा-
 पचितचीनचोलकैश्च तारमुक्तास्तवकितस्तवरकरद्वारबाणश्च नानाकपायकचुरकू-
 पसकैश्च शुकपिच्छच्छायाच्छादनकैश्च व्यायामोलुप्तपार्श्वप्रदेशप्रविष्टचारुश-
 स्त्रैश्च गतिवशवेहितहारलतागललोलकुण्डलोन्मोचनप्रधावितपरिजनैश्च चा-
 मीकरपत्राङ्गुरकर्णपूरकविषट्मानयाचालवालपाशश्चोष्णोपपट्टविष्टेधकर्णोत्पल-
 नालैश्च कुङ्कुमरागकोमलोत्तरीयान्तरितोत्तमाङ्गैश्च चूडामणिखण्डखचितक्षौम-
 खोलैश्च मायूरौतपसायमाणदोस्त्रपट्टपट्टलैश्च मार्गागतशारीकशौरिवाहवेग-
 दण्डैः, पुरश्चञ्चचामरैकमौरैरकार्दरङ्गचर्ममण्डलमण्डनोद्गीयमानचटुलहामरचा-
 रभटभरितभुवनान्तरेः, आस्किन्दलाम्बोजवाजिशतशिञ्जानजातरूपायानरव-
 मुखरितदिङ्मुखैश्च निर्दयप्रहतलम्बापट्टहशतपटुरवबधिरिकृतध्रवणविवरैः, उ-

- १ 'निपातसञ्चये' य. २ 'अकाण्डोद्गीयमान-' य. ३ 'चरणदलि-
 ४ 'लोकोत्पीडा' य. ५ 'खर्वखर्दस्त्य' य. ६ 'तङ्गण' य. ७
 गित' अ-क. ८ 'कञ्चुकैश्चोप' अ-क. ९ 'शस्त्रैश्च' य. १०
 ११ 'चोलैश्च' अ-क. १२ 'मायूरपत्राय'-अ-क. १३ 'शारीरिकशा'

द्वोप्यमाणनामभिः, उन्मुखपादात्प्रतिपाल्यमानाज्ञापति राजमिरापुरै
राजद्वारम् ।

उदिते च भगवति दिनकृति राज्ञः समायोगग्रहणसमयशंसी सखान
संज्ञाशब्दो मुहुर्मुहुः । अथ नचिरादिव प्रथमप्रयाण एव दिग्विजयाय दिगा-
जसमागममिव गमनविलोककणतालदोलाविलासैः कुर्वणया करेणुकया सिद्ध-
यात्रयोद्यमानः, वैदूर्यदण्डविकटेनोपरि प्रत्युत्पन्नरागदण्डखचिततया सूर्यो-
दयदर्शनकोपादिव लोहितायतंमा ध्रियमाणेन मङ्गलातपत्रेण, कदलीगर्भा-
भ्यधिकम्रदिग्ना नवनेत्रनिर्मितेन द्वितीय इव भोगिनामधिपतिरङ्गलघ्नेन
कञ्चुकेन, अमृतमथनदिवस इव क्षीरोदफेनपटलधवलम्बरवाही, दाल एव
पारिजातपादप इवाखण्डलभूमिमारूढः, विधूयमानचामरमरद्विधूतकर्णपूर-
कुसुममञ्जरीरजसा सकलभुवनवशीकरणचूर्णेनेव दिग्गजचुरयन्, अभिसुगवचू-
डामणिघटमानपाटलप्रतिविम्बमुदयमानं सवितारमपि पिबन्निव तेजसा,
चलताम्बूलसिन्दूरचुरितया विलभमान इव द्वीपान्तराण्योऽमुद्रयानुरा-
गस्य, स्फुरन्महाहारमरीचिकवालानि चामराणीव दिशोऽपि ग्राहयन्,
राजकेक्षणोत्क्षिप्तत्रिभागया त्रीनपि लोकान्करदानायाज्ञापयन्निव सविभ्रमं
भ्रूलतया, द्राघीयसा बाहुप्राकारेण परिक्षिप्तनिव रिरक्षया सप्तापि सागर-
महास्रुतान्, अखिलमिव क्षीरोदमाधुर्यमादायोदृतया लक्ष्म्या समुपगूढः,
गाढममृतमय इव पीयमानः कुतूहलोत्तानकटकलोकलोचनसहस्रैः, सेहाद्वेषु
राज्ञां हृदयेषु गुणगौरवेण मज्जन्निव, मञ्जामपि लिम्पन्निव सौभाग्यद्रवेण
द्रष्टृणाम्, अमरपतिरिवाग्रजवधकलङ्कप्रक्षालनाकुलः, पृथुरिव पृथिवीपरि-
शोधनावधानसङ्कलितसकलमहीभृत्समुत्सारणः, पुरःसैरालोककारकैः सह-
स्रसंख्यैरकै इव किरणैरधिकारचातुर्यचञ्चलचरणैर्व्यवस्थास्थापननिष्ठैः, भय-
पलायमानलोकोत्पीडान्तरिता दशापि दिशो ग्राहयन्निव, चलितकुटुलिका-
सम्पातपीतप्रचारं पवनमपि विनये स्थापयन्निव, द्रुतचरणोद्धूतधूलिपट-
लावधूतान्दिनकरकिरणानप्युत्सारयन्निव, कनकवेत्रलतालोकविक्षिप्यमाणं
दिनमपि दूरीकुर्वन्निव, दण्डिमिरितस्ततः समुत्सार्यमाणजनसमूहो निर्ज-
गाम नरपतिः ।

अचनमति च विनयनमितवपुषि भयचकितमनसि चलनशिथिलमणिरुन-
कमुकुटकिरणनिकररुचिरशिरसि विलुलितकुसुमशेखररजसि राजचक्रे, प्रभा-
मुचां चूडामणीनामवाञ्छस्तिर्यञ्च उदञ्चश्च चञ्चन्तो मरीचयश्चापराशय इव
सुशकुनसम्पादनाय चेलुः । मेघायमानरेणुमैदुरं मन्दिरशिखण्डिन इव समु-
द्गीयमानाः कोमलकल्पपादपपल्लवचन्दनमालाकलापा इवावध्यन्त दिग्द्वारेषु

१ 'करेणुकयोः' अ-क. २ 'मञ्जामपि' इति नास्ति अ-क- पुस्तकयोः.
३ 'चन्दनमाला' अ-क.

दिवपालैः प्रणम्यमानश्च नेत्रत्रिभागैश्च कटाक्षैश्च समप्रेक्षितैर्भूवक्षितैश्चापसि-
तैश्च परिहासैश्च छेकोलपैश्च कुशलप्रश्नैश्च प्रतिप्रणामैश्चोन्मत्तभ्रूवीक्षितैश्चाशा-
दानैश्चाक्रीणैश्चिव मानमयान्प्राणान्प्रणयदानैः प्रवीराणां, वीरो यथानुरूपं
विवभाज राजकम् ।

अथ प्रस्थिते राजनि कलकलत्रस्तदिङ्गागशूत्काररव इवेतस्ततस्तस्तार तार-
तरस्तूर्याणां प्रतिध्वनिराशातटेपु । दिग्गजेभ्यः प्रकुपितानां त्रिप्रसृतानां
करिणां मदप्रसवणवीथीभिरलिकुलकालीभिः कालिन्दीयेणिकासहस्राणीव
सस्यन्दिरे । सिन्दूरेणुराशिभिरणायमानधिम्वे रवायस्तमयसमयं शशङ्किरे
शकुनयः । करिणां पदपदकोलाहलमांसलः कणतालनिस्वनैस्तिरोदधिरे दुन्दु-
भिध्वनयः । दोधूयमानश्च सचराचरमाचचाम चामरसङ्घातो विश्वम् । अश्वी-
यश्वासनिक्षिप्तैः शिबिन्दे सिन्धुवारदामशुचिभिर्निरन्तरमन्तरिक्षं फेनपिण्डैः ।
पिण्डीभूततगरस्तवकपाण्डुराणि पुपुरेव परस्परसङ्घटनष्टाष्टदिशं दिवसमुचचा-
मीकरदण्डान्यातपत्रवनानि । रजोरजनीनिमीलितोपि मुकुटमणिशिलावली-
बालातपेन विचकास वासरः ॥ राजतैर्हिरण्यैश्च मण्डनकभाण्डमण्डलैर्हार्दमा-
नैर्हरितीकृताः परिहादा हरिता धधिरता दधुः ॥ अरिप्रतापानलनिर्मूलनायेव
मदोष्मशीकरैः शिशिकिरे करिणः ककुभां चक्रम् । चक्षुषामुन्मेषं मुमुपुस्तडि-
चञ्चलानि चूडामणीनामचोपि । स्वयमपि विसिप्मिष्ये बलानां भूपालः सर्व-
तो विक्षिप्तचक्षुश्चाक्षीदावासस्थानसकाशात्प्रतिष्ठमानं स्कन्धावारम्, अधो-
क्षजकुक्षेरिव युगादौ निष्पतन्तं जीवलोकम्, अम्भोनिधिमिव कुम्भभुवो वद-
नाल्लावितभुवनमुद्भवन्तम्, अर्जुनबाहुदण्डसहस्रस्रपिण्डितोन्मुक्तमिव सह-
स्रधा प्रवर्तमानं प्रवाहं नर्मदायाः । प्रसर तात । भाव, किं विलम्बसे ।
त्वेङ्गति तुरङ्गमः । भद्र, भग्नचरण इव सञ्चरसि यावदमी पुरःसराः सरभस-
मुपरि पतन्ति । बाहयसि किमुद्गम् । न पश्यसि निर्दय निःशूकशिशुं शया-
नम् । वत्स रामिल, रजसि यथा न नश्यसि तथा समीपे भव । किं न पश्यसि ।
गलति सक्तुप्रसेवकः । किमेवमित्वर त्वरसे । सौरभेयसरणिमपहाय हयम-
ध्यं धावसि धीवरी । विशसि शन्तुकामा ग्रातङ्गि ग्रातङ्गमार्गम् । अङ्ग, गलति
तिरश्चीना चणकगोणी गणयसि न मामारटन्तम् । अवटमवटनावतरसि ।
मुखमास्त्वं स्वेरिणि सौवीरककुम्भो भग्नः । मन्यरक, खादिप्यसि गतः सजि-
क्षुम् । उक्षाणं प्रसारय । कियच्चिरं चिनोपि चेष्ट वदराणि दूरं गन्तव्यम् ।
किमधैव विद्रासि द्रोणक द्राघीयसी दण्डयात्रा । विनैकेन निष्ठुरकेण निष्क्रे-
यमस्माकम् । अग्रतः पन्थाः स्पष्टकः । स्थावरक, यथा न भनक्षि फाणित-
स्थालीम् । गरीयान्पाण्डकृतण्डुलभारको न निर्वहति दम्यः । दासक, मापीणा-

१ '०क्रीडत्रिव' अ. २ 'दिशि' ब. ३ 'कृतापराहादा' ब. ४ 'शिशिकिरे' अ-क.
५ 'लङ्गति' ब. ६ 'नश्यसि न पश्यसि' अ; 'नश्यसि नो पश्यसि' क. ७ 'अतटेव'
अ-क. ८ 'प्रसादय' अ-क. ९ 'स्पष्टक' अ-क. १० 'मापीणामनुतो' अ.

दमुतो द्राम्दात्रेण मुखधासपूलकं लुनीहि । को जानाति यवसगतं गतानाम् ।
 ध्रुव, वारय घलीवर्दान्, वाहीकरक्षितं क्षेत्रमिदम् । लम्बिता शुकटी,^१
 शाकरं धुरन्धरं धुरि ध्रुवलं नियुद्भव । यक्षपालित, प्रमदाः पिनक्षि । अक्षिणी
 किं ते स्फुटिते । हत हस्तिपक रे, दीव्यसि करिकरदण्डे । समद, समुद-^२
 कर्दमे सखलसि । आतर्भाव विधुरबन्धो, उद्धर यक्कादनद्वाहम् । इत एहि
 माणवक, घनेभघटासङ्घटसङ्घटे नास्ति निस्सरणसैरणिः ।^३ इत्येवमादिप्रवते-
 मानानेकसंलापं क्वचित्स्वेच्छामृदितोद्दामसखधासविधससुखसम्पन्नानुपुष्टैः के-
 लिकलैः किलकिलायमानैर्मण्डवण्ठवठरलम्बनलेशिकलुण्ठकचेटचोटचण्डालम-
 ण्डलैरुण्डीरैः स्तूयमानम्, कचिदसहायैः क्लेशार्जितकुग्रामकुटुम्बिसम्पादित-
 सीदत्सौरभेयशर्म्यलसंवाहनायासावेगागतसंयोगैः स्वयंगृहीतगृहोपस्करणैः
 'इयमेका कथंचिदण्डयात्रा यातु । यातु पातालतलं नृष्णाभूतेरभवतिः भवतु
 शिवम् । सेवा करोतु । स्वस्ति सर्वदुःखकृत्वाय कटकाय' इति दुर्विधकुलपुत्र-
 कैर्निन्द्यमानम्, कचिदतितीक्ष्णसलिलस्रोतःपातिनौगतैरिव ग्रथितैरिव पङ्क्ति-
 भूतैर्जनैरतिद्रुतं द्रवद्भिः, कृष्णकठिनस्कन्धगुरलगुडगृहीतसौवर्णपादपीठीपर्य-
 ङ्कैरङ्ककलशपतद्ग्रहविग्रहैः, प्रत्यासन्नपार्थिवोपकरणग्रहणगर्वदुर्वारैः, सर्वमेव
 बहिः कारयद्भिभूपतिभूतकभारिकैर्महानसोपकरणवाहिभिश्च बद्धवराहवध्र-
 वाध्रीणसैलम्यमानहरिणचटुकचटकजटजटिलैः, शिशुशशकशाकपत्रवेद्याग्रसं-
 ग्रहसंग्राहिभिः शुक्लकर्पटप्रावृतमुखैकदेशदत्ताद्रमुद्रागुप्तगौरसभाण्डैस्तलकता-
 पकतापिकाहस्तकृताग्रचरुककटाहसङ्घटपिटकभारिकैः समुत्सार्यमाणपुरोवर्ति-
 जनम्, कचित् 'क्लेशोऽस्माकम् । फलकालेऽन्य एव विटाः समुपस्थास्यन्ते'
 इति मुखैः पदे पदे पततां, दुर्बलवलीवर्दानां नियुक्तैः स्खलने खलचेटकैः
 खेद्यमानासंविभक्तकुलपुत्रलोकम्, कचिन्नरपतिदर्शनकुतूहलादुभयतः प्रज-
 वितप्रधायितग्रामेयकजनपदम्, मार्गग्रामनिर्गतैराग्रहारिकजालैः पुरःसरज-
 रन्महत्तरोत्तमिभताम्भःकुम्भैरपायनीकृतदधिगुडखण्डकुसुमकरणैर्धनघटितपे-
 ङ्कैः सरभसं समुत्सर्पद्भिः प्रकुपितप्रचण्डदण्डवित्रासनविद्रुतैर्दूरगतैरपि स्ख-
 लद्भिरपि पतद्भिरपि नरेन्द्रनिहितदृष्टिभिरसतोऽपि पूर्वभोगपतिदोषानुद्वाय-
 द्भिरतिश्रान्तयुक्तकंसतानि च शंसद्भिश्चिरन्तनचाटापराधांश्चाभिदधानैस्खूयमा-
 नधूलिपटलम्, कचिदेकान्तप्रवृत्ताश्वधारचर्कचर्च्यमाणानामिगौडप्रिमृग्यमा-
 णसख्यसंरक्षणम्, अपरैरादिष्टपरिपालकपुरुषपरितुष्टैः 'धर्मः प्रत्यक्षो देवः'
 इति स्तुतीरातन्वद्भिरपरैर्लूयमाननिष्पन्नसख्यप्रकटितविषादैः क्षेत्रशुचा सकुड-
 म्बैरेव निर्गतैः प्ररूढप्राणच्छेदैः परितापत्याजितभयैः 'क राजा कुतो राजा
 कीदृशो वा राजा' इति प्रारब्धनरनाथनिन्दम्, शशकैश्च पदे पदे प्रजविप्र-

१ 'हस्तिपको नेदीयसि करीकरदण्डे समदः' व. २ 'विधुरे बन्धुरद्धर' व. ३ 'निस्सर-
 णम्' अ-क. ४ 'शाट' व. ५ 'पीठीकरङ्क' अ-क. ६ 'पतद्ग्राहावगाहैः' अ-क.
 ७ 'नियुक्तैः खेदने खेटचेटकैः' अ-क. ८ 'चर्च्यमाण' व.

चण्डदण्डपाणिपेटकानुवद्वैगिरिगुडैकरिव हन्यमानैरितस्ततः सञ्चरन्निरपैर्युग-
पत्परापतितमहाजनप्रस्तैस्त्रिलो विलुप्यमानैरनेकजन्तुजङ्घान्तरालनिःसरण-
कुशलिभिः, कुटिलिकाच्यंसितसादिवहुश्रुभिः, पतलोष्टलगुडकोणकुठारकीलकु-
हालपनित्रदात्रयैष्टिमिरपि निःसरन्निरायुपो यलाकृतकलकलम्, अन्यत्र स-
ङ्घशो घासिकैर्बुसधूलीधूसरितघासजालजालैकितजघनैश्च, पुराणपंयाणैकदेश-
दोलायमानदात्रैश्च शीर्णोर्णाशकलशिथिलमलिनमलकुक्षैश्च प्रभुप्रसादीकृतपादि-
तपटञ्चरचलचोलकधारिमिश्र धातुमानैरुद्धूयमानधूलिपटलम्, कचिदेकान्त-
प्रवृत्ताश्ववारचक्रचुव्यमाणगामिगौडप्रिग्रहम्, कचित्पट्टिलप्रदेशपूरणादेशाकु-
लसकललोकल्लयमाननृणपूलकम्, कचित्तलवर्तिवेत्रिवेत्रवित्रास्यमानशास्त्रिशि-
खरगतविक्रोशद्विवादवाहणम्, कचिर्कुलुण्डकपाशविवेष्टयमानग्रामीणकप्रा-
भावृष्टकौलेयकम्, कचिदन्योन्यविभवस्पर्धोदुरराजपुत्रवाह्यमानवाजिसङ्घट्टम-
ण्डितम्, अनेकवृत्तान्ततया कौतुकजननम्, प्रलयजलधिमिव जगद्वासग्रह-
णाय प्रवृत्तम्, पातालमिव महाभोगिनां गुप्तये समुत्पादितम्, वैलासमिव
परमेश्वरवसतये सृष्टम्, दृश्यमानसकलप्राणिपयांश्च चतुर्युगसर्गकोशमिव प्र-
जापतीनाम्, हेतवहुलमपि तपःकरणमिव क्रमकारणं कल्याणानाम्, एवं च
वीक्षमाणः कटकं जगाम ।

आसन्नवर्तिनां च तत्रभवताम्, 'मान्वात्रा प्रवर्तिताः पन्थानो दिग्विज-
याय । अप्रतिहतरथरंहसा रघुणा लघुनैव कालेनाकारि ककुभां प्रसादनम् ।
शरासनद्वितीयः करदीचकार चक्रं क्रमागतभुजयलाभिजनधनमदावलितानां
भूभुजां पाण्डुः । पाण्डवः सव्यसाची चीनविषयमतिक्रम्य राजसूयसम्पदे
क्रुध्यद्वन्धवधनुष्कोटिटांकारकूजितकुञ्जं हेमकूटपर्वतं पराजैष्ट । सङ्कटपान्तरे-
तो विजयन्तरखिनाम् । सहिमहिमवद्भवहितोऽप्युवाह बाहुबलव्यतिकरवा-
तरः करं कौरवेश्वरस्य किङ्कर इवाकृती द्रुमः । नातिजिगीषवः खलु पूर्वं ये-
नात्प एव भूभागे भूयांसो भगदत्तदन्तवक्रफाथकर्णकौरवशिशुपालसात्वज-
रासन्धसिन्धुराजप्रभृतयोऽभवन्भूपतयः । सन्तुष्टो राजा युधिष्ठिरो यो ह्यसहत्
समीप एव धनञ्जयजयजनिजगत्कम्पः किंपुरुषाणो राज्यम् । अलसश्चण्ड-
कोशो यो न प्राविक्षत्समां जित्वा स्त्रीराज्यम् । हसीय एवान्तरं तुपारगिरिगन्ध-
मादनयोः उत्साहिन् किष्कुस्तुरप्कविषयः, पारसीकदेशः प्रादेशः, शशपदं श-
कस्थानम्, अदृश्यमानप्रतिग्रहारे पारियात्रे यात्रैव शिथिला, सौर्यशुल्कः सुल-
भो दक्षिणापथः, दक्षिणार्णवकलोलानिलचलितचन्दनलतासौरभमुन्दरीकृत-
द्रीमन्दिराहर्दुराददेर्नेदीयसि मलयो, मलयलग्न एव च महेन्द्रः ।' इत्येवंप्रा-
यानुद्योगद्योतकानामालापान्पार्थिवकुमाराणां बाहुशालिनां शृण्वन्नेवाससा-
दावासम् । मन्दिरद्वारि चोभयतः सबहुमानं भूलताभ्यां विसर्जितराजलोकः

प्रविश्य चावततार याज्ञास्थानमण्डपस्थापितमासनमाचक्राम । श्रास्त्रसमायो-
गश्च क्षणमासिष्ट ।

अथ तत्र प्रतीहारः पृथ्वीपृष्ठप्रतिष्ठापितपाणिपद्मवो विज्ञापितवान्—‘देव,
प्राग्ज्योतिषेश्वरेण कुमारेण प्रहितो हंसवेगनामा दूतोऽन्तरिक्षस्तोरणमध्यात्ते,
इति । राजा तु ‘तमाशु प्रवेशय’ इति सादरमादिदेश । अथ दक्षतया
क्षितिपालादराद्य प्रतीहारः स्वयमेव निरगात् । अनन्तरं च हंसवेगः सविन-
यमाकृत्यैव नयनानन्दसम्पादनसुभगामोगभद्रया समुल्लङ्घयमानगुणगारिमा
प्रभूतप्राभूतभृतां पुरपाणां समूहेन महतानुगम्यमानः प्रविदेश राजमन्दि-
रम् । आरादेव पञ्चाङ्गालिङ्गिताङ्गनः प्रणाममकरोत् । ‘एषेहि’ इति सबहु-
मानमाहूतश्च प्रधारितोऽपसृतः पादपीठलुठितललाटलेखो न्यस्तहस्तः, पृष्ठे
पार्थिवेनोपसृत्य भूयो नमश्चक्रे । स्निग्धनरेन्द्रदृष्ट्या निर्दिष्टमविप्रकृष्टं स
प्रदेशमध्यास्त । ततो राजा तिरश्चीं तनुमीपदिव दधानश्चामरग्राहिणीमन्त-
रालवर्तिनीं समुत्सार्य संमुखीनस्तं ‘सुप्रश्रयं प्रच्छ—‘हंसवेग, श्रीमान्कचि-
कुशली कुमारः’ इति । स तमन्ववादीत्—‘अथ कुशली येनैवं स्नेहमपि-
तया सौहार्दद्वयाद्रया सगौरवं गिरा पृच्छति देवः’ इति ।

स्थित्वा च मुहूर्तमिव पुनः स चतुरम्भोधिभोगभूनिभाजनभूतस्य देवस्य
सद्भावगर्भमपहाय हृदयमेकमन्यदनु रूपं प्राभूतमेव दुर्लभं लोके, तथाप्यस्म-
त्स्वामिना सन्देशमन्यतां नयता पूर्वजोपार्जितं चारणातपसमाभोगाख्य-
मनुरूपस्थानन्यासेन कृतार्थीकृतमेतत् । अस्य च कुतूहलकृन्ति बहूनि आश्च-
र्याणि दृश्यन्ते । तथाहि प्रतिदिवसं प्रविशति शैत्यहेतोः शलायायाः किरणसह-
स्रादेकैकः सोमस्य रश्मिरस्मिन् । यस्मिन्प्रविष्टे प्रध्यानानन्तरं स्वादवो दन्त-
वीणोपदेशाचार्याश्च्योतन्ति चन्द्रभासामम्भसां मणिशलाकाभ्यो यावदिच्छ-
मच्छा धाराः । प्रचेता इव यश्चतुर्णामर्णवानां मधिपतिर्भूतो भावी ।
तमिदमनुगृह्णाति च्छायया नेतरम् । इदं च न सप्तार्चिर्दहति, न पृषदश्च
हरति, नोदकमार्द्रयति, न रजांसि मलिनयन्ति, न जरा जर्जरयति ।
एतत्तावदनुगृह्णातु दशा देवः सन्देशमपि विस्त्रब्धं श्रोष्यति । इत्येवमभि-
धाय विवृत्त्यात्मीयं पुरपमभ्यधात्—‘उत्तिष्ठ दर्शय देवस्य’ इति ।

स वचनानन्तरमुत्थाय पुमानूर्ध्वचकार तद्वीतदुकूलकल्पिताच्च निचोल-
काद्रकोपीत् । आकल्प्यमाण, एव च यस्मिन्नतिसितमुहसि सरभसमहासीव
हरेण, रसातलादुदलासीव शेषफणिफणाफलकमण्डलेन, अस्थायीव चक्रीभू-
यान्तरिक्षे क्षीरोदेन, अघटीव गगनाङ्गने गोष्ठीबन्धः शारदेन बलाहकव्यू-
हेन, विधान्तमिव विततपक्षतिना विधति पितामहविमानहंसयूथेन, अत्रि-
नेत्रनिर्गतस्य धवलधाममण्डलमनोहरो दृष्ट इव जनेन जन्मदिवसः कुमुद-
बन्धोः, प्रत्यक्षीकृत इवोद्गमनक्षणा नारायणनामिपुण्डरीकस्य, आहितेव
कौमुदीप्रदोपदर्शनानन्दतृप्तिरक्षणाम्, उदमाङ्गीदिव मन्दाकिनीपुलिनमण्डलं

मेहदम्बरोदरे, परिघातित इव दिवसः पौर्णमासीनिशया, मन्दमन्दमिन्दूदय-
सन्देहदूयमानमानसैर्विघटितं विघटमानचञ्चुत्युतमृणालकोटिभिरासन्नकम-
लिनीचक्रवाकमिथुनैः, शरजलधरपटलाशङ्कासङ्कोचितकेकारवमूकमुखपुटैः
पराङ्मुखीभूतं भवनशिखण्डिमण्डलैः, प्रयुदमायदचन्द्रानन्दोद्दामोदिलहलपु-
टाट्टहासविशदं कुमुदपण्डैः ।

चित्रीयमाणचेताश्च सराजको राजा दण्डानुसाराधिरोहिण्या दृष्टया साद-
रमैक्षिष्ट, तत्तिलकमिव त्रिभुवनस्य, शैशवमिव श्वेतद्वीपस्य, अंशायतारमिव
शरदिन्दोः, हृदयमिव धर्मस्य, निवेशमिव शशिलोकस्य, दन्तमण्डलकद्युति-
धवलं मुखमिव चक्रवर्तिवस्य, मौक्तिकजालपरिकरसितं सीमन्तचक्रमिव
दिवः, वहलज्योत्स्नाशुक्लोदरमैन्दवमिव परिवेशवल्लयम्, शौक्यापहंसितशङ्ख-
श्रीकं श्रवणमण्डलमिव निश्चलतां गतमैरावतस्य, श्वेतगङ्गावर्तपाण्डुरं पद्ममिव
त्रिभुवनवन्दनीयं त्रिविक्रमस्य, प्रचेतसश्चट्टामणिमरीचिशिराभिरिव क्षिप्ता-
भिर्मानसविसतन्तुमयीभिश्चामरिकायलीभिर्विरचितपरिवेशम्, उपरि चक्र-
वर्तिलक्ष्मीनूपुरस्वनश्रवणदोहदनिश्चलेनेव लक्ष्मणा विततपत्रेण हंसेन सने-
धीकृतशिखरम्, स्पर्शवता च प्रभावस्तम्भितेन मन्दाकिनीमृणालेन मुकुलि-
तफणेन वासुकिनेव नीतेन दण्डतां द्योतमानम्, धवलघ्ना क्षालयदिय
नक्षत्रपथम्, प्रभाप्रवाहप्रथिष्ठा प्रावृण्वदिव दिवसम्, समुच्छ्रायेणाधः-
कुर्वदिव दिवम्, उपरिस्थितमिव सर्वमङ्गलानाम्, श्वेतमण्डपमिव श्रियः,
स्तवकमिव ब्रह्मस्तम्भस्य, नाभिमण्डलमिव ज्योत्स्नायाः, विशदहासमिव
कीर्तिः, फेनराशिमिव खड्गधाराजलानाम्, यशःपटलमिव शौर्यशालितायाः,
त्रैलोक्याद्भुतं महच्छत्रम् ।

दृष्टे च तस्मिन् राज्ञा प्रथमं शेषमपि प्राभृतं प्रकाशयांचक्रुः क्रमेण कूर्माः ।
तद्यथा परार्ध्यरक्षांशुशोणीकृतदिग्भागान्, भगदत्तप्रभृतिख्यातपार्थिवपराग-
तानाहत्तलक्षणानलङ्कारान्, प्रभालेपिनां च चूडामणीनां समुत्कर्षान्, क्षीरो-
दधेर्धवलताहेतूनिव हारान्, अनेकरागरुचिरवेप्रकरण्डकुण्डलीकृतानि शर-
चन्द्रमरीचिरुच्चि शौचक्षमाणि क्षौमाणि कुशलशिल्पिलोकोल्लिखितानां च
शुक्तिशङ्खगल्बर्कप्रमुखानां पानभाजनानां निचयान्, निचोलकरक्षितरुचां च
रुचिरकाञ्चनपद्मभङ्गभङ्गुराणामतिबन्धुरपरिवेशानां कार्दरङ्गचर्मणां सम्भारान्,
भूर्जत्वक्कोमलाः स्पर्शवतीः जातोपटिकाः, चित्रपटानां च अदीयसां समूहको-
पधानादीन्विकारान्, प्रियद्रुप्रसवपिङ्गलत्वच्च चांसनानि चैत्रमयान्यगुरु-
ल्ललकल्पितसुखयानि च सुभाषितभाजि पुस्तकानि, परिणतपाटलपटोल
द्विपि च सरुणहारीतहरिन्ति क्षीरक्षारीणि च पूगानां पल्लवलम्बीनि सरसार्वा
फलानि, सहकारलतारसानां च कृष्णागुरुल्लस्य च कुपितकपिकपोलकपिल
कापोतिकापलाशकोशीकवचिताङ्गीः स्थवीयसीवैणवीर्णाङ्गीश्च, पटसूत्रप्रसेव

कार्पितांश्च मित्राञ्जनकृष्णस्य कृष्णागुरुणो गुरुपरितापमुपश्च गोशीर्षचन्दनस्य
तुषारशिलाशकलशिशिरस्वच्छसितस्य च कर्पूरस्य कस्तूरिकाकोशकानां च पद्म-
फलजूटजटिलानां च ककौलपल्लवानां लवङ्गपुष्पमञ्जरीणां जातीफलस्तवकानां
च राशीन्, अतिमधुरमधुरसामोदनिर्हारिणीश्चोल्हककलशीः सितासितस्य च
चामरज्जातस्य निचयान्, अवलम्बमानतूलिकालाडुकांश्च लिखितानैलेख्यफल-
कसम्पुटान्, कुतूहलकृन्ति कनकशृङ्खलानियमितग्रीवाणां किंनराणां च वन-
मानुषीणां च जीवजीवकानां च जलमानुषाणां च मिथुनानि, परिमलामो-
दितककुभश्च कस्तूरिकाकुरङ्गान्, गेहपरिसरणपरिचिताश्च चमरीः, चामीकर-
रसचित्रवेत्रपञ्जरान्तर्गतांश्च बहुसुभाषितजल्पाकजिह्वांश्च शुकशारिकाप्रभृती-
न्पक्षिणः प्रवालपञ्जरगतांश्च चकोरान्, जलहस्तिनामुदप्रकुम्भमुक्ताफलदाम-
दन्तुराणि च दन्तकाण्डकुण्डलानि ।

राजा तु छत्रदर्शनात्प्रहृष्टहृदयः प्रथमप्रयाणे शोभननिमित्तमिति मनसा
जग्राह । हंसवेगं च प्रीयमाणो वभाषे—‘भद्र, सकलरत्नधास्रः परमेश्वरशि-
रोधारणाहंस्यास्य महातपत्रस्य महार्णवादिव कुमुदुबान्धवस्य कुमारहाभो न
विस्मयाय । बालविद्याः खलु महतामुपकृतयः’ इति । अपनीते च तस्मात्प्र-
देशात्प्राभृतसम्भारे क्षणमिव स्थित्वा ‘हंसवेग, विधग्म्यताम्’ इति प्रतीहार-
भवनं विसर्जयांयभूव । स्वयमप्युत्थाय स्नात्वा मङ्गलाकाङ्क्षी प्राप्नुयुः प्रावि-
शदाभोगस्य छायाम् ।

अथ विज्ञत एवास्य छायाजन्मना जडिज्ञा चूडामणितामनीयतेव शशि-
विम्बमन्बुविन्दुमुचश्चुम्बुरिव चन्द्रकान्तमणयो ललाटतटं कर्पूरेणय इय
व्यलीयन्त लोचनयुगले गलत्तुहिनकणनिकरकृतनीहारा हारा इवायप्यन्त,
हरिचन्दनरसासारणेवापाति सन्ततमुरसि कुमुदमयमिव हृदयमभवदतिशिशि-
रमन्तर्हितहिमशिलेय विलीयमाना व्यलिम्पदङ्गानि । जातविस्मयश्चाकरोन्म-
नसि एकमर्जेयं सङ्गतमपहाय कास्त्यन्या प्रतिशौकालिकेति । आहारकाले च
हंसवेगाय धवलकर्पटप्रावृत्तधौतनालिकेरपरिगृहीत विलिप्तशेषं चन्दनमङ्ग-
रुष्टे च वाससी शरत्तारकाकारतारमुक्तास्त्यक्तपदं परिवेशं नाम कटिसूत्र-
मतिमहार्हपद्मरागालोकलोहितीकृतदिवसं च तरङ्गकं नाम कर्णाभरणं प्रभूतं
च भोज्यजातं प्राहिणोत् । एवंप्रायेण च क्रमेण जगाम दिवसः ।

ततः कटकस्थयलवहलधूलिधूमरितवपुर्गुणाली मलीमसमग्नमिव क्षाल-
यितुमपरजलनिधिमवातरत् । आभोगातपत्रप्रदानवार्तामिव निषेदयितुं वरु-
णाय चारणी दिशमयासीत् । मुकुलायमानसक्लकमलवना प्रमुख एव
यद्वसेवाजलिपुटेव सद्दीपा भूरभूज्जपतेः । नृपानुरागमय इव निखिलजीव-
लोकलोकाञ्जलिर्वन्धवन्धुजैगजग्राह संध्यारागः । गौढापराधशक्तिनीव श्या-

१ ‘वर्णस्य’ घ. २ ‘लिखितानेकलेख्य’ घ. ३ ‘०जिह्वांश्च जातीः कौशिकशुक्र’ घ.
‘अत्रये’ घ. ४ ‘मृपालानुरागराशिमय’ घ. ६ ‘वद’ घ.

मतां प्रपेदे दिक्प्राची । प्रचिततिमिरनिर्वहः निर्वाणान्यनृपप्रतापानलकलापेव
कालिमानमृतानीन्मेदिनी । मेदिनीशप्रदोपास्थानपुष्पनिकरमिव विकचतगैर-
रुचिरमवचकरुद्धनिकरमविरलं ककुभः । स्कन्धावारगन्धगजमदामोदधावि-
तस्येव मार्गो वियति विरराज रजःपाण्डुरैरावतस्य । कुपितनृपव्याघ्राघ्रातामु-
पसृष्टामिव पौरुष्टतां विहाय विहायस्तलमारोह रोहिणीरमणः । प्रयाणवार्ता
इव मानिनीनां हृदयभेदिन्यो ययुरिन्दुदीधितयो दश दिशः । नवनृपदण्ड-
यात्रात्रासातुरा इव तरलितसत्त्ववृत्तयश्चक्षुभुः पतयो वाहिनीनाम् । चिन्तेव
भूभृतां हृदयानि विवेश गुहाविवराणि विमुक्तसर्वाशा तिमिरसन्ततिः । प्रति-
सामन्तचक्षुषामिव ननाश निद्रा कुमुदवनानाम् ।

अस्यां च वेलायां विततवितानतलवतीं नरेन्द्रो 'यात सावत्' इति विस-
र्ज्यानुजीविनो हंसवेगमादिष्टवान्—'कथय सन्देशम्' इति । प्रणम्य स
कथयितुं प्रास्तायीत्—'देव, पुरा महाराराहसम्पर्कसम्भृतगर्भया भगवत्या
भुवा नरको नाम सूनुरसावि रसातले । वीरस्य यस्याभयन्वात्य एव पाद-
प्रणामप्रणयिनश्चूडामणयो लोकपालानाम् । यस्य च त्रिभुवनभुजो भुजशो-
ण्डस्य भवनकमलिनीचक्रवाकीकोपकुटिलकटाक्षेक्षितोऽपि भयचकितारणपरि-
घर्तितरथो नाज्जया विना रविरस्तमघ्राजीत् । यश्च वरुणस्य महिर्बृत्ति हृदयमि-
दमातपत्रमहापतिः । महारामनस्तस्यान्वये भगदत्तपुष्पदत्तवज्रदत्तप्रभृतिषु
व्यतीतेषु बहुषु मेरूपमेषु महत्सु महीपालेषु प्रपौत्रो महाराजभूतिवर्मणः
पौत्रश्रन्द्रमुखवर्मणः पुत्रो देवस्य कैलासस्थिरस्थितेः स्थितिवर्मणः सुस्थिर-
वर्मा नाम महाराजाधिराजो जज्ञे, तेजसां राशिर्भृगाङ्क इति 'यं जना जगुः ।
योऽयमर्जेनेवाजायत सहैवाहंकारेण । यश्च बाल एव प्रीत्या द्विजातीनप्रीत्या
धारातीन्समग्रान्प्रतिग्रहान्ग्राहयत् । यस्य चातिदुर्लभं लवणालयसम्भूतायाः
परं माधुर्यमभूलक्ष्म्याः । तथा च यो वाहिनीनाथानां शङ्खाजहार, नरत्नानि,
पृथिव्याः स्थैर्यं जग्राह, न करम्, अचनिर्भृतां गौरवमादत्त, न नैष्ठुर्यम् । तस्य च
सुगृहीतनाम्नो देवस्य देव्यां श्यामादेव्यां भास्करद्युतिर्भास्करवर्मापरनामा
तनयः शान्तनोर्भागीरथ्यां भीष्म इव कुमारः समभवत् । अयमस्य च शैश-
वादारभ्य सङ्कल्पः स्थेयान्स्थानपादारविन्दद्वयादते नाहमन्यं नमस्कुर्यामिति ।
इदंश्चायं मनोरथस्त्रिभुवनदुर्लभस्त्रयाणामन्यतमेन सम्पद्यते सकलभुवनवि-
जयेन वा मृत्युना वा यदि वा प्रचण्डप्रतापज्वलनैर्जनितदिग्दाहेन जगत्त्रैक-
वीरेण देवोपमेन मित्रेण । मैत्री च प्रायः कार्यव्यपेक्षिणी क्षोणीभृताम् । कार्यं
च कीदृशं नाम तद्भवेद्यदुपन्यस्तमानमुपनयेन्मित्रतां देवम् । देवस्य हि
यशांसि सखिचीपतो बहिरङ्गभूतानि धनानि । बाहावेव च केवले निपण्णस्य
शेषावयवानामपि साहायकसम्पादनमनोरथो निरवकाशः किमुत बाह्यजन-

स्य । चतुःसागरग्रामग्रहणघृसरस्य पृथिव्येकदेशदानोपन्यासेनापि का तुष्टिः ।
 अभिरूपकन्याविश्राणनविलोभनमपि लक्ष्मीमुखारविन्ददर्शनदुर्लभतद्विष्टकिं-
 चित्करम् । एवमवदमानसकलोपायसम्पादितपदार्थेऽस्मिन्प्रार्थनानुमात्रकमेव
 केवलमनुबध्यमानः शृणोतु देवः । प्राग्ज्योतिषेश्वरो हि देवेनैकपितृ इवान्न-
 द्विपा, दशरथ इव गोत्रभिदा, धनुजय इव पुष्कराक्षेण, वैकतन इव दुर्यो-
 धनेन, मलयानिल इव माधवेन, अजर्यं सङ्गतमिच्छति । यदि च देवस्यापि
 मैत्रीयति हृदयमवगच्छति च पर्यायान्तरितं दास्यमनुतिष्ठन्ति सुहृद इति
 ततः किमास्यते समाज्ञाप्यतामनुभवतु विष्णोर्मन्दरगिरिरिव विकटकेयूरको-
 टिमणिविघटनकणितकटकमणिशिलाशकलानि गाढोपगूढानि देवस्य कामरू-
 पाधिपतिः । अस्मिन्नातृसेरनवरतविमललावण्यसौभाग्यसुधानिर्झरिणि मुखश-
 शिनि चिराच्चक्षुषी लालयतु प्राग्ज्योतिषेश्वरश्रीः । नामिनन्दति चेद्देवः प्रण-
 यमाज्ञापयतु किं कथनीयं मया स्वामिनः' इति ।

विरतवचसि तस्मिन्भूपालः पूर्वोपलब्धैरेव गुरुभिर्गुणैरारोपितबहुमानः कु-
 मारं सुदूरमाभोगातपत्रव्यतिकरेण तु परां कोटिमारोपिते प्रेम्णि लज्जमान
 इव सादरं जगाद—'हंसवेग, कथमिव तादृशि महात्मनि महाभिजने पुण्य-
 राशौ गुणिनां प्राग्रहरे परोक्षसुहृदि स्मिन्निति मद्भिदस्यान्यथा स्वप्नेऽपि प्रवर्तत
 मनः । सकलजगदुत्तापनपटवोऽपि शिशिरायन्ते त्रिभुवननयनानन्दकरे कम-
 लाकरे करास्तिग्मतेजसः । सुबहुगुणगणक्रीताश्च के वयं सख्यस्य । सज्जनना-
 धुर्याणामभृतदास्यो दश दिशः । एकान्तावदातोत्तानस्वभावसम्भृतसादृश्यस्य
 कुमुदस्य कृते केनाभिहितः शिशिररश्मिः । श्रेयांश्च सङ्कल्पः कुमारस्य । स्वयं
 बाहुशाली मयि च समालम्बितशरासने सुहृदि हरादते कमन्यं नमस्यति ।
 संवर्धिता मे प्रीतिरमुना सङ्कल्पेन । अवलेपिनि पशावपि केसरिणि बहुमानो
 हृदयस्य किं पुनः सुहृदि । तत्तथा यत्तेया यथा न चिरमियमस्मान्हे शयति
 कुमारदर्शनोत्कण्ठा' इति ।

हंसवेगस्तु विज्ञापयाम्बभूव—'देव, किमपरमिदानीं क्लेशयत्यभिजातम-
 भिहितं देवेन । सेवाभीरवो हि सन्तः, तत्रापि विशेषेणायमहङ्कारधनो वैष्ण-
 वो वंशः । आस्तां तावदस्तत्स्वामिवंशः । पश्यतु देवः पुरपत्य हि सेवां प्रति
 दुर्जनन्येवातिवृद्धया दुर्गत्या धामिमुखीक्रियमाणस्य, कुटुम्बिन्येवासन्तुष्टया
 तृष्णया वा प्रेर्यमाणस्य, दुरपत्यैरिव यौधनजनितैर्नानामिलापिमिरसत्सङ्कल्पै-
 र्वाकुलीक्रियमाणस्य, जरत्कुमारीमिव परमार्गणयोग्यामतिमहतीं वा अवस्थां
 पश्यतः, स्वगृहे दुर्बन्धुमिरिव दुःस्थितः समग्रैर्ग्रहैर्वा ग्राह्यमाणस्यामिप्रोगं,
 पुरातनैरतिदुस्त्यजैर्भृत्यैरिव मलिनैः कर्ममिर्वानुवर्त्यमानस्य, सफलशरीरस-
 न्तापकरं कारीपात्रिमिव दुष्कृतिनः कृतचित्तस्य संप्रवेष्टुं राजकुलम्, उपहत-
 सकलेन्द्रियशक्तेरिव मिथ्यैव हृदयगतविषयग्रामग्रहणामिलापस्य, प्रथममेव
 तोरणतले यन्दनमालाकिशलयस्यैव शुण्यतो द्वाररक्षिमिर्निस्स्रस्य, पीडितस्य

प्रविशतो द्वारे हरिणस्येवापरैर्हन्त्यमानस्य, करिकर्मचर्मपुटस्येव मुहुमुहुः प्रति-
हारमण्डलकरप्रहारैर्निरस्यमानस्य, निधिपादपप्ररोहस्येव द्रविणामिलापादधो-
मुखीभवतः, दूरममार्गणस्याप्यतिविप्रकृष्टविष्टचित्तविसर्जितस्योद्वेगं प्रजतः, अ-
कण्टकस्यापि चरणतललग्नस्याकृप्य क्षेपीयः क्षिप्यमाणस्य, अमकरकेतोरप्यका-
लोपसर्पणप्रकुपितेश्वरदृष्टिदग्धस्य प्रलयमुपगच्छतः, कपेरिव कोपनिर्भस्मित-
स्याप्यभिन्नमुखरागस्य, ब्रह्म इव प्रतिदिवसवन्दनोद्धृष्टशिरःकपालस्य, स्पशं-
रहितस्याशुभकमाणि निर्वहतः, त्रिशङ्कोरिवोभयलोकभ्रष्टस्य नक्तन्दिनमर्वा-
विशरसस्त्रिष्टतः, वाजिन इव कवलवशेन सुखवाह्यमात्मानं विदधानस्य,
अनशनशायिन इव हृदयस्थापितजीवनाशस्य शरीरं क्षपयतः, शुन इव
निजदारपराश्रुखस्य जघन्यकर्मलग्नमात्मानं ताडयतः, प्रेतस्येवानुचितभूमिदी-
यमानान्नपिण्डस्य, बलिभुज इव जिह्वालौल्योपयुक्तपुरुषवर्चसो वृथा विहि-
तायुषो जीवतः, श्मशानपादपानिव पिशाचस्य दग्धभूत्या परुषीकृतान् राज-
वल्लभानुपसर्पतः, विपरीतजिह्वाजनिताधुर्यैरोष्ठमात्रप्रकटितरागै राजशुका-
लापैः शिशोरिव मुग्धविलोभ्यमानस्य, वेतालस्येव नरेन्द्रप्रभावाविष्टस्य न
किञ्चिन्नाचरतः, चित्रधनुष इवालीकगुणाध्यारोपणकक्रियानिस्सनघ्नस्य निर्धा-
णतेजसः, संमार्जनीसमुपार्जितरजसोऽवकटस्येव निर्माल्यवाहिनः, कफ-
विकारेण इव दिने दिने कटुकैरुद्वेज्यमानस्य, सौगतस्येवार्थशून्यविज्ञप्तिजनि-
तवैराग्यस्य कापायाप्यभिलपतः, निशास्त्रपि मातृबलिपिण्डस्येव दिक्षु विक्षि-
प्यमाणस्य, अशौचगतस्येव कुशयनजनितसमधिकतरदुःखवृत्तेः, तुलायघ्नस्येव
पश्चात्कृतगौरवस्य तोयार्थमपि नमतः, अतिकृपणस्य शिरसा केवलेनासन्तुष्टस्य
चक्षुषापि पादौ स्पृशतः, निर्दयवेत्रिवेत्रताडनघ्नस्येव द्रपया त्यक्तस्य, दैन्य-
सङ्कोचितहृदयहतावकाशयेवाहोपुरुषिकया परिवर्जितस्य, कुत्सितकर्माङ्गीकर-
णकुपितयेवोन्नत्या वियुक्तस्य, धनश्रद्धया क्लेशानुपार्जयतः, स्ववृद्धिद्वुद्धाव-
मानं वर्धयतो मूढस्य, सत्यपि विविधकुसुमाधिवाससुरभिणि वने तृष्णाञ्जलि-
मुपरचयतः, कुलपुत्रस्यापि कृतांगस्य इव भीतभीतस्य समीपमुपसर्पतः, दर्श-
नीयस्याप्यालेख्यकुसुमस्येव निष्कलजन्मनः, विदुषोऽपि वैधेयस्येवापशब्दमु-
खस्य, शक्तिमतोऽपि श्वित्रिण इव सङ्कोचितकरयुगलस्य, समसमुत्कर्षेषु निर-
क्षिप्यमानस्य, नीचसमीकरणेषु निरुच्छ्वासं त्रियमाणस्य, परिभवैस्तृणीकृतस्य,
दुःखानिलेनानिर्वृतेः, उज्वलतो भक्तस्याप्यभक्तस्य, निरुष्मणः सन्तापयतो
बन्धून्विमानस्याप्यगतिकस्य, च्युतगौरवस्याप्यधस्ताद्गच्छतः, निःसत्त्वस्यापि
महामांसविक्रयं कुर्वतः, निर्मदस्याप्यस्वतन्त्रवृत्तेरयोगिनोऽपि ध्यानवशीकृता-
त्मनः, शय्योत्थायं प्रणमतो दग्धमुण्डस्य गोत्रविदूषकस्य नक्तन्दिनं नृत्यतो
मनस्विजनं हासयतः, कुलाङ्गारस्य वंशं दहतः, नृपशोः तृणेऽपि लब्धे कन्ध-
रामवनमयतः, जठरपरिपूरणमात्रप्रयोजनजन्मनो मांसपिण्डस्य गर्भरोगस्य

इव, छलित इव, यूथपतिपतनविषण्ण इव वेगदण्डवारणः, सूर्यास्तमयनिः-
श्रीक इव कमलाकरः, दुर्योधननिधनदुर्मता इव द्रौणिः, अपहृतरत्न इव सा-
गरो राजद्वारमाजगाम । अवतीर्य च तुरङ्गमादयनतमुखो विवेश राजमन्दि-
रम् । दूरादेव च विमुक्ताक्रन्दः पपात पादयोः ।

अघनिपतिरपि दृष्ट्वा तमुत्थाय विरलैः पदैः प्रत्युद्रम्योत्थाप्य च गाढमुप-
गुह्य कण्ठे करुणमतिचिरं रुरोद । शिथिलीभूतमन्युवेगश्च पुरेव पुनरागत्य
निजासने निपसाद । प्रथमप्रक्षालितमुखे च भण्डौ मुखमक्षालयत् । समति-
क्रान्ते च कियत्पि काले भ्रातृमरणवृत्तान्तमप्राक्षीत् । अथाकथयच्च यथावृत्त-
मखिलं भण्डिः । अथ नरपतिस्तमुवाच—‘राज्यश्रीव्यतिकरः कः’ इति । स
पुनरवादीत्—‘देव, देवभूयं गते देवे राज्यवर्धने गुप्तनाम्ना च गृहीते कुश-
स्थले देवी राज्यश्रीः परिभ्रश्य बन्धनाद्विन्ध्याटवीं सपरिवारा प्रविष्टेति
लोकतो चार्तामशृणवम् । अन्वेष्टारस्तु तां प्रति प्रभूताः प्रहिता जना नाद्यापि
निवर्तन्ते’ इति । तच्चाकर्ण्य भूपतिरब्रवीत्—‘किमन्यैरनुपदिमिः यत्र सा
तत्र परित्यक्तान्यकृत्यः स्वयमहं यास्यामि । भवानपि कटकमादाय प्रवर्तते
गौडामिमुपगम् ।’ इत्युक्त्वा चोत्थाय ज्ञानभुवमगात् । कारितशोकश्मश्रुव-
पनकर्मणां च महाप्रतीहारभवनस्नातेन शारीरिकवसनकुसुमाङ्गरागालङ्कार-
प्रेषणप्रकटितप्रसादेन भण्डिना सार्धमभुक्त, निनाय च तेनैव सह वासरम् ।

अथापरेद्युरुपस्थेव भण्डिर्भूपालमुपसृत्य व्यज्ञापयत्—‘पश्यतु देवः श्रीरा-
ज्यवर्धनभुजबलार्जितं साधनं सपरिवहं मालवराजस्य’ इति । नरपतिना स
‘एवं क्रियताम्’ इत्यभ्यनुज्ञातो दर्शयाम्बभूव । तद्यथा—अनवरतगलित-
मदमदिरामोदमुखरमधुकरजूटजटिलकुरटपट्टपङ्क्तिगण्डान् गण्डशैलानिव
मोर्नि, गम्भीरगर्जितरवाजलधरानिव महीमवतीर्णानुत्फुल्लसत्छदवनामो-
दमुचः शरदिघसानिव पुञ्जीभूताननेकसहस्रसंख्यान्करिणः, चारुचामीकर-
चित्रचामरमण्डलमनोहरांश्च हरिणरंहसो हरीन्, बालातपविसरवापिणां च
किरणैरनेकेन्द्रायुधीकृतदशदिशामलङ्काराणां विशेषान्, विस्मयकृतः सरो-
न्मादितमालवीकुचपरिमलदुल्लिप्तांश्च निजज्योत्स्नापूरस्त्रावितदिगन्तानपि
तारान्हारान्, उडुपतिपादसञ्चयशुचीनि निजयशांसीव बालव्यजनानि, जात-
रूपमयनालं च निवासपुण्डरीकमिव श्रियः श्वेतातपत्रम्, अप्सरस इव
बहुसमररससाहसानुरागावतीर्णा वारविलासिनीः, सिंहासनशयनासन्दीप्र-
भृतीनि राज्योपकरणानि, कालायसनिगदनिश्चलीकृतचरणयुगलं च सकलं
मालवराजलोकमनुशोषांश्च ससंख्यालेख्यपत्रान् सालङ्कारापीडपीडान् कोपकल-
शान् । अथालोच्य तत्सर्वमवनिपालः स्वीकर्तुं यथाधिकारमादिक्षदध्यक्षान् ।
अन्यस्मिंश्चाहनि हयैः स्वसारमन्वेष्टुमुच्चाल विन्ध्याटवीमवाप च परिमितै-
रेव प्रयाणकैस्ताम् ।

कलापान्, नातिचिरोद्भूतानां च धातुविपां धातकीकुसुमानां गोणीरगणिताः,
 पिचव्यानां चातसीगणपट्टमूलकानां पुष्कलान्सम्भारान्, भारांश्च मधुनो मा-
 क्षिकस्य मयूराङ्गजस्याक्षिप्तमधुच्छिद्यचक्रमालानां लम्बमानलामज्जकजट्टजटा-
 नामपत्वचां खदिरकाष्ठानां, कुष्ठस्य कठोरकेशरिसटाभारवभ्रुणश्च रोध्रस्य
 भूयसो भारकान् लोकेनादाय व्रजता, प्रविष्टितविविधवनफलपूरितपिटकम-
 स्तकामिश्राभ्यर्णग्रामगत्वरीमिस्त्वरमाणाभिर्विक्रयचिन्ताव्यग्रामिग्रामेयिकामि-
 र्यासदिगन्तरम्) इतस्ततश्च युक्तशूरशकुरशाफराणां पुराणपांसुकिरकरीपक्ष-
 द्वाहिनीनां धूर्गतधूलिधूसरसैरिक्कसरोपस्वरसार्यमाणानां सक्रीडचटुलचक्रची-
 रकारिणीनां शकटश्रेणीनां सम्पातैः सम्पाद्यमानदुर्बलोर्वाविरूक्षक्षेत्रसंस्कारम्,
 आरक्षक्षिप्तक्षिप्रदान्तवाहकदण्डोड्डीयमानहरिणहेलालक्षिततुङ्गवैणववृत्तिभिश्च
 निखातगौरकरङ्कशङ्कुशङ्कितशशकशकलिततुङ्गशुङ्गः प्रयत्नप्रभृतविशङ्कटविट-
 पैवाटैरैक्षवैबहुभिः श्यामायमानोपकण्ठम्, अतिविप्रकृष्टान्तरैर्मरकतस्निग्ध-
 सुहावाटवेष्टितैः कामुककर्मण्यवशविटपसङ्कटैः कण्टकितकरक्षराजिदुष्प्रवेश्यैः
 उल्बुकवचावङ्गकसुरससूरणशिप्रुग्रन्थिपर्णगवेधुकागमुद्भुत्सगहनगृह्यादिकैः,
 निखातोच्चकाष्ठारोपितकाष्ठालुकलताप्रतानविहितच्छायैः, परिमण्डलयदरीम-
 ण्डपकतलनिखातखादिरकीलयद्वत्सरूपैः, कथमपि कुष्ठरटितानुमीयमान-
 संनिवेशैरङ्गनागस्तिस्तम्बतलविरचितक्षिप्रपक्षिपूपिकावापिकैर्विकीर्णवदरपाट-
 लपटलैः, वैष्णुपोटदलनलशरमयवृत्तिविहितमिसिभिः, किंशुकरोचनारचितम-
 ण्डलमण्डपवत्यजबद्धाङ्गरराशिमिः, शाल्मलिफलतूलसञ्चयबहुलैः, संनिहि-
 तनलशालिशालकसण्डकुमुदवीजवेषुतण्डुलैः, सङ्गृहीतमालनीजैः, अस्ममलि-
 नम्लानकाश्मयैकटव्याघ्रतकटैराश्यानराजादनमदनफलस्फूर्तिर्मधूकासवमद्य-
 प्रायैः, कुसुम्भकुम्भगण्डकुसूलैरविरहितराजमोपत्रपुष्पकर्कटिकाकृष्माण्डालाबु-
 धीजैः, पोष्यमाणवनविडालमालुधाननकुलशालिजातजातकादिभिरटवीकुटु-
 म्बिनां गृहैरूपेतं वनग्रामकं ददर्श तत्रैव चावसदिति ।

इति श्रीवाणभट्टकृतौ हर्षचरिते छत्रलब्धिनाम

सप्तम उच्छ्वासः ।

१ 'लामज्जकमुज्जटक' अ. २ 'सैरिभ' अ-क. ३ 'अङ्गनाशस्तिस्तम्भ...क्षिप्रपूपिका
 अ-क. ४ 'पोटपटलनलकलितशरमय' अ. ५ 'तत्रैव च त दिवसमत्यवाहयत्' अ. ६ '०कृते
 हर्षचरिते सप्तम' क; 'इति श्रीमहाकविचक्रचूडामणिश्रीवाणभट्टविरचिते श्रीहर्षचरिते
 महाकाव्ये छत्रलब्धिनाम सप्तम उच्छ्वासः सम्पूर्णः' अ.

अष्टम उच्छ्वासः ।

सहसा सम्पादयता मनोरथप्रार्थितानि वस्तूनि ।

दैवेनापि क्रियते भव्यानां पूर्वसेवेव ॥ १ ॥

विद्वज्जनसम्पर्को नष्टेष्टज्ञातिदर्शनाभ्युदयः ।

कस्य न सुखाय भवने भवति महारत्नलाभश्च ॥ २ ॥

अथापरेद्युस्तथाय पार्थिवस्तस्माद्भामकान्निर्गत्य विवेदा विन्ध्यादवीम् । अट
च तस्यामितश्रेतश्च सुयहृन्दिवसान् । एकदा तु भूपतेर्भ्रमत एवाटविकसाम-
न्तशरभकेतोः सूनुर्व्याघ्रकेतुर्नाम कुतोऽपि कज्जलश्यामलश्यामलतावलयेना-
धिललाटमुच्चैः कृतमौलिवन्धम्, अन्धकारिणीमकारणमुवा भ्रुकुटिभङ्गेन
त्रिशाप्येन त्रियामामिव साहससहचारिणीं ललाटस्थलीं सदा समुद्रहन्तम्,
अवतंसितैकशुकपक्षकप्रभाहरितायमानेन ^{पिनङ्गु}काधरकाचमणिकर्णिकेन
श्रवणेन शोभमानम्, किञ्चिच्चुल्लस्य प्रविरलपक्ष्मणश्चक्षुषः सहजेन रागरोचिषा
रसायनरसोपयुक्तं तारक्षवं क्षतजमिव क्षरन्तम्, अवनदाटनासिकम्, चिपि-
टाधरम्, चिकिनचिबुकम्, अहीनहनुत्कटरूपलकूटास्थिपर्यन्तमीपदवाग्रो-
वाबन्धम्, स्कन्धस्कन्धाधंभागम्, अनघरतकोदण्डकुण्डलीकरणककेशव्या-
यामविस्तारितेनासलेनोरसा हसन्तमिव तटशिलाप्रथिमानं विन्ध्यगिरेः, अज-
गरगरीयसा च भुजयुगलेन लघयन्तं तुहिनशैलशालद्रुमाणां द्राधिमाणम्,
घराह्यालवलितबन्धनाभिर्नागदमनजूटिकावाटिकाभिर्जटिलीकृतपृष्ठे प्रकोष्ठे
प्रतिष्ठांगतं गोदन्तमणिचित्रं त्रापुपं वलयं विभ्राणम्, अतुन्दिलमपि तुण्डिभम्,
अहीरमैणीचर्मनिर्मितपट्टिकयोश्चित्रचित्रकत्वत्कारकितपरिवारया सङ्कुब्जाजि-
नजालकितया शृङ्गमयमृगमुष्टिभागभास्वरया पारदरसलेशलिससमस्तम-
स्तकया कृपाण्या करालितविसङ्कटकटिप्रदेशम्, प्रथमयौवनोल्लिख्यमानमध्य-
भागभ्रष्टमांसभरिताविव स्थवीयसावूरुदण्डौ दधतम्, अष्टमल्लचर्ममयेन
भल्लीप्रायप्रभूतशरभृता शयलशार्दूलचर्मपट्टपीडितेनालिकुलकालकम्बललोभा
पृष्ठभागभाजा भुस्त्राभरणेन पल्लवितमिव काश्यमुपदर्शयन्तम्, उत्तरत्रिभा-
गोत्तंसितचापपिच्छचारुशिखरे खदिरजटानिर्माणे खुरग्राणे प्रचुरमयूरपित्तप्र-
लताचित्रितत्वचि त्वक्षिसारगुरुणि धामस्कन्धाध्यासितधनुषि दोषि लम्बमा-
नेनावाकिशरसा शितशरकृतकनलकविवरप्रवेशितेतरज्जाजुनितस्वस्तिकबन्धेन
बन्धूकलोहितरुधिरराजिरजितग्राणवर्त्मना वपुर्विततिव्यक्तविभाव्यमानकोम-
लक्रीडरोमशुक्लिन्ना शशेन शितादनीशिसाग्रप्रथितग्रीवेण चापावृतचञ्चानता-
भ्रतालुना तित्तिरिणा वर्णकमुष्टिमिव मृगयाया दर्शयन्तम्, विषमविषदूषि-
तवदनेन च विरुणेन कृष्णाहिनेव मूलगृहीतेन व्यग्रदक्षिणकराग्रम्, जङ्गममिव

गिरितटतमालपादपम्, यद्योल्लिखितमक्षमसारस्तम्भमिव भ्रमन्तम्, अक्षन-
शिलाच्छेदमिव चलन्तम्, अयःसारमिव गिरेर्विन्ध्यस्य गलन्तम्, पौकलं
करिकुलानाम्, कालपाशं कुरङ्गयूथानाम्, धूमकेतुं मृगराजचक्राणाम्, महा-
नवमीमहं महिषमण्डलानाम्, हृदयमिव हिंसायाः, फलमिव पापस्य, कार-
णमिव कलिकालस्य, कामुकमिव कालरात्रेः, शयनयुवानमाद्रायाजगाम ।
दूरे च स्थापयित्वा विज्ञापयाम्भूव—‘देव, सर्वस्यास्य विन्ध्यस्य स्वामी सर्व-
प्रह्लापतीनां प्राग्रहरः शयनसेनापतिर्भृङ्गम्पो नाम । तस्यायं निर्घातनामा स्व-
स्त्रीयः सकलस्यास्य विन्ध्यकान्तारारण्यस्य पर्णानामप्यभिज्ञः किमुत प्रदेशा-
नाम् । एनं पृच्छतु देवः योग्योऽयमाज्ञां कर्तुम् ।’ इति कथिते च निर्घातस्तु
क्षितितलनिहितमौलिः प्रणांममकरोदुपनिन्ये च तित्तिरिणा सह शशोपाय-
नम् । अवनिपतिस्तु संमानयन्स्वयमेव तमप्राक्षीत्—‘अङ्ग, अभिज्ञा यूय-
मस्य सर्वस्वोद्देशस्य । विहारशीलाश्च दिवसेष्वेतेषु भवन्तः । सेनापतेर्वान्यस्य
वा तदनुजीविनः कस्यचिदुदाररूपा नार्यागता भवेद्दर्शनगोचरम्’ इति ।

निर्घातस्तु भूपालालापनप्रसादेनात्मानं बहुमन्यमानः प्रणनाम दर्शितो-
दरं च व्यज्ञापयत्—‘देव प्रायेणात्र हरिण्योऽपि नापरिगताः सञ्चरन्ति सेना-
पतेः कुत एव नार्यो नाप्येवंरूपा काचिददला । तथापि देवादेष्टाद्विदानीम-
न्वेपणं प्रति प्रतिदिनमनन्यकृत्यैः क्रियते यत्नः । इतश्चाधेगव्युत्तिमात्र एव
मुनिमहिते महति महीधरमालामूलरुहि महीरुहां पण्डे पिण्डपाती प्रभूतान्ते-
वासिपरिवृतः पाराशरी दिवाकरमित्रनामा गिरिनदीमाध्रित्य प्रतिवसन्ति स
यदि विन्देद्द्वार्ताम्’ इति । तच्छ्रुत्वा नरपतिरचिन्तयत्—‘श्रूयते हि तत्रभवतः
सुगृहीतनाम्नः स्वर्गतस्य ग्रहवर्मणो बालमित्रं मैत्रायणीयस्त्रयीं विहाय ब्राह्म-
णायनो विद्वानुत्पन्नसमाधिः सौगते मते युवैव कापायाणि गृहीतवानिति ।
प्रायशश्च जनस्य जनयति सुहृदपि दृष्टो भृशमाश्वासम् । अभिगमनीयाश्च गुणाः
सर्वस्य । कस्य न प्रतीक्ष्यो मुनिभावः । भगवती वैधेयेऽपि धर्मगृहिणी गरि-
माणमापादयति प्रव्रज्या किं पुनः सकलजनमनोमुपि विदुषि जने । यतो नः
कुतहलि हृदयमभूत्सततमस्य दर्शनं प्रति प्रासङ्गिकमेवैदमापतितमतिकल्याणं
पश्यामः प्रयत्नप्रार्थितदर्शनं जनम्’ इति । प्रकाशं चाप्रवीत्—‘अङ्ग, समु-
पदिश तमुद्देशं यत्रास्ते स पिण्डपाती’ इति । एवमुक्त्वा च तेनैवोपदिश्य-
मानवर्त्मा प्रावर्तत गन्तुम् ।

अथ क्रमेण गच्छत एव तस्य अनवकुक्षिनः, कुञ्जालितकर्णिकाराः, प्रचुर-
चम्पकाः, स्फूर्तिफलेग्रहयः, फलभरभरितनमेरवः, नीलदलनलदनारिकेल-
निकराः, हरिकेसरसरलपरिकराः, कोरकनिकुम्बरोमाञ्चितकुरयकराजयः,
रक्ताशोकपल्लवलावण्यलिप्यमानदशदिशः, प्रविकसितकेसररजोविसरबैध्य-
मानवाससरधूसरिमाणः, स्वरजःसिकतिलतिलकतलाः, प्रविचलितहिङ्गवः,

अथ तेषां तरुणां मध्ये नानादेशीयैः स्थानस्थानेषु स्थाणूनाश्रितैः शिलात-
रेषूपविष्टैर्लताभवनान्यध्यावसद्भिररण्यानीतिकुञ्जेषु निर्लिनीर्विदपच्छायासु नि-
रण्णैस्तलमूलानि निषेवमाणैर्वीतरागैराहुतैर्मस्करिभिः श्वेतपटैः पाण्डुरभिधुभि-
र्भागवतैर्वर्णिभिः केशलुब्धनैः कापिलैर्जनैर्लोकयतिकैः काणादरौपनिपदैरेश्वरका-
रणिकैः कारन्धमिसिधर्मशास्त्रिभिः पौराणिकैः सासतन्तवैः शैवैः शाब्दैः पाञ्च-
रात्रिकैरन्यैश्च स्वान्स्वान्सिद्धान्तांश्चण्डिभिरभियुक्तैश्चिन्तयद्भिश्च प्रत्युच्चरद्भिश्च
संशयानैश्च तिश्चिन्वद्भिश्च व्युत्पादयद्भिश्च विवदमानैश्चाभ्यस्यद्भिश्च व्याचक्षा-
णैश्च शिष्यतां प्रतिपन्नैर्दूरादेवावेद्यमानम्, अतिविनीतैः कपिमिरपि चैत्यकर्म
कुर्वाणैस्त्रिसरणपरैः, परमोपासकैः शुकैरपि शाक्यशासनकुशलैः कोशं समु-
पदिशद्भिः, शिक्षापदोपदेशदोषोपशमंशालिनीभिः शारिकाभिरपि, धर्मदेशनां
दर्शयन्तीभिरनवरतश्रवणगृहीतालोकैः कौशिकैरपि बोधिसत्त्वजातकानि जपद्भिः,
जातसौगतशीलशीतलस्वभावैः शार्दूलैरप्यमांसाशिभिरुपास्यमानम्, आसनो-
पास्तोपविष्टविस्तब्धानेककेसरिशिवकतया मुनिपरमेश्वरमकृत्रिम इव सिंहासने
निषण्णम्, उपशममिव पिवद्भिरनहरिणैर्जिह्वालताभिरुपलिख्यमानपादप-
ल्लवम्, वामकरतलनिविष्टेन नीवारमञ्जता पारावतपोतेन कर्णोत्पलेनेव प्रियां
मैत्रीं प्रसादयन्तम्, इतरकरकिसलयनखमयूखलेखामिर्जनितजनव्यामोहम्,
उद्गीवं मयूरं भरकतमणिकरकमिव वारिधाराभिः पूरयन्तम्, इतस्ततः
पिपीलिकश्रेणीनां श्यामाकतण्डुलकणान्स्वयमेव किरन्तम्, अरुणेन चीवरपट-
लेन अदीयसा संवीतम्, बहलबालातपानुलिप्तमिव पौरन्दरं दिग्भागमु-
ल्लिखितपद्मरागप्रभाप्रतिमया रक्तावदातया देहप्रभया पाटलीकृतानां का-
पायग्रहणमिव दिशामप्युपदिशन्तम्, अनौद्धत्यादधोमुखेन मन्दमुकुलितकु-
मुदाकारेण स्निग्धधवलप्रसन्नेन चक्षुषा जनक्षुण्णक्षुद्रजन्तुजीवनार्थममृतमिव
वर्षन्तम्, सर्वशास्त्राक्षरपरमाणुभिरिव निर्मितं परमसौगतमप्यवलोकितेश्वरम्,
अस्खलितमपि तपसि लग्नम्, आलोकमिव यथावस्थितसकलपदार्थप्रकाशकं
दर्शनार्थिनाम्, सुगतस्याप्यभिगमनीयमिव, धर्मस्याप्याराधनीयमिव, प्रसाद-
स्यापि प्रसादनीयमिव, मानस्यापि माननीयमिव, बन्धत्वस्यापि बन्धनीय-
मिव, आत्मनोऽपि स्पृहणीयमिव, ध्यानस्यापि ध्येयमिव, ज्ञानस्यापि ज्ञेय-
मिव, जन्मं जपस्य, नेमिं नियमस्य, तत्त्वं तपसः, शरीरं शौचस्य, कोशं
कुशलस्य, वेदम विश्वासस्य, सर्वस्य सद्वृत्ततायाः, दाक्ष्यं दाक्षिण्यस्य, पारं
परानुकम्पायाः, निर्वृतिं सुखस्य, मध्यमे वयसि वर्तमानं दिवाकरमित्रम-
द्राक्षीत् । अतिप्रशान्तगम्भीराकारारोपितबहुमानश्च सादरं दूरादेव समं
शिरसा मनसा वचसा च वचन्दे ।

दिवाकरमित्रस्तु मैत्रीमयः प्रकृत्या विशेषतस्तेनापरेणादृष्टपूर्वेणामानुष-

१ 'आत्मनोऽपि... ज्ञेयमिव' इत्येतन्नास्ति अ-क पुस्तकयोः. २ 'जन्म यमस्य' अ-क.
३ 'सद्गुत्तम्' अ-क. ४ 'सद्गुत्तायाः, सर्वस्वं सर्वशतायाः' अ-क.

लोकोचितेन सर्वाभिभाविना महानुभावाभोगभाजा भ्राजिष्णुना भूपतेः
प्राकृतेनाकारविशेषेण तेन चाभिजात्यप्रकाशकेन गरीयसा प्रश्रयेण चाह्ला-
दितश्चक्षुषि च चेतसि च युगपदग्रहीत् । वीरस्वभावोऽपि च सम्पादित-
ससंभ्रमाभ्युत्थानः सङ्कलय्य किञ्चिदुद्गमनकेन विलोलं विलम्बमानं वामा-
साचीवरपटान्तमुत्क्षिप्यानेकाभयदानदीक्षादक्षिणो दक्षिणं महापुरुषलक्षण-
लेखाप्रशस्तं हस्तं स्निग्धमधुरया वाचा सगौरवमारोग्यदानेन राजानमन्व-
ग्रहीत् । अभ्यनन्दच्च स्वागतगिरा गुरुमिवाभ्यागतं बहु मन्यमानः स्वेना-
सनेनाध्वमग्रेति निमग्नयांचक्रे । पार्श्वे स्थितं च शिष्यमग्रवीत्—‘आयुष्मन्,
उपानय कमण्डलुना पादोदकम्’ इति । राजा त्वचिन्तयत्—‘अलोहः
खलु संयमनपाशः सौजन्यमभिजातानाम् । स्थाने खलु तत्रभवान्गुणानु-
रागी ग्रहवर्मा बहुशो वर्णितवानस्य गुणान्’ इति । प्रकाशं चावभाषे—
‘भगवन्, दर्शनपुण्यानुगृहीतस्य मम पुनरुक्त इवायमार्थप्रयुक्तः प्रतिभाल-
नुग्रहः । चक्षुष्प्रमाणप्रसादस्वीकृतस्य च परकरणमिवासनादिदानोपचार-
चेदितम् । अतिभूमिभूमिरेवासनं भवादृशां पुरः सम्भाषणामृतामिषेकप्र-
क्षालितसकलवपुषश्च मे प्रदेशयुक्तिः ४ पाद्यमप्यपाद्यकम् । आसतां भवन्तो
यथासुखम् । आसीनोऽहम्’ इत्यभिधाय क्षितावेवोपाविशत् ।

‘अलंकारो हि प्रमाथितः प्रभवतां प्रश्रयातिशयः, रत्नादिकस्तु शिला-
भारः’ इत्याकलय्य पुनः पुनरभ्यर्ध्यमानोऽपि यदा न प्रत्यपद्यत पार्थिवो
वचनं तदा स्वमेवासनं पुनरपि भेजे भदन्तः । भूपतिमुखनलिननिहितनि-
भृतनयनयुगलनिगडनिश्चलीकृतहृदयश्च स्थित्वा कांचित्कालकलां कलिकाल-
कटमपकालुष्यमिव क्षालयन्नमलभिर्दन्तमयूपमालाभिर्मूलफलाभ्रवहारस-
म्भवमुद्गमन्निव च परिमलसुभगं विकचकुसुमपटलपाण्डुरं लतावनमवा-
दीत्—‘अद्यप्रभृति न केवलमयमनिन्द्यो वन्द्योऽपि प्रकाशितसत्सारः सं-
सारः । किं नाम नालोक्यते जीवद्भिरद्भुतं, येन रूपमचिन्तितोपनतमिदं
दृक्पथमुपगतम् । एवंविधैरनुमीयन्ते जन्मान्तरावस्थितसुकृतानि हृदयो-
रसवैः । इहापि जन्मनि दत्तमेवास्माकमनुना तपःक्लेशेन फलमसुलभदर्शनं
दर्शयता देवानां प्रियम् । आ नृसेः पीतममृतमीक्षणाभ्याम् । जातं नि-
त्कण्ठं मानसं निवृत्तिसुखस्य । महद्भिः पुण्यैर्विना न विश्राम्यन्ति सज्जने
त्वाद्दृशि दृशः । सुदिवसः स यस्मिञ्जातोऽसि । सा सुजाता जननी या सकल-
जीवलोकजीवितजनकमजनयदायुष्मन्तम् । पुण्यवन्ति पुण्यान्यपि तानि
येपामसि परिणामः । सुकृततपसस्ते परमाणवो ये त्वं परिगृहीतसर्वाव-
यवाः । तत्सुभगं सौभाग्यमाश्रितोऽसि येन । भूष्यः स पुरुषभावो भवत्य-
वस्थितो यः । यत्सत्यं मुमुक्षोरपि मे पुण्यभाजमालोक्य पुनः श्रद्धा जाता
मनुजजन्मनि । नेच्छद्भिरप्यस्माभिर्दृष्टः कुसुमायुधः । कृतार्थमद्य चक्षुर्वनदेव-

तानाम् । अद्य सफलं जन्म वनपादपानां येषामसि गतो गोचरम् । अमृत-
मयस्य भवतो वचसां माधुर्यं कार्यमेव । अस्य त्वीदृशे शैशवे विनयस्यो-
पाध्यायं ध्यायन्नपि न सम्भावयामि । भुवि सर्वथा शून्य आसीदजाते
दीर्घायुषि गुणधाम् । धन्यः स भूभृद्यस्य वंशे मणिरिव सुक्तामयः सम्भू-
तोऽस्ति । एवंविधस्य च पुण्यवतः कथंचित्प्राप्तस्य केन प्रियं समाचराम
इति पारिप्लवं चेतो नः । सकलवनचरसार्थसाधारणस्य कन्दमूलफलस्य
गिरिसरिदम्भसो वा के वयम् । अपरोपकरणीकृतस्तु कायकलिरयमस्मा-
कम् । सर्वस्वमवशिष्टमिष्टातिथ्याय । स्वायत्ताश्च विद्यन्ते विद्याविन्दवः
कतिचित् । उपयोगं तु न प्रीतिर्विचारयति । यदि च नोपरुणद्धि कश्चित्का-
र्यलवमरक्षणीयाक्षरं वा कथनीयं तत्कथयतु भवान्भ्रोतुमभिलषति हृदयं
सर्वमिदं नः । केन कृत्यातिभारेण भव्यो भूषितवान्भूमिमेतामभ्रमणयो-
ग्याम् । कियदवधिर्वायं शून्याटवीपर्यटनकेशः कल्याणराशेः । कस्माच्च
सन्तस्तरूपेव ते तनुरियमसन्तापाहौ विभाव्यते' इति ।

राजा तु सादरतरमब्रवीत्—‘आर्य, दर्शितसंभ्रमेणानेन मधुरसविसर-
ममृतमिव हृदयवृत्तिकरमनवरतं वर्षता वचसैव ते सर्वमनुष्ठितम् । धन्यो-
ऽस्मि यदेवमभ्यार्हितमनुपचरणीयमपि मान्यो मन्यते माम् । अस्य च महा-
वनभ्रमणपरिक्लेशस्य कारणमवधारयतु मतिमान् । मम हि विनष्टनिखिले-
ष्टवन्धोर्जाविदानुबन्धस्य निबन्धनमेकैव यवीयसी स्वसावशेषा । सापि
भर्तुर्वियोगाद्वैरिपरिभवभयाङ्गमन्ती कथमपि विन्ध्यवनमिदम्, अशुभशवर-
लबहुलम्, अगणितगजकुलकलिलम्, अपरिमितमृगपतिशरभयम्, उरुमहि-
पमुषितपथिकगमनम्, अतिनिशितशरकुशपरुषम्, अवटशतविपममविशत् ।
अतस्तामन्वेष्टुं वयमनिशं निशिनशि च सततमिमामटवीमटामः । न चैनामा-
सादयामः । कथयतु च गुरुरपि यदि कदाचित्कृतश्चिद्वने चरतः श्रुतिपथमुप-
गता तद्वाता' इति ।

अथ तच्छ्रुत्वा जातोद्वेग इव भदन्तः पुनरभ्यधात्—‘धीमन्, न खलु
कश्चिदेवंरूपो वृत्तान्तोऽस्मानभ्युपगतवान् । अभाजनं हि वयमीदृशानां
प्रियाख्यानोपायनानां भवताम् ।’ इत्येवं भाषमाण एव तस्मिन्नकस्मादाग-
त्यापरः शमिनि वयसि वर्तमानः संभ्रान्तरूप इव पुरस्तादुपरचिताञ्जलिर्जा-
तकरुणः प्रक्षरितचक्षुर्भिक्षुरभाषत—‘भगवन्भदन्त, महत्करुणं वर्तते ।
यालैव बलवद्भ्रसनाभिभूता भूतपूर्वापि कल्याणरूपा स्त्री शोकवेगविवशा
वैश्वानरं विशति । सम्भावयतु तामप्रोषितप्राणां भगवान् । अभ्युपपद्यतां
समुचितैः समाश्वासनैः । अनुपरतपूर्वं कृमिकीटमपि दुःखितं दयाराशेरार्यस्य
गोचरगतम्' इति ।

राजा तु जातानुजाशङ्कः सोदर्यांसेहाद्यान्तर्द्वेत इव दुःखेन दोदूयमान-
हृदयः कथमपि गद्गदिकागृहीतकण्ठो विकलवाग्वाप्पायमाणदृष्टिः पप्रच्छ—
“पाराशरिन्, कियदूरे सा योपिदेवंजातीया जीवेद्वा कालमेतावन्तमिति ।
पृष्टा वा त्वया ‘कासि, कस्यासि, कुतोऽसि, किमर्थं वनमिदमभ्युपगतामि,
विशसि च किंनिमित्तमनलम्’ इत्यादितः प्रभृति कात्स्न्येन कथ्यमानमिच्छामि
श्रोतुं कथमार्यस्य गता गोचरमाकारतो वा कीदृशी” इति ।

तयाभिहितस्तु भूभुजा भिक्षुराचक्षे—‘महाभाग, श्रूयताम् । अहं हि
प्रत्यूषस्येवाद्य वन्दित्वा भगवन्तमनेनैव गिरिनदीरोधसा^{वन्दित} सैकतसुकुमा-
रेण^{वन्दित} यदृच्छया विहृतवानितिदूरम् । एकस्मिंश्च वनलतागहने गिरिनदीसमीप-
भाजि भ्रमरीणामिव हिमहतकमलाकरकातराणां रसितं सार्यमाणानामति-
तारतानवर्तिनीनां वीणांतद्वीणामिव झांकारमेकतानं नारीणां रुदितमधृतिक-
रमतिकरुणमाकर्णितवानसि । समुपजातकूपश्च गतोऽस्मि तं प्रदेशम् ।
दृष्टवानसि च दृप्तवण्डखण्डिताङ्गुलिगलहोहितेन च पाणिप्रविष्टशरशलाका-
शल्यशूलसङ्कोचितचक्षुषा चाध्वनीनश्रमश्रयथुनिश्चलचरणेन च स्थाणवव्रणव्य-
थितगुल्फवद्भुजैश्च^{व्रणव्यथित} वातखड्गेदखज्जहाजातज्वरेण च पांसुपाण्डुरपि-
ण्डिकेन, च खर्जूरजूटजटाजर्जरितजानुना च शतावरीविदारितोरुणा च विदा-
रीदारिततनुदुबूलपल्लवेन चोत्कटवंशविटपकण्टककोटिपादितकञ्जकपटेन च
फललोभालम्बितानम्रवदरीलताजालकैरुत्कण्टकैरुल्लिखितसुकुमारकरोदरेण च
कुरङ्गशृङ्गोत्प्रातैः कन्दमूलफलैः कदम्बितवाहुना च ताम्बूलविरहविरसमुख-
ण्डितकोमलामलकीफलेन च कुशकुसुमाहतिलोहितानां श्रयतामङ्क्षां लेपी-
कृतमनःशिलेन च कण्टकिलतालनालकलेसेन च केनचित्सलयोपपादिता-
तपत्रकृत्येन केनचित्कदलीदलव्यजनवाहिना केनचित्कमलिनीपलाशपुटगृही-
ताम्भसा केनचित्पाथेयीकृतमृणालपूलिकेन केनचिचीनांशुकदशाशिक्यनिहि-
तनालिकेरकोशकलशीकलितरसालतलेन, कतिपयावशेषशोकविकलकलामूक-
कुल्लव्यमनवधिरव्यविरलेनाल्लानां चरुयालेन परिवृताम्, आपत्कालेऽपि
कुलोद्गतेनेवामुच्यमानां प्रभालेपिना लावण्येन, प्रतिविम्बितैरासन्नवनलता-
किसलयैः सरसैर्दुःखक्षतैरिवान्तःपटलीक्रियमाणकायाम्, कठोरदभाङ्कुरक्षत-
क्षारिणा क्षतजेनानुसरणालककेनेव रक्तचरणाम्, उन्नालेनान्यतरनारीष्टतेना-
रविन्दिनीदलेन कृतच्छायमपि विच्छायं सुखमुद्बहन्तीम्, आकाशमपि शून्य-
तयातिशयानाम्, मृण्मयीमिव निश्चेतनतया, मरुन्मयीमिव निश्वाससम्पदा,
पावकमयीमिव सन्तापसन्तानेन, सलिलमयीमिवास्त्रप्रस्रवणेन, वियन्मयी-
मिव निरवलम्ब्यतया, तडिन्मयीमिव पारिप्लवतया, शब्दमयीमिव

परिदेवितवाणीबाहुल्येन, मुक्तमुक्तांशुकरबकुसुमकनकपद्माभरणां कल्पलता-
मिव महावने पतिताम्, परमेश्वरोत्तमाङ्गपातदुर्ललिताङ्गां गङ्गामिव गां
गताम्, वनकुसुमधूलिधूसरितपादपल्लवाम्, प्रभातचन्द्रमूर्तिमिव लोकान्तर-
ममिलपन्तीम्, निजजलमोक्षकदधिंतदशितधवल्लयतनेत्रशोभाम्, मन्दाकि-
नीमृणालिनीमिव परिस्त्रायमात्राम्, दुःसहरविकिरणसंस्पर्शस्वेदनिर्मालितां
कुमुदिनीमिव दुःखेन दिवसं नयन्तीम्, दग्धदशाविस्त्रादितां प्रत्यूषप्रदीपशि-
खामिव क्षामक्षामां पाण्डुवपुषम्, पार्श्ववर्तिवारणाभियोगरक्ष्यमाणां वनकरि-
णीमिव महाहृदे निमग्नान्, प्रविष्टां वनगह्वरे ध्याने च, स्थितां तरुतले मरुणे,
च, पतितां धान्युत्सङ्गे महानर्थे च, दूरीकृतां भर्त्रा सुखेन च, विरेचितां
श्रमणेनायुषा च, आकुलां केशकलापेन मरणोपायेन च, विवर्णितामध्वधूलि-
भिरङ्गवेदनाभिश्च, दग्धां चण्डातपेन वैधव्येन च, धृतमुखीं पाणिना मौनेन च,
गृहीतां प्रियसखीजनेन मन्युना च, तथा च भ्रष्टैर्वन्दुभिर्विलासैश्च, मुक्तेन श्रव-
णयुगलेनात्मना च, परित्यक्तैर्भूषणैः सर्वारम्भैश्च, भग्नैर्वलयैर्मनोरथैश्च, चर-
णलङ्घाभिः परिचारिकाभिर्दार्ढ्यसूचीभिश्च, हृदयविनिहितेन चक्षुषा प्रियेण
च, दीर्घैः शोकशसितैः केशैश्च, क्षीणेन वपुषा पुण्येन च, पादयोः पतन्तीभि-
र्बुद्धाभिरश्रुधाराभिश्च, स्वल्पावशेषेण परिजनेन जीवितेन च, अलसामुन्मेषे,
दक्षामश्रुमोक्षे, सन्ततां चिन्तासु, विच्छिन्नामाशासु, कृशां काये, स्थूलां
शसिते, पूरितां दुःखेन, रिक्तां सत्त्वेन, अध्यासितामायासेन, शून्यां हृदयेन,
निश्चलां निश्चयेन, चलितां धैर्यात्, अपि च वसतिं व्यसनानाम्, आधा-
नमाधीनाम्, अवस्थानमनवस्थानाम्, आधारमधृतीनाम्, आवासमव्रस-
ानाम्, आस्पदमापदानाम्, अभियोगमभाग्यानाम्, उद्वेगमुद्वेगानाम्,
कारणं कर्णायः, पारं परायत्ततायां योपितम् । चिन्तितवानसि च चित्र-
मीदृशीमप्याकृतिमुपतापाः स्पृशन्तीति । सा तु समीपगते मयि तदवस्थापि
सबहुमानमानतमौलिः प्रणतवती । अहं तु प्रबलकर्णाप्रेर्यमाणस्तामालपि-
तुकामः पुनः कृतवान्ननसि—कथमिव महानुभावामेनामामन्त्रये । 'वत्से'
इत्यतिप्रणयः, 'मातः' इति चादु, 'भगिनि' इत्यात्मसम्भावना, 'देवि'
इति परिजनालापः, 'राजपुत्रि' इत्यस्फुटम्, 'उपासिके' इति मनोरथः,
'स्वामिनि' इति श्रुत्यभावाभ्युपगमः, 'भद्रे' इतीतरस्त्रीसमुचितम्, 'आयु-
ष्मति' इत्यवस्थायामप्रियम्, 'कल्याणिनि' इति दशायां विरुद्धम्, 'चन्द्र-
मुखि' इत्यमुनिमतम्, 'बाले' इत्यगौरवोपेतम्, 'आर्ये' इति जरारोपणम्,
'पुण्यवति' इति फलविपरीतम्, 'भवति' इति सर्वसाधारणम् । अपि च
'कासि' इत्यन्तर्निजातम्, 'किमर्थं रोदिषि' इति दुःस्वकारणस्वरणकारि,
'मा रोदीः' इति शोकहेतुमनपनीय न शोभते, 'समाशसिहि' इति किमा-
श्रित्य, 'स्वागतम्' इति यातयामम्, 'सुप्तमास्यते' इति मिथ्या । इत्येवं

चिन्तयत्येव मयि तस्मात्त्रैणादुत्थायान्यतरा योपिदार्थरूपेव शोकविक्रवा
 समुपसृत्य कतिपयपलितशोरं शिरो नीत्वा महीतलमतुलहृदयसन्तापसूच-
 कैरश्रुविन्दुभिश्चरणयुगलं दहन्ती ममातिकृपणैरक्षरैश्च हृदयमभिहितवती—
 ‘भगवन्, सर्वसत्त्वानुकम्पिनी प्रायः प्रव्रज्या । प्रतिपन्नपरदुःखक्षपणदीक्षा-
 दक्षाश्च भवन्ति सौगताः । करुणाकुलगृहं च भगवतः शक्तिमुनेः शास-
 नम् । सकलजनोपकारसज्जा सज्जनता जैनी । परलोकसाधनं च धर्मो मुनी-
 नाम् । प्राणरक्षणाच्च न परं पुण्यजातं जगति गीयते जनेन । अनुकम्पा-
 भूमयः प्रकृत्यैव युवतयः किं पुनर्विपदभिभूताः । साधुजनश्च सिद्धक्षेत्र-
 मार्तवचसाम् । यत इयं नः स्वामिनी मरणेन पितुरभावेन भर्तुः प्रवासेन
 च आतुः अंशेन च शेषस्य दान्धववर्गस्यातिमृदुहृदयतयानपत्यतया च निर-
 बलम्बना, परिभवेन च नीचारातिकृतेन प्रकृतिमनस्विनी, अमुना च महा-
 दयीपर्यटनक्षेत्रेण कदर्थितसौकुमार्या, दग्धदैवदत्तैरेवंविधैर्बहुभिरुपर्युपरि व्य-
 सनैर्विक्रयीकृतहृदया, दारुणं दुःखमपारयन्ती सोढुं निवारयन्तमनुतिक्रा-
 न्तपूर्वं स्वमेऽप्यवगणय्य गुरुजनमनुनयन्तीरखण्डितप्रणया नमस्वपि सम-
 वधीयं प्रियसखीर्विज्ञापयन्तमशरणमश्रुव्याकुलनयनमपरिभूतपूर्वं मनसापि
 परिभूय भृत्यवर्गमग्निं प्रविशति । परित्रायताम् । आर्योऽपि तावदसह्यशो-
 कापनयनोपायोपदेशनिपुणां व्यापारयतु वाणीमस्याम्’ इति चातिकृपणै-
 व्याहरन्तीमहमुत्थाप्योद्विगतरः शनैरभिहितवान्—‘आर्य, यथा कथयसि
 तथा अस्मद्भिरामगोचरोऽयमस्याः पुण्याश्रयाः शोकः । शक्यते चेन्मुहूर्त-
 मात्रमपि त्रातुमुपरिष्टाच्च व्यर्थेयमभ्यर्थना भविष्यति । मम हि गुरुरपर इव
 भगवान्सुगतः समीपगत एव । कथिते मयास्मिन्नुदन्ते नियतमागमिष्यति
 परमदयालुः । दुःखान्धकारपटलभिदुरैश्च सौगतैः सुभापितैः स्वकैश्च दर्शि-
 तनिदर्शनैर्नानागमगुरुभिर्गिरां कौशलैः कुशलशीलामेनां प्रबोधपदवीमारो-
 पयिष्यति’ इति । तच्च श्रुत्वा ‘त्वरतामार्यः’ इत्यभिदधाना सा पुनरपि
 पादयोः पतितवती । सोऽहमुपगत्य त्वरमाणो व्यतिकरमिममष्टतिकरमश-
 रणकृपणबहुयुवतिमरणमतिकरणमत्रभवते गुरवे निवेदितवान्’ इति ।

अथ भूभृद्भक्षवं समवधार्य तद्भाषितमश्रुमिश्रितमश्रुतेऽपि स्वसुनांश्चि-
 त्प्रीकृतमना मन्थुना सर्वाकारसंवादिन्यां दशयैव दूरीकृतसन्देहो दग्ध इव
 सोदर्यावस्थाश्रवणेन श्रवणयोः श्रमणाचार्यमुवाच—‘आर्य, नियतं सैवेयम-
 नार्थस्यास्य जनस्यातिकठिनहृदयस्यातिमृदुशंसस्य मन्दभाग्यस्य भगिनी भाग-
 धेयैरेतामवस्थां नीता निष्कारणवैरिभिर्वराकी विदीर्यमाणं मे हृदयमेवं
 निवेदयति’ इत्युक्त्वा तमपि श्रमणमभ्यधात्—‘आर्य, उत्तिष्ठ । दर्शय क्वासी ।

१ ‘आर्यवचसाम्’ व. २ ‘मरणेन च मातुः प्रवसनेन च पितुरभावेन च भर्तुः
 परलोकगमनेन च आतुः अंशेन च’ व. ३ ‘अशरणम्’ व.

यतस्व प्रभूतप्राणिपरित्राणपुण्योपार्जनाय ५ यामः १ यदि कथंचिज्जीवन्तीं सम्भावयामः' इति भाषमाण एवोक्तस्यौ ।

अथ समप्रशिष्यवर्गानुगतेनाचार्येण तुरगेभ्यश्चावतीर्य समस्तेन सामन्त-
लोकेन पश्चादाकृष्यमाणाश्चीयेनानुगम्यमानः, पुरस्ताच्च तेन शाक्यपुत्रीयेण
प्रदिश्यमानवर्त्मा पद्मवामेव तं प्रदेशमविरलैः पदैः पिवन्निच प्रावर्तत । क्रमेण
च समुपगतः शुश्राव लतावनान्तरितस्य ^{अतिरिक्तः} मुमुषोर्महत्ः खणस्य तत्कालोचि-
ताननेकप्रकारानालापान्—'भगवन्धर्म, धाव शीघ्रम् । क्वासि कुलदेवते ।
देवि धरणि, धीरयसि न दुःखितां दुहितरम् । क्व नु खलु प्रोपिता पुष्पभू-
तिकुटुम्बिनी लक्ष्मीः । अनाथां नाथ मुखरवंश्य विविधाधिविधुरां वधूं
विधवां विवोधयसि किमिति नेमाम् । भगवन्, भक्तजने सज्ज्वरिणि सुगत
सुप्तोऽसि । राजधर्म पुष्पभूतिभवनपक्षपातिन्, उदासीनीभूतोऽसि कथम् ।
त्वय्यपि विपद्बान्धव विन्ध्य ^{वन्ध्योऽयमञ्जलिवन्धः} वन्ध्योऽयमञ्जलिवन्धः । मातर्महादवि, रटन्तीं
न शृणोपीमामापत्पतिताम् । पतङ्ग, प्रसीद पाहि पतिव्रतामशरणाम् ।
प्रयत्नरक्षित कृतम्र चारित्र्यचण्डाल, न रक्षसि राजपुत्रीम् । किमच्युतं लक्षणैः ।
हा देवि दुहितृस्नेहमयि यशोमति, मुपितासि दग्धदैवद्रस्युना । देव, दुहितरि
दह्यमानायां नापतसि ^{प्रतापशीलः} प्रतापशीलः, शिथिलीभूतमपत्यप्रेम । महाराज राज्य-
वर्धन, न धावसि मन्दीभूता भगिनीप्रीतिः । अहो निष्ठुरः प्रेतभावः ।
व्यपेहि पाप पावक स्त्रीघातनिर्घृण, ज्वलन्न लज्जसे । भ्रातर्वात, दासी
तवासि । ^{स्वदाय} स्वदाय द्रुतं देवीदाहं देवाय दुःखितजनार्तिहराय हर्षाय । निता-
न्तनिःशूक शोकशृङ्गाकि, सकामोऽसि । दुःखदायिन्वियोगराक्षस, तुष्टोसि ।
विजने घने कमाक्रन्दामि, कस्यै कथयामि, कमुपयामि शरणम्, कां दिशं
प्रतिपद्ये, करोमि किमभागधेया । गान्धारि, गृहीतोऽयं लतापाशः । पिशाचि
मोचनिके, मुञ्च शारदाग्रहणकलहम् । कलहंसि, हंसि किमतः परमुत्तमाङ्गम् ।
मङ्गलिके, मुक्तगलं किमथापि रुद्यते । सुन्दरि, दूरीभवति सखीसार्थः ।
स्थास्यसि कथमिवाशिषे शबदिधिरे शबरिके । सुतनु, तनूनपाति पतिप्यसि
त्वमपि । मृणालकोमले मालावति, ग्लानासि । मातर्मातङ्गिके, अङ्गीकृत-
स्त्वयापि मृत्युः । वत्से वत्तिके, वत्स्यसि कथमममिप्रेत प्रेतनगरे । नागरिके,
गरिमाणमागतास्यनया स्वामिभक्त्या । विराजिके, विराजितासि राजपुत्रीवि-
पदि जीवितव्ययव्यवसायेन । भृगुपतनाभ्युद्यमभागामिज्ञे भृङ्गारधारिणि, ध-
न्यासि । केतकि, कुतः पुनरीदृशी सुस्वामिनी । मेनके, जन्मसि जन्मनि देवी-
दास्यमेव ददातु देवो देहं दहन्दहनः । विजये ^{वीजय} वीजय रुद्रानुम् । सानुमति,
नमतीन्दीवरिका दिवं गन्तुकामा । कामदासि, देहि दहनप्रदक्षिणावकाशम् ।
विचरिके, विरचय वद्विम् । विकिर किरातिके कुसुमप्रकरम् । कुररिके, कुरु

कुर्यककोरकाचितां चिताम् । चामरं चामरग्राहिणि गृहाण ॥ पुनरपि कण्ठे
 मर्पयितव्यानि नर्मदे नर्मनिर्मितानि निर्मयादहसितानि । भद्रे सुभद्रे, भद्रमस्तु
 ते परलोकगमनम् । अग्रामीणगुणानुरागिणि ग्रामेयिके, गच्छ सुगतिम् । वस-
 न्तिके, अन्तरं प्रयच्छ । आपृच्छते छलधारी देवि देहि दृष्टिम् । इष्टा तव
 जहाति जीवितं विजयसेना । सेयं मुक्तिका मुक्तकण्ठमारदति निकटे नाटक-
 सूत्रधारी । पादयोः पतति ते ताम्बूलवाहिनी बहुमता राजपुत्रि पत्रलता ।
 कलिङ्गसेने, अयं पश्चिमः परिष्वङ्गः पीडय निर्भरमुरसा माम् । असवः प्रव-
 सन्ति वसन्तसेने । मञ्जुलिके, मार्जयसि कतिकृत्वः सुदुःसहदुःखसहसा-
 स्त्रदिग्धं दग्धचक्षुरिदं रोदिपि कियदाश्लिष्य च माम् । निर्माणमीदृशं
 प्रायशो यशोधने । धीरयस्यद्यापि किं मां माधविके । केयमवस्था संस्थापना-
 नाम् । गतः कालः कालिन्दि सखीजनानुनयाञ्जलीनाम् । उन्मत्तिके
 मत्तपालिके, कृताः पृष्ठतः प्रणयिनीप्रणिपातानुरोधाः । शिथिलय चकोरवति
 चरणग्रहणं ग्रहिणि । कमलिनि, किमनेन पुनः पुनर्देवोपालम्भेन । न प्राप्तं
 चिरं सखीजनसङ्गमसुरम् । आर्यं महत्तरिके तरङ्गसेने नमस्कारः । सखि
 सौदामिनि, दृष्टासि । समुपनय हव्यवाहनार्चनकुसुमानि कुसुदिके । देहि
 चितारोहणाय रोहिणि हन्तावलम्बनम् । अग्न्यघात्रि, धीरा भव । भवन्त्येवं-
 विधा एव कर्मणां विप्राकाः पापकारिणीनाम् । आर्यचरणानामयमञ्जलिः ।
 परः परलोकप्रयाणप्रणामोऽयं मातः । मरणसमये कस्माद्वलिके हलहलको-
 वलीयानानन्दमयो हृदयस्य मे । हृष्यन्त्युचरोमाञ्जमुञ्चि किमङ्गीकृत्याङ्गानि ।
 वामनिके, वामेन मे स्फुरितमक्ष्णा । वृथा विरमसि वयस्य वायस वृक्षे क्षी-
 रिणि क्षणे क्षणे क्षीणपुण्यायाः पुरः । हरिणि, हेपितमिव हयानामुत्तरतः ।
 कस्येदमातपत्रमुचमत्र पादपान्तरेण प्रभावति रिभाव्यते । कुरङ्गिके, केन
 सुगृहीतनाम्नो नाम गृहीतममृतमयमार्यस्य । देवि, दिष्टया वर्धसे देवस्य
 हर्षस्यागमनमहोत्सवेन । इत्येतच्च श्रुत्वा सत्वरमुपससर्प । ददर्श च
 मुह्यन्तीमग्निप्रवेशायोद्यतां राजा राज्यश्रियम् । आललम्बे च मूर्च्छामीलि-
 तलोचनाया ललाटं हस्तेन तस्याः ससंभ्रमम् ।

अथ तेन भ्रातुः प्रेयसः प्रकोष्ठयद्दानामोपधीनां रसविसरमिव प्रत्युज्जीय-
 नक्षमं क्षरता, यमतेव पारिहायमणीनामचिन्त्यं प्रभावममृतमिव नरचन्द्र-
 श्मभिरद्विरता, यमतेव चन्द्रोदयच्युतशिशिरशीकरं चन्द्रकान्तचूडामणिं मू-
 र्धनि, मृणालमयाङ्गुलिनेवातिशीतलेन निर्वापयता दक्षमानं हृदयं, मृत्युनय-
 तेव कुतोऽपि जीवितमाह्लादकेन हन्तसंस्पर्शेन सहसैव समुन्मिमील राज्यध्रीः ।
 तथा चासम्भावितागमनस्याचिन्तितदर्शनस्य सहसा प्राप्तस्य भ्रातुः स्वमष्टद-
 शनस्येव कण्ठे समाश्लिष्य, तत्कालाविर्भावनिर्भरेणामिभूतसर्वात्मना दुःखस-
 म्भारेण निर्दयं नदीमुखप्रणालाम्यामिव मुक्ताभ्यां स्यूतप्रवाहमुत्तज्जन्ती

वाष्पवारि बिलोचनाभ्याम् 'हा तात, हा अम्ब, हा सख्यः' इति व्याहरन्ती मुहुर्मुहुरुच्चैस्तरां च, समुद्भूतभगिनीस्नेहसद्भावभारभावितमन्युना मुक्तकण्ठ-
मतिचिरं विक्रुश्य 'वत्से, स्थिरा भव त्वम्' इति आग्रा करस्थगितमुखी
समाश्वासमानापि, 'कल्याणिनि, कुरु वचनमग्रजस्य गुरोः' इत्याचार्येण
याच्यमानापि, 'देवि, न पश्यसि देवस्यावस्थाम् । अलमतिरुदितेन' इति
राजलोकेनाभ्यर्थ्यमानापि, 'स्वामिनि, भ्रातरमवेक्षस्व' इति परिजनेन विज्ञा-
प्यमानापि, 'दुहितर, विश्रम्य पुनरारटितव्यम्' इति निवार्यमाणापि
वान्धववृद्धाभिः, 'प्रियसखि, कियद्रोदिपि । तूष्णीमास्व । दृढं दूयते देवः'
इति सखीभिरनुनीयमानापि, चिरसम्भावितानेकदुःखनिवहनिर्वहणवाप्नोत्पी-
डपीड्यमानकण्ठभागा, प्रभूतमन्युभारभरितान्तःकरणा करुणं कैहलेन
स्वरेण कालमतिदीर्घं रुरोद । विगते च मन्युवेगे बह्वेः समीपादाक्षिप्य
आत्मा-नीता निकटवर्तिनि तरुतले निपसाद ।

शनैराचार्यस्तु तथा हर्षं इति विज्ञाय विवर्धितादरः सुतरां, सुहृत्तमिवा-
तिवाह्य निभृतसंज्ञाज्ञापितेन शिष्येणोपनीतं नलिनीदलैः स्वयमादाय नम्रो
मुखप्रक्षालनायोदकमुपनिन्ये । नरेन्द्रोऽपि सादरं गृहीत्वा प्रथममनवरतरोद-
नाताम्रं चिरप्रवृत्ताश्रुजलजालं रक्तपङ्कजमिव स्वसुश्रुरक्षालयत्पश्चादात्मनः ।
प्रक्षालितमुखशशिनि च महीपाले सर्वतो निःशब्दः सम्बभूव सकलो लि-
खित इव लोकः । ततो नरेन्द्रो मन्दमन्दमग्रीत्स्वसारम्—'वत्से, वन्द-
स्वासभवन्तं भदन्तम् । एष ते भर्तुर्हृदयं द्वितीयमस्माकं च गुरुः' इति ।
राजवचनात्तु राजदुहितरि पतिपरिचयश्रवणोद्धातेन पुनरानीतनेलाम्भसि
नमन्त्यामाचार्यः प्रयत्नरक्षितागतवाष्पाग्मःसम्भारभज्यमानधैर्याङ्गलोचनः
किञ्चित्परावृत्तमनो दीर्घं निशश्वास । स्थित्वा च 'क्षणमेकं प्रदर्शितप्रश्रयो
भृदुवादी मधुरया वाचा व्याजहार—'कल्याणराशे, अलं रुदित्वातिचिरम् ।
राजलोको नाद्यापि रोदनान्निवर्तते । क्रियतामवश्यकरणीयः स्नानविधिः ।
स्नात्वा च गम्यतां तामेव भूयो भुवम्' इति ।

अथ भूपतिरनुवर्तमानो लौकिकमाचारमाचार्यवचनं चोत्थाय स्नात्वा
गिरिसरिति सह स्वस्वा तामेव भूमिमयासीत् । तस्यां च सपरिजनां प्रथम-
माहितावधानः पार्श्ववर्ती परवर्ती शुचा पतिपिण्डप्रदर्शितप्रयत्नप्रतिपन्नाभ्यव-
हारकरुणां भगिनीमभोजयत् । अनन्तरं च स्वयमाहारस्थितिमकरोत् ।
भुक्तवांश्च बन्धनात्प्रभृति विस्तरतः स्वसुः कान्यकुब्जादौडसंभ्रमे गुप्तितो
गुप्तनाम्ना कुलपुत्रेण निष्कासनं निर्गतायाश्च राज्यवर्धनमरणश्रवणं, श्रुत्वा
चाहारनिराकरणमनाहारपराहतायाश्च विन्ध्याटवीपर्यटनखेदं, जातनिर्वेदायाः
पावकप्रवेशोपक्रमणं यावत्सर्वमशृणोद्व्यतिकरं परिजनतः । ततः सुखासीन-
मेकत्र तरुतले विविक्तभुवि भगिनीद्वितीयं दूरस्थितानुजीविजनं राजान-

माचार्यः समुपसृत्य शनैरासांचक्रे । स्थित्वा च कंचित्कालांशं लेशतो वक्तुमुप-
चक्रमे—‘श्रीमन्, आकर्ण्यताम् । आर्येयमस्ति नः किंचित्—

अयं हि यौवनोन्मादात्परिभूय भूयसीर्भायां यौवनावतारतरलतरास्तारा-
राजो रजनीकर्णपूरः पुरुहूतपुरोधसो धिपणस्य पुरंधीं धर्मपत्नीं पत्नीयन्नतित-
रलस्तारां नामापजहार । नाकतश्च पलायांचक्रे । चकितचकोरलोचनया तया
सहातिकामया सर्वाकाराभिरामया रममाणो रमणीयेषु देशेषु चचार । चिराच्च
कथंचित्सर्पेणीर्वाणवाणोगौरवाद्भिरां पत्युः पुनरपि प्रत्यर्पयामास ताम् । हृदये
त्वनिन्धनमदह्यत विरहाद्वारोहायास्तस्याः सततम् ।

एकदा तु शैलादुदयादुदयमानो विमले वारिणि वारुणालयस्य संक्रान्त-
मात्मनः प्रतिविम्बं विलोकितवान् । दृष्ट्वा च तदा सस्मार सस्मरः स्नेरगण्ड-
स्थलस्य ताराया मुखस्य । मुमोच च मन्मथोन्मादमध्यमानमानसः स्वस्थो-
ऽप्यस्वस्थः स्थवीयसः पीतसकलकुमुदवनप्रभाप्रवाहधवलताराभ्यामिव
लोचनाभ्यां याप्पवारिविन्दन् । अथ पततस्तानुदन्वति समस्तानेवाचेमुमुक्ता-
शुक्तयः । तासां च कुक्षिकोपेषु मुक्ताफलीभूतानवाप तान्कथमपि रसातल-
निवासी वासुकिर्नाम विपमुचामीशः । स च तैर्मुक्ताफलैः पातालतलेऽपि
तारागणमिव दर्शयद्भिरैकावलीमकल्पयत् । चकार च मुन्दाकिनीति नाम
तस्याः । सा च भगवतः सोमस्य सर्वासामोपधीनामधिपतेः प्रभावादत्यन्त-
विपत्नी हिमामृतसम्भवत्वाच्च स्पर्शेन सर्वसत्त्वसन्तापहारिणी बभूव । यतः
स तां सर्वदा दिपोष्मशान्तये वासुकिः पर्यधत् ।

समतिक्रामति च कियत्यपि काले कदाचित्तमेकावलीं तस्मान्नागराजा-
न्नागार्जुनो नाम नागरेवानीतः पातालतलं भिक्षुरभिक्षत लेभे च । निर्गल्य
रसातलाद्रिसमुद्राविपतये सातवाहननाम्ने नरेन्द्राय सुहृदे स ददौ ताम् ।
सा चास्माकं कालेन शिष्यपरम्परया कथमपि हस्तमुपगता । यद्यपि च
परिभव इव भवति भवादृशां दृष्टिम् उपचारुत्तथाप्योपधिबुद्ध्या बुद्धिमता
सर्वसत्त्वराशिरक्षाप्रवृत्तेन रक्षणीयशरीरेणायुष्मता विपरक्षापेक्षया गृह्यताम् ।
इत्यभिधाय भिक्षोरभ्याश्रयार्तिनश्रीवरपदान्तसंयतां मुमोच तामेकावलीं
मुन्दाकिनीम् ।

उन्मुच्यमानाया एव यस्याः प्रभालेपिति लब्धावकाशे विशदमहसि
महीयसि विसर्पति रश्मिमण्डले युगपद्वलयायमानेषु दिङ्मुखेषु, मुकुलितल-
तावधूत्कण्ठितैरामूलाद्विकसितमिव तरुभिः, अभिनवमृणाललुब्धैर्धावितमिव
धुतपक्षपुटपटलधवलितगगनं वनसरसीहंसयूथैः, स्फुटितमिव भरवशविशी-
यमाणधूलिधवलैर्गर्भमेदसूचितसूचीसञ्चयशुचिभिः केतकीवाटैः, उद्गलितद-
लदन्तुराभिः प्रबुद्धमिव कुमुदिनीभिः, विधुतसितसटाभारभरितदिवचमैश्च-

लितमिव केसरिकुलैः, प्रहसितमिव सितदशांशुमालालोकलिप्यमानवनं
वनदेवताभिः, विकसितमिव शिथिलितकुसुमकाशकसरुहासनिरङ्कुशं का-
शकाननैः, भ्रान्तमिव संभ्रमभ्रमितवालपल्लवपरिवेशयमानैश्चमरीकद-
म्यकैः, प्रसृतमिव स्फायमानफेनिलतरलतरतरङ्गोद्गारिणा गिरिनदीपूरेण,
अपरतारागणलाभमुदितेनोदितमिव विकचमरीचिचक्रान्तकुकुभा पूर्णच-
न्द्रेण, प्रक्षालित इव दावानलधूलिधूसरितदिगन्तो दिवसः, पुनरिव धौता-
न्यश्रुजलक्लिष्टानि नारीणां मुखानि ।

राजा तु मांसलैस्तस्याः संमुखैर्मयूखैराकुलीक्रियमाणं मुहुर्मुहुर्दुर्मीलय-
स्त्रिमीलयंश्च चक्षुः, कथमपि प्रयत्नेन ददर्श सर्वांशापूरणीं पङ्कीकृतमिव
दिङ्गागकरशीकरसंहतिम्, घनमुक्तां शारदीमिव लेखीकृतां ज्योत्स्नाम्,
प्रकटपदकचिह्नां सुञ्चारणवीथीमिव बालेन्दोर्निश्चलीभूतां सप्तपिंमालामिव
द्वस्तमुक्ताम्, अमिभूतसकलभुवनभूषणभूतिप्रभावांमैशानीमिव शशिकलाम्,
धवलतागुणपरिगृहीतां कान्तिमिव निर्गतां क्षीरराशेः, अनेकमहामहीभृत्पर-
म्परागतां गङ्गामिव दुर्गतिहराम्, अनवरतस्फुरिततुरलाशुका पुरःसरपता-
कामिव महेश्वरभावागमस्य, घनसारशुक्लां दन्तपङ्क्तिमिवामिमुखस्येश्वरस्य
वरमनोरथपूरणसमर्थां स्वयंवरस्रजमिव भुवनश्रियः, निजकरपल्लवावरण-
दुर्लक्ष्यां चक्षुरागविहसतिकामिव वसुधायाः, मन्त्रकोपसाधनप्रवृत्तस्याक्षमा-
लामिव राजधर्मस्य, समुद्रालङ्कारभूतां संख्यालेख्यपट्टिकामिव कुबेरको-
शस्य । पश्यंश्चैतां विस्मयमाजगाम मनसा सुचिरम् । आचार्यस्तु तामुद्धृत्य
चबन्ध बन्धुरे स्कन्धभागे भूपतेः । अथ नरपतिरपि प्रीतिमुपदर्शयन्प्रत्य-
वादीत्—‘आर्य, रत्नानामीदृशानामनर्हाः प्रायेण पुरुषाः । तपःसिद्धिरिव-
मार्यस्य देवतांप्रसादो वा । के च ययमिदानीमात्मनोऽपि किमुत ग्रहणस्य
प्रत्याख्यानस्य वा । दर्शनाप्रभृति प्रभूतगुरुगुणगणहृतेन हृदयेन परवन्तो
ययम् । सुकल्पितमिदमा मरणादार्योपयोगाय शरीरम् । अत्र कामचारो यः
कर्तव्यानाम्’ इति ।

समतिष्ठान्ते च कियत्पि काले गते चैकावलीयर्णनालापे लोकस्यानन्तरं
लब्धविश्रम्भा राज्यश्रीभ्याम्बुलवाहिनीं पत्रलतामाहूयोपांशु किमपि कर्ण-
मूले शनैरादिदेश । दर्शितविनया च पत्रलता पार्थिवं व्यज्ञापयत्—देव,
देवी विज्ञापयति न स्मराम्यार्यस्य पुरः कदाचिदुच्चैर्यचनमपि । कुतो विज्ञा-
पनम् । इयं हि शुचामसद्यता व्यापारयन्ती हतदैवदत्तादेशा शिथिलयति
विनयम् । अबलानां हि पतिरपत्यं बाधलम्बनम् । उभयविकलानां तु
दुःखानलेन्धनायमानं प्राणितमशालीनत्वमेव केवलम् । आर्यागमनेन च

कृतोऽपि प्रतिहतो मरणप्रयत्नः । अतः कापायग्रहणाभ्यनुज्ञयानुगृह्यतामय-
मपुण्यभाजनं जनः' इति । जनाधिपस्तु तदाकर्ण्य तूष्णीमेवावाप्तिष्ठत ।

॥ अथाचार्यः सुधीरमभ्यधात्—'आयुष्मति, शोको हि नाम पुण्या;
पिशाचस्य रूपान्तरमाक्षेपस्य तारुण्यं तमसो विशेषणं विपस्यान्तकः प्रेतन-
गरनायकः । अयमनिवृत्तिधर्मा दहनः । अयमक्षयो राजयक्ष्मा । अयमलक्ष्मी-
निवासो जनार्दनः । अयमपुण्यप्रवृत्तः ^{manu}क्षपणकः । अयमप्रतिबोधो निद्राप्रका-
रः । अयमनलसधर्मा सन्निपातः । अयमशिवसहचरो विनायकः । अयमनुध-
सेवितो ग्रहवर्गः । अयमयोगसमुत्थो ज्योतिःप्रकारः । अयं स्नेहाद्वायुप्रकोपः,
मानसादग्निसम्भवः, आर्द्रभावादजःक्षोभः, रसादभिर्शोषः, रागात्कालपरि-
णामः । तदस्याञ्जस्रसाविणो हृदयमहाघ्नस्य, बहुलदोषान्धकारलब्धप्रवेश-
प्रसरस्य प्राणतस्करस्य, शून्यताहेतोर्महाभूतग्रामघातकस्य, सकलविग्रहक्षपण-
दक्षस्य दोषचक्रवर्तिनः, काश्यपासप्रलापोपद्रवबहलस्य दीर्घरोगस्यासङ्ग्रहस्य
सकललोकक्षयधूमकेतोर्जावितापहारदक्षस्याक्षणरुचेरनभ्रवज्रपातस्य, स्फुरद-
नवद्यविद्याविद्युदुद्योतमानानि गहनग्रन्थग्रन्थिगूढगर्भग्रहणगम्भीराणि भूरि-
काव्यकथाकठोराणि बहुशास्त्रोद्बहनबृहन्ति विदुषामपि हृदयानि नालं सोडु-
मापातं किमुत नवनवमालिकाकुसुमकोमलानां सरसविसतन्तुदुर्बलकमव-
जानां हृदयम् ।

should be the

एवं सति सत्यमते, वद किमत्र क्रियते, कतमउपालभ्यते, कस्य पुर
उच्चैराकण्ड्यते, हृदयदाहि दुःखं वा ख्याप्यते । सर्वमक्षिणी निमील्य सोढ-
यममूढेन मूलधमणा । पुण्यवति, पुरातन्यः स्थितय एताः केन शक्य-
न्तेऽन्यथाकर्तुम् । संसरन्त्यो नक्तदिवं द्राघीयस्यो जन्मजरामरणवृत्तवदी-
पन्नराजिरजवः ¹¹¹¹¹पञ्चजनानाम् । पञ्चमहाभूतपञ्चकुलाधिष्ठितान्तःकरणव्यव-
हारदर्शननिपुणाः ¹¹¹¹¹सर्वकपा विपमा धर्मराजस्थितयः । क्षणमपिभक्षममाणा
गलन्त्यायुष्कलाकलनकुशला निलये निलये कालनालिकाः । जगति सर्व-
जन्तुजीवितोपहारपातिनी सञ्चरति ¹¹¹¹¹झटिति चण्डिका यमाज्ञा । रटन्त्यनव-
स्तप्रल्लिखप्रणिप्रमाणप्रकटजपटवः प्रेतपतिपटवः । प्रतिदिनं पर्यटन्ति, पेटवः
प्रतिपुरं प्रतसलोहलोहिताक्षाः कालकूटकान्तिकालकायाः कालपाशपाणयः
कालपुरषाः । प्रतिभवनं भ्रमन्ति भीषणकिङ्करकरचटितयमघण्टापुटपटुदां-
कारभयङ्कराः सर्वसत्त्वसङ्गसंहरणाय ¹¹¹¹¹घोराघातघोषणाः । दिशि दिशि बहन्ति
बहुचिन्ताधूमधूसरितप्रेतपतिपताकापटुपतितगृध्रदृष्टयः शोककृतकोलाहला-
कुलकुटुम्बिनीविकीर्णकेशकलापशबलशवशिविकासहस्रसङ्कुलाः, किलकिला-
यमानश्मशानशिविरशिवाशावकाः परलोकावसथपथिकसार्धप्रस्थानविशिष्टा-
वीथयः । सकललोककवलावलेहलम्पटा ¹¹¹¹¹बहुला बहुलिहा लेडि लोहिताचिता
चिताङ्गारकाली कालरात्रीजिह्वा जीवितानि जीविनाम् । नृसिमशिक्षिता च

भगवतः सर्वभूतभुजो ब्रुभुक्षा मृत्योः । अतिद्रुतवाहिनी चानित्यतानदी ।
क्षणिकाश्च महाभूतप्रासंगाच्चः । रात्रिषु भङ्गुराणि गात्रयन्त्रपञ्जरदारुणि
देहिनाम् । अशुभशुभावेशविवक्षा विशरारत्रः शरीरनिर्माणपरमाणवः ।
छिदुरा जीवबन्धनपाशतन्नीतन्तवः । सर्वमात्मनोऽनीश्वरं विश्वं नश्वरम् ।
एवमवष्टय नात्यर्थमेवाहसि मेधाविनि मृदुनि मनसि तमसः प्रसरं दातुम् ।
एको हि प्रतिसंख्यानक्षण आधारीभवति धृतेः । अपि च दूरगतेऽपि हि
शोके नन्विदानीमपेक्षणीय एवायं ज्येष्ठः पितृकल्पो भ्राता भवत्या गुरुः ।
इतरथा को न बहु मन्येत कल्याणरूपमीदृशं सङ्कल्पमत्रभवत्याः कापाय-
ग्रहणकृतम् । अखिलमनोज्वरप्रशमनकारणं हि भगवती प्रवज्या । ज्यायः
खल्विदं पदमात्मवताम् । महाभागस्तु भिनत्ति मनोरथमधुना । यद्यमा-
दिशति तदेवानुष्ठेयम् । यदि भ्रातेति यदि ज्येष्ठ इति यदि वत्सल इति यदि
गुणवानिति यदि राजेति सर्वथा स्थातव्यमस्य नियोगे ।' इत्युक्त्वा व्यरंसीत् ।

उपरतवचसि च तस्मिन्निजगाद् नरपतिः—'आर्यमपहाय कोऽन्य एव-
मभिदध्यात् । अनभ्यर्थितदेवनिर्मिता हि विषमविषदधलम्बनस्तम्भा भवन्तो
लोकस्य । स्नेहाद्रंमूर्तयो मोहान्धकारध्वंसिनश्च धर्मप्रदीपाः । किंतु प्रणयप्र-
दानदुर्ललिता दुर्लभमपि मनोरथमतिप्रीतिरभिलषति । घोरस्यापि धाष्टर्य-
मारोपयति हृदयलघिमलक्षितमतिवल्लभत्वम् । युक्तायुक्तविचारशून्यत्वाच्च
शार्ङ्गजनमपि शिक्षयन्ति स्वार्थतृष्णाः प्रागल्भ्यम् । अभ्यर्थेनाया रक्षन्ति च
जलनिधय इव मर्यादामार्याः । दत्तमेव च शरीरमिदमनभ्यर्थितेन प्रथममेवा-
तिथ्याय माननीयेन भवता मद्यम् । अतः किञ्चिदर्थये भदन्तम्—इयं नः
स्वसा बाला च बहुदुःखखेदिता च सर्वकार्यावधीरणोपरोधेनापि यावद्बाल-
नीया नित्यम् । अस्माभिश्च भ्रातृवधापकारिरिपुकुलप्रलयकरणोद्यतस्य दाहो-
र्विधेयैर्मृत्वा सकललोकप्रत्यक्षं प्रतिज्ञा कृता । पूर्वावमाननाभिभवमसह-
मानैरपित आत्मा कोपस्य । अतो नियुक्तां कियन्तमपि कालमात्मानमार्यो-
ऽपि कार्ये मदीये । दीयतामतिथये शरीरमिदम् । अद्यप्रभृति यावदयं जनो
लघयति प्रतिज्ञाभारमाश्वासयति च तातविनाशदुःखविक्रवाः प्रजाः, ताव-
दिमामत्रभवतः कथाभिश्च धर्म्याभिः, कुशलप्रतिबोधविधायिभिरुपदेशैश्च
जोभिः, शीलोपशमदायिनीभिश्च देशनाभिः, कुशप्रहाणहेतुभूतैश्च तथागतैर्द-
र्शनैः, अस्मत्पार्श्वोपयायिनीमेव प्रतिबोध्यमानामिच्छामि । इयं तु ग्रहीष्यति
मयैव समं समाप्तकृतेन कापायाणि । क्षर्तिजने च किमिव नातिसृजन्ति
महान्तः । सुरनाथमात्मास्थिररपि यावत्कृतार्थमकरोद्दयौदधिर्दधीचः ।
निनाथोऽप्यनपेक्षितात्मस्थितिरनुकम्पेति कृत्वा कृपावानात्मानं वदरसं
कतिकृत्वो न दत्तवान् । अतः परं भवन्त एव बहुतरं जानन्ति ।'
तूर्णोवभूव भूपतिः ।

भूयस्तु वभापे भदन्तः—‘भय्या न द्विरुच्चारयन्ति वाचम् । चेतसा प्रथम-
मेव प्रतिप्राहिता गुणास्तावकाः कायबलिमिमाम् । अमुना जनेनोपयोगस्तु
निरूपयोगस्यास्य लघुनि गुरुणि वा कृत्ये गुणवदायत्तः’ इति । अथ तथा
तस्मिन्नभिनन्दितप्रणये प्रीयमाणः पार्थिवस्तत्र तामुपित्वा विभावरीमुपमि
वसनालङ्कारादिप्रदानपरितोषितं विसर्ज्य निर्धातमाचार्येण सह स्वसारमादाय
प्रयाणकैः कतिपर्यरेव कटकमनुजाह्वयि निविष्टं प्रत्याजगाम ।

तत्र च राज्यश्रीप्राप्तिव्यतिकरकथां कथयत एव प्रणयिभ्यो रविरपि ततार
गगनतलम् । बहलमधुपङ्कपिङ्गलः पङ्कजाकर इव सशुकोच चक्रवाकबहुभो-
धासरः । प्रकीर्णानि नवरुधिररसारुणवर्णानि लोकालोकजुंषि यजूंषीव कुपि-
तयाज्ञवल्कप्रवक्रवान्तानि निजवपुषि पूषा पापमूषि पुनरपि सञ्जहार जाल-
कानि रोचिषाम् । क्रमेण च समुपोद्गमांगमांसलरागरोचिष्णुरुष्णांशुः, उष्णी-
पवन्धसहजचूडामणिरिव वृकोदरकरपुटोत्पादितः प्रत्यग्रशोणितशोणाङ्गरा-
गरोद्गो द्रौणाभ्युत्थ, रद्रभिक्षादानशौण्डपुरमथनमुक्तमुण्डशिरानाडिरधिरपू-
रणशोणितकपिलः कपालकर्पूर इव च पैतामहः, पितृवधरूपितरामरागरचितः,
पृथुविकटकातवीर्यासिंहुकुट्टाककुठारतुण्डतटदुष्टक्षत्रियकण्ठकुहररुधिरकुल्याप्र-
णालसहस्रपूरितो हृद् इव दूररोषी रौधिरः, भयनिगूढकरचरणमुण्डमण्डला-
कृतिगुंहरुडनसपञ्जराक्षेपक्षपणक्षिसक्षतजोक्षितो व्यसृष्टिभावसुः, कमठ इव
च लोढ्यमानो नभसि, अरणगर्भमांसपिण्डाण्ड इव च खण्डिमानमानीतो
नियतकालातिपातदूयमानदाक्षायणीक्षितः, धातुतट इव च सुमेरोरुमुखधा-
भिचारचरपचनपिशुनः, शोणितवायुप्रायितकुक्षिरतिविमङ्कटः कटाह इव च
बार्हस्पत्यः, सद्योगलितगजदानवदेहलोहितोपलेपभीषणो मुसमण्डलाभोग इव
नुहाभैरवस्य मुहूर्तमदृश्यत । जलनिधिजलप्रतिविम्बितरविदिम्बराजिभास्वरा-
भ्रावलम्बिनी गृहीतार्द्रमांसभारेव चादभासे वासरात्रसान्नेला येतालनिभा ।
ज्वलत्संध्यारागरज्यमानजलप्रवाहः पुनरिव पुराणिपुरुषपीवरोरसम्पुटपिष्टमधु-
कैटभरुधिरपटलपाटलवपुरभवदधिपतिरणसाम् । अवसिते संध्याममये सम-
नन्तरमपरिमितयशःपानवृषिताय मुक्ताशैलशिलाचपक इव निजकुलरीत्यां,
कृतयुगकरणोद्यतायादिराजराजतशासनमुद्रानिवेद्य इव राज्यश्रिया, सक्ल-
ह्नीपजिगीषाचलिताय श्वेतद्वीपदूत इव चायत्या, श्वेतभांशुरपानीयत निदाया
नरेन्द्रायेति ॥

इति श्रीवाणभट्टकृतौ हर्षचरितेऽष्टम उच्छ्वासः ।

HARSHACHARIT.

Uchchhvāsa IV

NOTES

For a brief analysis of the contents of the first three Uchchhvāsas, see Appendix A. In the third Uchchhvāsa Bāpa narrated how Pushpabhūti, king of Sthānvis'vara (modern Thanesar) and the ancestor of Emperor Harsha, made the friendship of a S'aiva ascetic Bhairavāchārya, how the latter presented a miraculous sword to the king, and how the king helped the ascetic in the practice of magic for attaining a divine form.

P. 1 Verse 1 The words योग and करग्रह have two meanings. The great even in dreams do not desire to employ deceitful tricks (योग) nor do they take कर (tribute). In these two respects they are distinguishable from others who become *Pati*. Husbands desire union with their wives and take the hand of their wives (at the time of marriage). Without these two (योग and करग्रहण) the great become the masters (पति) of the world by their mere name i. e. their very name is sufficient to bring to them the devoted allegiance of the world.

Verse 2 Construe विपुलेऽपि नृपवंशे सकल...कृत् पृथुप्रतिमः एक एव उत्पद्यते विपुलेऽपि गणाधिपस्य मुखे पृथुप्रतिमः एक एव दन्त इव. सकल...कृत् One who strikes terror in (the heart of) all kings. पृथुप्रतिमः—resembling the (ancient king) Prithu. Prithu was the son of वेन. Formerly the mountains were rebellious and covered the earth just as they pleased. As no corn grew, people became famished and prayed to Prithu for deliverance. He levelled the earth by casting away the mountains with his bow and made it fertile. So पृथु also was सकल...कृत् (as गङ्गाभीरु means 'mountain' also). See विष्णुपुराण I: 13 'तत उत्सारयामास शैलान् शत-सहस्रशः। धनुष्कोट्या तदा वैन्यस्तेन शैलविवर्धिताः' ॥ 82. Compare कादम्बरी (p. 5 of P) 'वैन्य इव चापकोटिसमुत्सारितसकलारातिकुलाचलः'. गणाधिप is the god गणेश, one of whose names is एकदन्त. 'सुमुखश्चैकदन्तश्च कपिलो गजकर्णकः। लम्बोदरश्च विकटो विघ्ननाशो गणाधिपः ॥ धूमकेतुर्गणाध्यक्षो भालचन्द्रो गजाननः ॥' गणेशपुराण I chap. 92. पृथुः प्रतिमा यस्य (with दन्त) the size of which is great. प्रतिमा also means 'the part of an elephant's head between the tusks'. How Ganes'a

of the moon'; 'the 64 arts, such as painting, dancing &c.' पुष्पभूति was the source of prosperity (उदयस्थान) to गुरुबुधः. महा...प्रभावात् as the ocean fit for bearing the great burden sprang from the might of the Sagaras (sons of सगर). By महाभार may be meant विष्णु who sleeps on the ocean or the reference may be to the ocean's keeping the earth inviolate. When the sacrificial horse of सगर was stolen away by इन्द्र, his sixty thousand sons dug the whole earth. The void thus created was filled by the rush of the Ganges brought from heaven by भगीरथ, descendant of सगर. राजवंश was महा...योग्यः (fit to bear the great responsibility of protecting the world). पुष्पभूति was सगरप्रभाव (सगरस्य इव प्रभावः यस्य). दुर्जय...शूरात् as the हरिवंश which comprises Vishnu (दुर्जय) and Balarāma (sprang) from शूर. दुर्जयः बलश्च ताभ्यां सनाथः. दुर्जय is given as one of the thousand names of विष्णु in the अनुशासनपर्व (महाभारत 13.149.96 समावर्तो निवृत्तात्मा दुर्जयो दुरतिक्रमः). शूर was a descendant of यदु and grandfather of कृष्ण. राजवंशः दुर्जयेन बलेन सैन्येन सनाथः. पुष्पभूति was brave (शूर).

P. 1 यस्मा...राजानः. The principal sentence is यस्मात् अजायन्त राजानः. Syntax requires that यस्मात् must be taken with राजवंशः. But it would be better to take it with पुष्पभूतेः, if the sense of what follows be carefully considered. Here again there are numerous dependent clauses containing comparisons. अविनष्ट...मुखात् As the creations of beings, rendered glorious by (the existence of) धर्म in its unimpaired state, are produced in the beginning of the Kṛita age. अविनष्टः (सकलः) धर्मः तेन धवलाः. According to ancient Hindu ideas, in the कृतयुग धर्म existed in its fullest splendour and there was not a trace of अधर्म. In each of the other three युग (त्रेता, द्वापर and कलि) धर्म decreased by one quarter, and अधर्म increased by one quarter in an ascending scale. 'चतुष्पात्सकलो धर्मः सत्यं चैव कृते युगे । नाधर्मेणागमः कश्चिन्मनुष्या-
न्यप्रति वर्तते ॥ इतरेष्वामाद्वर्गः पादशस्त्ववरोपितः । चौरिकानृतमायाभिर्धर्मश्चापेति पादशः ॥' मनु० I. 81-82. The kings (राजानः) were also rendered glorious by the fact that in their regime धर्म was never on the wane. कृतं संस्कृतं मुखं यस्य (goes with यस्मात्). प्रतापेन (by light; by valour) आक्रान्ते भुवनं यैः. तेजोनिधेः (from the sun; from the राजवंश that is the centre of bravery). विग्रहेण व्याप्तानि दिङ्मुखानि यैः that covered the quarters with their bodies (with गिरयः); that filled the world with their battles (with राजानः). भूसूत्रप्रभावात् from ब्रह्मा who is the creator of mountains (with गिरयः); from that which is the source of kings. Mountains had at first

wings and they went where they pleased The reading भूभ्रु वरात् would mean 'from the best of mountains (हिमकर), from the best of kings The latter meaning is unsuitable if we take यसात् as referring to राजवश धर क्षमा capable of bearing the earth (applies to both दिग्गजा and राजान) There are eight guardian elephants of the quarters They are supposed to support the earth 'कमठकुलाचलदिग्गजफणिपतिविभृतापि चलति वसु धेयम्' भर्तृहरि On the birth of the दिग्गज from ब्रह्मकर, the हस्ता युर्वेद of पालकाप्य tells us 'स्यस्याण्डकपाले द्वे समानीय प्रजापतिः । हस्तान्या परिशृङ्गादौ सप्त सामान्यगायत ॥ गायतो ब्रह्मणस्तस्य समुत्पन्ना मतङ्गना । chap I 218 219 (Anand ed) ब्रह्मकरात् from that which produces ब्रह्म i e learning (with यसात्) 'वेदस्तत्त्व तपो ब्रह्म' इत्यमर पातुन् to drink (with चल्धरा), to protect (with राजान) घनागम वर्षाकाल तसात् घन (द्रव) आगम (sacred knowledge) यस्य or यस्मिन् (with यसात्) इच्छा यिन applies to both तरव and राजान कल्पवृक्ष was one of the five trees of Paradise 'पञ्चैते देवतरवो मन्दार' पारिजातक । सन्तान कल्पवृक्षश्च पुंसि वा हरिचन्दनम् ॥' नन्दनात् from the garden of Indra, from that which gladdened सर्व धरात् as the various forms in the universe having for their substrata all the beings spring from Hari सर्वभूतानि आश्रया येषान् (with प्रवारा), सर्वभूतानामाश्रया that gave shelter to all beings (with राजान) विश्वस्य रूपाणि तेषा प्रकारा श्रीधरात् (with यसात्) that was possessed of prosperity

P 1 L 16—P 2 L 13 तेषु सम्पदा तेषु—supply राजसु उदपादि 3rd sing Aorist of पद् with उद् ह्ना केसरी a very lion to the deer in the form of the Hūnas ह्ना एव हरिणा तेषा केसरी Huns—This is a name given to several peoples —(1) the Huns who invaded the Roman Empire between 372–453 A D and were most formidable under Attila (2) the White Huns or Ephthalites who troubled Persia from 420 to 557 A D, they are probably the सितहूना mentioned by बराहमिहिर (बृहत्संहिता 11 61) (3) the Hūnas who invaded India about the same period. See the Mandasor stone inscription of यशोधर्मन् (C I III p 146) and the Bhitari stone pillar inscription of स्वन्दगुप्त (C I III p 54) of whom it is said, 'हृणैर्यस्य समागतस्य समरे शोभ्या धरा कम्बिता' गुजराजराज —who caused loss of sleep (through fear) to the Gurjara king (i e king of Bhinmal in Rajputana) गांधाराधिप एव गंधदिव तस्य कूटपाकल गांधार was the country round modern Kandahar गंधदिव an elephant of the best type. यस्य गंध म तिष्ठन्नि प्रविदिषा । स वै गंधगजो नाम गृध्रेर्बिजयावह ॥ कूटपाकल

is a fever which attacks elephants. The reading in the text is better than 'कूटहस्तिज्वरः पाकलः'. The हस्त्यायुर्वेद of पालकाप्य tells us that all the fevers of elephants are called पाकल and that there are ten varieties of them. See अध्याय 9, which is styled पाकलाध्याय. कूट is one of the varieties and it is the deadliest of all. पालकाप्य says that it is called कूट because it kills elephants at once. 'तत्र गजस्वामीक्षणशो रूक्षान्नपवसकवलकुवलतिककटुकपायलबुविषम-रूक्षवह्नभोजनात्, अथवातिगुरुभारहरणतरणविलङ्घनात्कुप्यति अनिलः । तदात्म-कश्च कूटः । कूटो नामाशुधातनम् आशुधातनाद् द्विरदानाम् । तस्मात्कूटपाकलमाचक्ष्महे । तत्र श्लोकः । यथा हि हन्यात्कूटेन मृगशवं वनेचरः । तथा वातात्मको नागं हन्ति वै कूटपाकलः ॥'. The other reading would mean 'who was पाकल, that is a fever of elephants, working secretly'. This does not bring out the force and terror of the king's attack upon his enemies. Every fever (पाकल) is not equally dangerous to elephants. Compare 'अचिरेण वैकृतविवर्तदारुणः कलभं कठोर इव कूटपाकलः ॥' (मालतीमाधव I). लट...चरः who steals (i. e. removes, renders nugatory) the skill of the king of Lāṭa (country about Broach i. e. Southern Gujerat). C and T translate 'a looter to the lawlessness of the Lāts.' This does not seem to be correct. मालवलक्ष्मीः एव लता तस्याः परशुः. मालव is modern Malva. प्रथितं (well-known) अपरनाम यस्य. The author means to say that प्रभाकरवर्धन had conquered the Huns, the Gurjaras &c. See Introduction. यो... धनानि who, the moment he was crowned, gave up wealth that sticks to the राज्याङ्ग (constituent elements of a state), as if it were dirt. One who bathes removes the dirt (मल m. n.) from his body (अङ्ग). In a coronation a king is bathed with the waters of sacred rivers and in commemoration of it ~~many~~ is

with his enemies, he bent his bow for discharging arrows. In his bright sword blade appeared the reflection of the king bending his bow. It appeared as if the king was helped by his reflection and even this made him uneasy (with the thought of having to receive another's help in battle). Further he was pained by the fact that his bow bent before his foes (though only for killing them). यो खिद्यत there seems to be a pun, giving two opposite senses. यो मानी (proud) मानसेन अखिद्यत (was troubled by mind : i.e. by the high soaring desires of his mind) यो मानी मानसे न अखिद्यत—who, proud as he was, was never troubled in mind (by difficulties) अन्तर्गता अपरिमिता रिषव रव शल्यानि शङ्खवश्च तै वीलिताम् nailed with the inserted (अतर्गत) points of darts in the form of numberless enemies in his empire लक्ष्मी is said to be चंचल. But in his case it was निश्चल : i.e. never left him. What is nailed becomes fixed. His sovereignty extended over many kings—his enemies whom he had subdued so though they were like so many thorns in his side, yet they served the purpose of nails and made his sovereignty निश्चल. The reading in the text seems better than अन्तर्गताम्. Nails are inside, so the subdued kings were inside his empire. C and T take अतर्गत to mean 'dead' (with foes) यश्च बहुधा who, by the numerous (व्यु) roads for the march (यात्रा) of his troops (दण्ड) as it were cut up the earth in many parts in all directions for the benefit of his servants, (roads) by which (i.e. in making which) the river banks, pits, trees with luxuriant branches, clumps of grass, anthills and forests were levelled up समीकृतानि सरित्तटा अवटा, विटपानामटवी (ममूद्) तथा युक्ता तरव, वृणानां गुल्मा (समूहा), बल्मीकगिरय, गहनानि (वनानि) च—ये (पथे). The king's victorious armies marched in various directions and so roads had to be prepared for them or were made by the very fact of marching in large numbers. Rivers, banks, clumps of trees and grass, and hills and forests these serve as boundaries to demarcate one province from another. But these were all removed by his armies. It was only the broad roads that separated the several provinces which the king apportioned among his own servants. See अनु० 8 246—47 'सीमावृक्षाश्च पुर्वीत न्वमोपाश्रयकिमुक्तान् । गुल्मान्वेणूश्च निविधान्दमीवहीसलानि च । शरान् दुश्चक गुल्मांश्च तथा सीमा न नश्यति ॥' याज्ञवल्क्य II 151 'नदेयुरेदे भीमान सला—शारुपदमे । सेतुवत्मीकणिग्राविवेलादेरुपस्थितान् ॥' अन्त्यं युद्धस्य दोरं whose longing or thirst for battle was not gratified यथा .

प्रतापः the idea is—his prowess was so great that nobody dared oppose him; the result was that his desire to fight was never gratified and his own prowess in this way caused him uneasiness, as if it were the prowess of another. If anyone else had great prowess that would have been a source of trouble to him.

P. 2 यस्य च...प्रतापः—the principal sentence is यस्य प्रतापः निहत... पुरेषु पञ्च...मयो मूर्ते इवाद्भ्यत—whose prowess appeared as if it had an embodied existence made up of the five great elements in the wives of the chieftains that were slain in opposing him.

निहताः प्रतिसामन्ताः तेषां अन्तःपुराणि तेषु. By his prowess the princes that opposed him were killed and their wives' hearts burnt through anguish, their eyes shed tears, they waved deep sighs, they had earth on their bodies because they rolled on the ground through grief, they felt the world a void (शून्य), as their husbands were dead. The author fancies that प्रताप was identical with the effects it produced on the widows of the princes that were killed. As these effects were perceptible, he says प्रताप was मूर्त. The word क्षमा means 'the earth'. All visible bodies are made up of the five elements पृथ्वी (here the word क्षमा is used for a pun), अप, तेजः, वायु and आकाश. क्षमा also means 'patience'. The women had to suffer. यस्य...लक्ष्मीः—

The idea is:—The best of his servants that were near him (i. e. high officers of state) were endowed by him with so much wealth and splendour that they appeared like him. A reflection is generally seen in objects that are near (आसन्न) and bright like jewels &c. 'जातो जातो यदुत्कृष्टं तदलमभिधीयते.' यस्य...भवत् Here the words भूति, सिद्धि, वंश, उक्ति, कर have double meanings. प्रतापः अग्निरिव तेन; also प्रतापसदृशः अग्निः तेन. Dissolve शौर्योष्मणा and अतिधाराजलेन similarly. यस्य प्रता...भूतिः अभवत् who had भूति (prosperity, ashes) by the fire of his prowess. He became prosperous by his prowess; fire produces भूति (ashes). Explain the following similarly. शौर्योष्मणा सिद्धिः he attained his objects by the heat of his bravery. सिद्धि also means 'cooking', which is effected by ऊष्मन् (heat). अति...वृद्धिः his family (वंश) prospered by the water of his sword—blade. वंश (bamboo), when watered grows. शस्त्र...रोक्तिः his manliness (पुरुषकारः) was proclaimed by the mouths of the wounds received by him from weapons. उक्ति (utterance) can be made only by the mouth (मुख).

धनु...गृहीतिः—he levied tribute by the scar made by the string of his bow i. e. fought his enemies with the bow, vanqu-

ished them and took tribute from them. By constantly wielding the bow his hands (कर) became hard and had scars, i. e. कृष्ण (corn) seized his hand. यश्च...मन्यत who looked upon enmity as a present, fight (विग्रह) as a blessing, the advent (आगम) of battle as a great festival. शत्रुं निधिदर्शनम् he regarded an enemy as the discovery of a treasure (because by conquering him, he would secure booty and tribute). अवस्क...वृद्धिम् a sudden attack as an auspicious event. वसुधारा—a stream of wealth. निरन्तरै...कृतयुगेन On account of the multitude of sacrificial posts that were erected close to each other it seemed as if the कृत age had put forth sprouts. The king performed numerous sacrifices, in each of which a यूप was required. There was thus a thick row of यूप. In the कृतयुग also, people performed many sacrifices. Therefore it seemed as though कृतयुग, that had vanished (the present being कलियुग), had again come to life. दिव्यु...कलिना On account of the clouds of sacrificial smoke that spread in all directions, it seemed as if Kali had run away. Kali (being the age of sin and vice) is contemplated as dark; smoke is also dark. As the clouds of smoke were wafted hither and thither by the breeze, the poet fancies that it was Kali that was flying the country. समुपैः plastered with chunam; possessed of सुधा (nectar). स्वर्ग which is the abode of the gods has सुधा. मुरालय-शिखरेषु उड्यमानैः (that were being tossed to and fro). The fluttering banners on the spires of temples resemble the leaves (पल्लव) of trees shaken by the wind. धर्म is contemplated as white. बहि...ग्रामैः—the idea is:—the king erected, when he performed sacrifices, outside the villages, large (विकट) सभामण्डप, सवमण्डप, प्रपाम० and प्राग्वंशमण्डप. It seemed as if the ग्रामs had given birth to them. We take मण्डप with each of the four. सभा is the hall where the sacrificer, the priests and other learned men meet. सत्र is the room where food is distributed to all. प्रपा (Marathi पाणपोई) where water is given to travellers &c. प्राग्वंश is a room to the east of the अग्निशाला to be occupied by the wife and the household of the sacrificer. 'प्राग्वंशो प्राग्धविगै-हाट' on which क्षीरस्वामी remarks 'प्राग्वंशः पत्नीशालाख्योऽग्निशालायाः प्राग्यो मागः' काश्चनमयानि सर्वाणि उपकरणानि (materials, utensils) येषु. विशीर्णमिव मेरुणा as if मेरु had been shattered into pieces. The golden utensils were so many that it seemed as if मेरु had been broken up into pieces which were turned into utensils. मेरु is said to be the mountain of gold. 'मेरुः सुमेरुर्ह्येमाद्री रत्नसानुः मुरालयः' दिजेभ्यो दीयमानैः.

P. 2 l. 14—P. 3 l. 2 तस्य च ... ललास. The principal sentence is तस्य च यशोमती नाम* महादेवी प्राणानां...भूमिरभूत्. All the genitives from शङ्करस्य (l. 14) to महामुनेः (l. 18) apply to the king also and all the nominatives in those clauses apply to यशोमती also. जन्मा...शङ्करस्य as पार्वती, who was called सती in her former life, was to S'iva. The queen was सती (पतिव्रता) and the king was शङ्कर (one who caused happiness). The word सती may also suggest (as the com. points out) that यशोमती was fair while पार्वती was द्यामा. दक्ष once celebrated a great sacrifice at which he did not invite his daughter सती nor her husband शिव. She went uninvited, but being greatly insulted, threw herself into the fire and perished. S'iva when he heard of this destroyed Daksha's sacrifice. सती was afterwards born as पार्वती. Compare कुमारसंभव I. 21. 'अथावमानेन पितुः प्रयुक्ता दक्षस्य कन्या भवपूर्वपत्नी । सती सती योगविसृष्टदेहा तां जन्मने शैलवधूं प्रपेदे॥'. वाण refers often to the story of दक्ष. See कादम्बरी 'दक्षाध्वरक्रियामिवोद्धतगणकचक्रहमयोपसेवितच्यन्वकाम्' (महाश्वेताम्). गृहीतं परस्य (विष्णोः) हृदयं वक्षः यया—who rests on the bosom of विष्णु. Compare कादम्बरी 'उरःस्थलनिवाससंक्रान्तनारायणदेहप्रभादयामलितामिव श्रियम्' (p. 10-11 of P). The king was लोकगुरु (i. e. to be honoured by the world) and the queen was गृ...या (who had captivated the heart of the king). हृदय here means अन्तःकरण and पर means 'the last.' There are four अन्तः—करण of which चित्त is the last. गृहीतं परं हृदयं (चित्तं) यया. 'मनोबुद्धिरहङ्कारश्चित्तं करणमान्तरम्.' The reading गृहीतहृदया seems to be due to an effort to make good sense. वाण perhaps intended to suggest another sense also (by putting the word पर) viz. Lakshmi transfers her affections to many kings. स्फुरन्ती तरला तारका यस्याः the star of which is brilliant and 'twinkling' (with रोहिणी); the pupil (तारका) of whose eye was bright and unsteady (with यशोमती). रोहिणी is said in mythology to be the special favourite of the moon out of his 27 wives (the नक्षत्रs). The king also was कलावत् (well-versed in the arts). सर्वलोक...प्रजापतेः—ब्रह्मा desired to create all the beings and then they were produced. So the बुद्धि (thought) of ब्रह्मा is सर्वलोकजननी. The king was the lord of his subjects and the queen was like a mother to all her people. महा...नायकस्य—The Ganges springs from the great mountain (हिमालय) and is looked upon as the queen of the ocean (the lord of rivers). The king was the lord of वाहिनी (an army) and यशोमती was born in the family of great kings. मान...तुरा clever in follow-

ing (the राजहंस) to the मानस lake The मानस lake is said to be the native place of swans, where they are said to flock at the beginning of the monsoon The king was a राजहंस (a swan among kings : i.e. the best) while यशोमती was clever in acting according to the wishes of the king सकल धर्मस्य—त्रयी means वेदत्रयी (ऋग्वेद, यजुर्वेद and सामवेद), सकल लोके अर्चिता चरणा यस्या—(the three Vedas) the various schools of which are honoured by the people The words चरण and शाखा are sometimes used as synonyms sometimes चरण means 'शाखाप्येतृ' : i.e. those who study a particular शाखा of the Veda an ideal succession of teachers and pupils This latter is the sense here The king was धर्म incarnate and यशोमती was सकल चरणा (सकललोकेन वन्दिता चरणौ यस्या) दिवा महामुने—The great sage is वसिष्ठ here whose wife is अरुंधती अमुक्ता पार्श्वे स्थिति यया—who always remains by his side The star of अरुंधती is always seen by the side of वसिष्ठ in the constellation of the Great Bear अरुंधती is regarded by the Indians as the type of conjugal fidelity and constancy and is pointed out to the bride by the bridegroom in marriage ceremonies Note the high praise put by भवभूति in the mouth of जनक as regards अरुंधती 'यया पूतमन्यो निधिरपि पवित्रस्य महम' (उत्तरराम० IV) The king was महामुनि (a राजर्षि) and the queen never left his side day and night हंसमयी प्रेम्णि (literally) in her gait she was mostly a swan in her tones a cuckoo, in love for her husband a ruddy goose (चक्रवाक) : i.e. she had the gait of a हंस, the sweet high—pitched tone of a cuckoo &c परपुष्ट=कोकिल (also called परभृत्) It was believed that cuckoos place their eggs in the nest of crows and thus have their young ones looked after by others 'प्रागनरिक्षगमनात्स्वमपलजातमन्यै दिङ्गे परभृता खलु पोषयन्ति ॥' शाकुतल V The चक्रवाक bird is supposed to be separated from its mate at the advent of night and is a type of abiding love Even though separated merely by a lotus leaf it cries for its mate मय is affixed in the sense of प्राचुर्य or विकार 'तत्प्रकृतवचने मयद्' पा 5 4 21 and 'मयैतयोर्भाषाम भक्ष्याच्छादनयो' पा 4 3 143 प्रावृष्ण विलासेषु In the fulness of पयोधर (breast cloud) she was as if the rainy season in playfulness she was as if wine निधि प्रसादेषु in the collection of wealth she was a treasure in (bestowing) favours she was a stream of wealth कोपसग्रह (1) amassing a rich treasure (2) having a calix (with कमल) कन्दानेषु—the queen

gave what was desired by suppliant; flowers give rise to fruits. सन्ध्या—people perform adoration (called सन्ध्यावन्दन) in the morning and evening; the queen was honoured by all people. चन्द्र...पल्लवे the moon and the queen had no ऊष्मन् (heat, pride of wealth). दर्पण...ग्रहणेषु a mirror takes in (i. e., reflects) every being; she drew (i. e. influenced by her goodness) all beings. सामुद्र...ज्ञानेषु In the knowledge of the character of others, she was the science of palmistry. समुद्र is supposed to be the author of the सामुद्रिक-शास्त्र. परमा...व्याप्तिषु—The supreme spirit pervades everything; the queen could comprehend everything. According to the Vedānta, परमात्मन् (ब्रह्म) is everywhere and everything. Compare भगवद्गीता 'मया ततमिदं सर्वं जगदव्यक्तमूर्तिना.' स्मृति...वृत्तिषु Smritis, like that of मनु, lay down what is pure conduct (वृत्ति); her thoughts (वृत्ति) were pure or holy. अमृत...तृप्यत्सु she was full of अमृत (nectar, water) to the thirsty. निर्वृतिः bliss, happiness. वेतस...गुरुषु towards her elders, she was a वेतस (i. e. she was humble). वेतस is a symbol of humility. It bends when a flood sweeps down upon it. गोत्र...विलासानाम् she was the prosperity of the family of elegant gestures i. e. in her one could find the acme of fine gestures and dalliances. प्राय...स्त्रीत्वस्य she was as if the penance purity of womanhood. Penance purifies a sinful person. She had inherently the purity that comes of प्रायश्चित्त. आशा...ध्वजस्य she was as if the fruition of the mandate of काम. She could have bewitched any one by her charms. व्युत्थान...रूपस्य she was as if the post-concentration consciousness of beauty. The idea is:—रूप had as if been in a समाधि (i. e. had given up moving about in the world); then रूप gave up its state of समाधि as a Yogin does and became conscious in the person of the queen. व्युत्थानु means समाधिनिवृत्ति (cessation of the state of Yogic trance). For the meaning of व्युत्थान, note योगसूत्र III. 36 'ते समाधावुपसर्गा व्युत्थाने सिद्धयः' on which व्यासभाष्य says 'ते प्रतिभादयः समाहितचित्तस्योत्पद्यमाना उपसर्गास्तद्दर्शनप्रत्यनीकत्वाद् । व्युत्थितचित्तस्योत्पद्यमानाः सिद्धयः'. C and T render the words as 'the Eureka of loveliness.' दिष्ट...रतेः she was as if the ovation of passion. दिष्टम् means 'fortune' (good or bad); here, good fortune. वृद्धि means congratulation; compare the use of the root वृध् in 'दिष्ट्या पुत्रमुखदर्शनेन भवान् वधते'. मनो...णीयकस्य she was the attainment of the desires of beauty. Beauty had been longing for a proper person to represent her and found the fulfilment of that longing in the

person of the queen वशी रागस्य she was the root of the ancestry of love As a family traces its ancestry back to some founder, so true love started with her and was then propagated through succeeding generations of loving women The readings of B also make good sense सर्ग सौन्दर्य she was the utmost limit of the creation of loveliness In her loveliness found its perfection आयति यौवनस्य she was as if the majesty of youth 'प्रभावेपि चायति' इत्यमर अनन्न वैदग्ध्यस्य she was the cloudless rain of intelligence Rainfall requires clouds hence rain without clouds is looked upon as an extraordinary thing a wonder Her intelligence was wonderful अयश लक्ष्म्या लक्ष्मी is said to be चञ्चल This bad name that लक्ष्मी had acquired was wiped off by the queen in whom लक्ष्मी was स्थिर Compare 'येन श्रिय सश्रयदोषरूढ स्वभावलोलेत्ययश प्रमृष्टम्' रघु० VI 41 यश चारित्र्यस्य she was the fulness of the fame of chastity C and T translate 'goodness bloom of beauty', which is not correct सौभाग्य पते she was Brahma's creation of the atoms of beauty The idea seems to be this —By creating her, Brahma created the परमाणुs of beauty, whenever he wants to create another lovely form he would draw upon her beauty (the परमाणुs) According to the Vaiseshika philosophy, from atoms the whole world is produced क्षम शान्तिरिव the quietude of quiescence क्षम is restraint of passions or of the mind The idea is that even क्षम would derive शान्ति from her Explain the remaining clauses similarly आभिजात्यम् (अभिजातस्य भाव) high birth सयम restraint धैर्यम्—steadiness (of mind) विभ्रम sportive or amorous action यशोमती—From the Sonpat seal we see that the name of ह्यस mother was यशोमती and not यशोवती See Introduction प्राणानां भूमि she was the centre of the life of the king, she was the very life of the king विश्रामस्य भूमि—the king confided everything to her धर्मस्य भूमि she was the source of the righteousness of the king A wife is the source of धर्माचरण, as said by आपस्तम्ब 'धर्मप्रनासम्पत्ति प्रयोनन दारसंग्रहस्य' No यज्ञ could be performed without her See तैत्तिरीय ब्राह्मण III 3 3 1 'अवशो वा एष योऽपनीव' The महाभारत says that the wife is the source of त्रिवर्ग (धर्म, अर्थ and कर्मा) 'अर्थ भावा मनुष्यस्य भार्या श्रेष्ठतम सत्ता : भार्या मूल त्रिवर्गस्य भार्या मूल तरिष्यत ॥' आदिपर्व 74 40 C and T render 'the centre of all creatures' love, confidence, duty and felicity' This is not correct अस्य=राज्ञ प्रभाववर्यं नस्य=नरवज्रित (1) of the conqueror of the demon नरव (1) of

विष्णु); (2) of the vanquisher of Hell. The king by his धर्माचरण had removed the possibility of going to Hell. लक्ष्मी is represented as resting on the bosom of Vishnu. कृष्ण killed नरक who was the son of भूमि (the earth) and was king of प्रागज्योतिष; see विष्णुपुराण V. 29.

P. 3 ll. 3-8 निसर्गत...हृदयम्. उदये...कृतः at the rise of the sun (दिनकृत). धवलेन कर्पटेन (piece of cloth) प्रावृतं शिरः यस्य. प्राङ्मुखः with his face towards the east. कुङ्कुममण्डलके in a circle that was smeared with saffron paste. C and T translate 'kneeling eastward upon the ground in a circle.' This is wrong. The king did not *kneel in a circle*. He had drawn up a circle with saffron paste on to which he put his offerings. पद्मराग—ruby (which is red in colour). स्व...ददौ he offered worship (अर्चा) with a bunch (ण्ड *m. n.*) of red lotuses that were reddened (अनुरक्त) by the sun, as if it (bunch) were his own heart devoted to the sun. सूर्ये अनुरक्तम् (हृदयम्); सूर्येण अनुरक्तम् (ण्डम्). The heart and the bunch of lotuses are both red and अनुरक्त. जप्यम्—muttered prayer. शोभनं चरितं यस्य स सुचरितः. अपत्यहेतोः for the purpose of (securing) issue. प्राध्वम् *ind.* favourably, suitably. 'आनुकूल्यार्थके प्राध्वम्' इत्यमरः. Here it may be taken as an adjective of मन्त्रम् meaning 'favourable.' प्रयतं restrained, devout. जञ्जपूकः one who mutters prayers. 'यजजपदशो यदः' पा. 3. 2. 166 (The affix ऊक is applied to the frequentative base of यज्, जप् and दश्. यायजूक, दन्दशूक, जञ्जपूक). मन्त्रमादित्यहृदयम्—आदित्यः हृदयं (रहस्यं) यस्य. The आदित्यहृदय is a well-known स्तोत्र declared by कृष्ण to अर्जुन (see बृहत्स्तोत्ररत्नाकर Nir. ed.). For some of the details given in the text, note the following from the स्तोत्र. 'वृत्तं वा चतुरस्रं वा लिप्तभूमौ न्यसेच्छुचिः । त्रिधा तत्र लिखेत्पद्म-स्रष्टव्यं सकृदधिकम् ॥ 99...सकृत्सराणि पद्मानि कर्तव्यीराणि चार्जुन । रक्तचन्दनमिश्राणि कृत्वा वै साधुभाजने । धृत्वा शिरसि तत्पत्रं जानुभ्यां धरणीं स्पृशेत् ॥ 104-5.

P. 3 ll. 9-21 भक्त...तिष्ठत्. भक्तजनानां अनुरोधः (entreaty) तेन विधेयानि—influenced by the entreaties of their devotees. सितकरस्य (चन्द्रमसः) कराः तद्वत् सिता (शुभ्रा) सुधा (chunam) तथा धवलस्य. द्वितीयशयने on a second couch. On the propriety of this, see the *com.* 'द्वितीयेत्यादिनास्य सदाचारनिष्ठोक्ता । उक्तं हि नादनीयाद्भार्यया साकं न च सुप्यात्तथा समम् ॥'. See मनु० 'समानशयने चैव न शयीत तथा सह ॥' IV. 40. शिष्ये—Perfect 3rd sing. of शी. परिणत...तिष्ठत्—the principal sentence is देवी यशोमती सहस्रैव 'आर्यपुत्र परित्रायस्व' इति भाषमाणा उदतिष्ठत्. परिण...श्यामायाम् when the night had reached its close. आसन्ना

(approaching) प्रभातवेला तथा विलुप्यमान लावण्य यस्य लिलम्बिमामो
 (loc p p of the desiderative of लम्) when (the moon) was
 declining (ल about to hang down) सीदत् (sinking waning)
 तेज यस्य तारकाणा ईश्वर चन्द्र कराग्रै स्पृष्टा कुमुदिनी तथा प्रमोद तस्मात्
 जन्म यस्य (with स्वेदे) कराग्र पयसि when very cool drops of dew
 (अवश्याय) were falling as if they were the perspiration of the
 moon (शशधर) evoked by the joy of touching the night lotuses
 with the tips of his कर (rays, hands) The poets represent
 that when a young person intensely in love touches his sweet
 heart, he perspires स्वेद is one of the eight सात्त्विकभावः मधु
 प्रदीपेषु when the lamps in the harem, being smitten (आहत ल
 struck) by the breath of the sleeping beauties that were in
 intoxicated by wine, flickered as if intoxication had been trans-
 ferred to them The lamps flickered owing to the breaths of
 sleeping women The author represents this flickering as
 the staggering of intoxication The lamps caught intoxication
 from the breath of women wafting the smell of wine संक्रात
 मद येषु राजनि—construe this with स्वपिति below विमल तारकाभि
 whose feet were as if shampooed by the stars that were reflect-
 ed in his white nails सवाह्यमानौ चरणौ यस्य तस्मिन् (राजनि) It
 should be remembered that the king is represented as sleeping
 on the roof of his palace in the summer Hence the stars were
 reflected in his nails विलम्ब अङ्गै he had his limbs spread
 carelessly as if they were consigned to the women in the form
 of the quarters Understand लक्षिते after अङ्गै, the instrumental
 being used in accordance with the Sutra 'इत्यभूतलक्षणे' पा 2 3 21
 (जटाभिस्तापस) दिश एव अङ्गना मधु वीज्यमाने who was fanned
 by the beauty (श्री) of his face with breath that was scented
 with मधु (wine, honey), as if the (breaths) were the breezes
 of the fan viz the lotus in her hand The king had drunk
 wine and his breath was charged with its odour The poet
 fancies that he was fanned by the लक्ष्मी of his face with
 the breath लक्ष्मी is represented as having a lotus in her
 hand कमल would have मधु (honey in it) If the lotus were
 used as a fan the breeze would be charged with the scent of
 honey गन्धिमि goes with वाते as well as शसितै स्वहस्ते यत्कमल
 तदेव तालवृत्त तस्य वाते विमल विराजिते who was adorned by the
 image of the moon's disc reflected on his bright (विमल) cheek
 which (image) looked like a chaplet (शेखर) of white flowers
 displaced by the seizing of hair in amorous sports The

reflection of the white moon looked like a white garland. A शेखर (which is worn on the head) may be displaced and dangle on the cheek when seized in रतिकेलि. रतिकेल्यां कचग्रहः तेन लम्बितः तेन. भूषण...जनम् as if calling on her attendants by the tinkling of her ornaments. उत्कम्पमाना (trembling) अद्भुतः यस्याः.

P. 3 ll. 22-33 अथ तेन...कारणम्. तेन—connect this with ध्वनिना. सर्वस्या...मुखे which (cry) was never heard before even in the whole world, much less in the queen's mouth. The king protected the world so well that not even the meanest had ever to cry 'help.' एकपदे ind. at once. शिरो...निशाम् who as if drew a parting line in the night with his bright (धौत) sword having a glittering edge, which (sword) was snatched from that part of his bed on which his head rested with his right hand that quivered with wrath, as if it (sword) were the white lotus in his ear coming out. सीमन्त the parting line in the hair on the head of women. सीमन्तयन् is the *pr. p.* of the denominative verb from सीमन्त. Night is dark as hair. The flash of the bright sword made a सीमन्त in the hair of the woman (night) i. e. darkness was parted by the white streak. The sword was kept below his pillow to be taken out in case of necessity. Being taken from under his head, the bright sword resembled a white lotus which is often placed on the ear as an ornament. अच्छा धारा यस्य. C and T translate 'whose glittering edge drew a line like a prolongation of his ear-wreath across the night.' This is obscure and does not bring out the sense. अन्तराल...पृष्ठेन tossing aside with his left hand his upper garment, as if it were the ether that intervened in space. The garment was very fine and thin and hence is compared to आकाश. The fine garment screened his limbs. आकाश also screens from our view the things in space (अन्तराल). कर...राजमानः—his golden bracelet (worn on the left hand with which he tossed aside his upper garment) dropped down (from his hand) by the violent tossing of his hand and went rolling in all directions on the ground. The poet fancies that the बलय was his heart which wandered about in search of the cause of the alarm (of the queen). Some rich men even now wear golden बल्य on their left hand. सत्वरं अवतारितः (brought down) वामचरणः तस्य आक्रान्तिः (placing) तथा कम्पितः प्रासादः येन. पुरः...मानः—his necklace was torn asunder by his violent movements, fell down before him and was reflected in the edge of his sword and looked like a piece

of the rays of the moon. लक्ष्मी आशानान् he made the ends (पर्यन्त m) of the quarters ruddy with his eyes that were red owing to sleep and rage, as if they (eyes) were coloured with betel juice when kissed by Lakshmi. The poet fancies that लक्ष्मी (sovereignty) had chewed betel and then out of love kissed his eyes पाटलयन् is *pr p* of the denominative verb from पाटल (red). The reading पटलयन् means 'veiling or covering' and does not yield a good sense वद्धा वर्तयन् as if again bringing back the night (त्रियामा) by his frowning brow that was trident-shaped and that caused darkness वद्ध अन्धकार यया निम्न पताका (रेखा) यस्या His forehead was wrinkled into three lines by rage and his brows were dark. The author lays emphasis on त्रि in त्रिपताकया and त्रियामा विक्षिप्त चक्षु येन

P. 4 ll 1-9 अथ इति यामिनिनी—a woman of the night watch (from यामिका meaning night) 'साध्वस भयम्' इत्यमर. बाला भागान् filling the different quarters as if with the glory of morn कुण्डलिनी वक्चिनी wearing earrings, armlets and coat of mail इन्द्र खातौ bathed in saffron (juice) of the hue of the इन्द्रगोपम् insect. The इन्द्रगोपम्s are red insects that are seen at the beginning of the rainy season इन्द्रगोपकस्यैव रक्त (वान्ति) यस्य Saffron is auspicious and women used to apply saffron तिलक on their forehead as a mark of auspiciousness C and T translate 'bathed in blood cochineal red' This is bad. To see in a dream a person bathed in blood is not a good omen. The author intends the whole description to indicate good fortune 'अथ कुङ्कुमम् ॥ रक्तसङ्कोचविशुन वीरलोहितचन्दनम् ॥' इत्यमर (on which क्षीरस्वामी says 'रञ्जनाद्रक्तम् । अत एवासुवमङ्गम्') On the two meanings of रुधिर, note रघु II 20 'राममन्मथशरेण ताडिता दु सहेन हृदये निशाचरी । गन्ध वद्भुधिरचन्दनोक्षिता जीवितेशवसति जगाम सा ॥' उत्तमाङ्गे (शिरसि) घटमान अञ्जलि यस्य that folded their hands on their heads (in token of submission and adoration) चन्द्र . निर्गतया as if she were the moon issuing out from the सुपुष्प ray. It was believed that the waxing of the moon was due to a ray of the sun called सुपुष्प and that the waning was due to the digits of the moon being drunk by the gods 'सूर्यरश्मिः सुपुष्पो यस्तर्पितस्तेन चन्द्रमा । कृष्णपक्षेऽमरे शश्वत्पीयते वै सुधामय ॥' विष्णुः II 11 22 यास्क has a very interesting note on this "अथाप्यस्यैको रश्मिश्चन्द्रमस प्रति दीप्यते तदेतेनोपेक्षितव्यमा दित्यतोऽस्य दीर्घिर्भवतीति । 'सुपुष्प सूर्यरश्मिश्चन्द्रमा गन्धर्व' इत्यपि निगमो भवति ।" निरुक्त II 2 2 Bana frequently refers to this belief. See

अलीक चेद यथा किल सकला कला कलावतो बहुलपक्षे क्षीयमाणस्य

सुपुष्पनाम्ना रश्मिना रविरापिबतीति; हर्षचरित 'सुपुष्पास्तुतिशशिसुभाशीकरस्तवकं-
तारकिततीराम्' (मन्दाकिनीम्). It should be noted that in the pas-
sage from कादम्बरी Bāṇa attributes the waning of the moon to
सुपुष्परश्मि. मे विलपन्त्याः In spite of the fact that I was weeping.

P. 4 ll. 10-24 एतस्मिन्नेव...पत्युर्भाषितेन. तोरणस्य समीपे उपतो-
रणम् (अव्ययीभाव) —near the royal porch. रराण perfect 3rd. p.
sing. of रण् to sound. राज...फलम् as if it were the first utterance
of royal splendour (personified) proclaiming the result of (i. e.
indicated by) the dream. भाविनी भूतिन् future prosperity.
अमन्दम् violently. चकाण perfect of कण् 1. P. to sound. कोणेन
(drum-stick) आहता. Separate हता आनन्दात्. नान्दी—This has
been explained as 'the symphony of twelve drums beaten
simultaneously' ('एकदा द्वादशमृदङ्गयोषो नान्दी' रङ्गराज on उत्तररामचरित).
प्रबोध...पाठकानाम् of (minstrels) that recited auspicious (verses
or words) that rouse from sleep. बह्मभाः तुरङ्गाः तेषां मन्दुरामन्दिरम्
(stables). आदौ सुप्तः पश्चादुत्थितः सुप्तोत्थितः. सप्ति...पुरः in front of
the horses (सप्ति m) that neighed sweetly (कृतः मधुरहेपारवः यैः).
च्योतन्तः तुषारसलिलस्य शीकराः यस्मात् (adj. of यवसन्) from which
oozed out the spray of frost—water. किरन् nom. sing. m. of
pr. parti. of कृ (qualifies पुरुषः and has यवसं for its object). वक्त्रा
...वक्त्रे two verses in the वक्त्र and अपरवक्त्र metres respectively.
According to some writers the species of composition called
आख्यायिका (the हर्षचरित is one) should be divided into sections
called उच्छ्वास and should contain verses in the वक्त्र and
अपरवक्त्र metres foreshadowing coming events. See the quota-
tion from भामह in the Introduction. अपरवक्त्र is an अर्धसमवृत्त
having eleven letters (न, न, र, ल, ग) in the 1st and 3rd Pāda
and twelve letters (न, ज, ज, र) in the 2nd and 4th. 'अयुजि ननरला
गुरः समे तदपरवक्त्रमिदं नजौ जरौ ॥'. It is also called बैतालीय, as
said by the वृत्तरताकर 'वदन्त्यपरवक्त्रारयं बैतालीयं विपश्चितः'. वक्त्र is
defined as 'नाचात्रसौ स्वातामन्वेयौऽनुष्टुभि ख्यातम्.' Like the अनुष्टुम् it
has eight letters in a पाद. After the first four letters in
each पाद there is a यगण. C and T take वक्त्रा and अपरवक्त्रा
to be the names of the metres. निधिस्तरुविकारेण स्पष्टमाख्यायते
a hidden treasure is clearly indicated by the change in a
tree (i. e. by some singular or remarkable thing about a
tree). The com. says 'यथाधो निधिस्तत्र परिणाहोदृताधोमुलशाखामूलादि-
भाजो वृक्षा भवन्ति.' शुभस्य आगमः the advent of luck. अरण is the
charioteer of the sun in mythology and is a personification of

the radiant sky at daybreak; compare 'यावत्प्रतापनिधिराक्रमते न भानु-
रहाय तावदरणेन तमो निरस्तम्.' अतिजवः very rapid. पूर्व...दयः the pre-
vious appearance of an omen. मुदो...पीदसि you feel dejected
when it is a time of joy. परिगृहीतासि thou art accepted (i. e.
favoured). अशुमाली = सूर्यः. अवतीर्य descending (from the roof
where the king had slept).

P. 4 l. 25—P. 5 l. 15 ततः समति...पतिः. गर्भं ..जननी his
mother took upon herself pallor as if on account of his glory
though he was only in the womb yet. Being pregnant, she
became pale यशः is represented by poets as white. The poet
fancies that her pallor (really) due to pregnancy was due to
the glory the son in the womb was to attain in future. गुण...
ह्रान्तेव as if exhausted by the weight of his virtues. कान्ति...बभूव
she became averse to food as if she were satiated with the
nectar of the expanding brilliance. On account of pregnancy,
she became more brilliant in complexion and lovely. This the
poet compares to अमृत. One who has taken अमृत would have no
appetite for ordinary food. उपचीयमानः (increasing) गर्भः तस्य
भरः तैर्न अलसा. गुरुभिर्वारितापि although dissuaded by her elders.
C and T translate गुरु as parents. This is not necessary. She
would have to bow to all elderly persons including her parents.
Further it seems questionable whether her parents would be
at her husband's palace ordinarily. बन्धनाय...अनीयत she was
taken by her friends for saluting (her elders) with difficulty
by supporting her with their hands. सालम्बजिक्वेव The queen
would support herself against walls and pillars and would
look like a doll. कमल...रणी she could not lift up her feet
as if they were surrounded by bees that had sat upon
them out of their greed for a lotus. Her feet were radiant
like lotuses. She could not walk swiftly because she was
गर्भभरालस. The poet represents that this was due to the
weight of bees. The rays from her bright toenails resembl-
ed the delicate fibres of lotus plants. हस्तं subsist upon
मृणाल. मणि.. कमलम्—the idea is that she was so eager for
support that she would stretch out her hand expecting support
even from her own images reflected in the jewelled walls. समा-
...कर्तुम् she was unable even to issue commands for the perform-
ance of household duties, much less to do them herself. आस्तां...
रोढुम्—The idea is —she could not bear to mount to the roof of
the palace even in thought, much less with her feet that were

oppressed by the weight of the anklets. उत्कम्पितौ स्तनी यस्याः (on account of hard breathing). तस्तान् (perfect of स्तन्) she groaned, breathed hard. प्रत्युत्थानेषु at times of rising to receive (some person worthy of honour). उभयजानुशिखरविनिहितौ करकिस्लयी यस्याः. गर्वा...र्यत she was held up by the child in the womb as if through pride. The idea is:—she wanted to rise to receive and tried to get up by placing her hands upon her knees. But she did not after all get up. The poet fancies that the child in the womb, being proud, did not like to bow to any body, as it would have to do if its mother bowed and so prevented her from rising. दिवसं all day long (accu. of time). The sentence is दिवसं अधोमुखी ददर्श गर्भम्. Her face was reflected in her bright bosom. The poet fancies that her face had entered inside her body (in the form of the reflection) because it was anxious to see the child. सखीनामुत्सङ्गेषु मुक्तं शरीरं यया. निर्मितं, कल्पितं and विहितं qualify राज्यवर्धनम्. सर्वोर्वी...मितम् composed as if with the atoms of वज्र for destroying the alliances of all kings. सर्वेषां उर्वोभृतां (राज्ञां) पक्षः (समूहः) तस्य पाताय (with राज्यवर्धनं); सर्वेषां उर्वोभृतां पर्वतानां पक्षाः (wings) तेषां पाताय (with इन्द्र understood). The mountains had once wings and troubled the earth by flying anywhere. Indra cut off their wings with his वज्र. बाण refers to this story very often. कादम्बरी 'अशनिभवपुञ्जितकुलशैलमध्यगतमिव कनकशिखरिणम्'; 'मैनाकेनेवाविदितपक्षपातेन'. शेष...कल्पितम् as if made with the means, viz. the numerous hoods of शेष. It is supposed that the earth is borne by the serpent शेष on its hoods. Compare 'किं शेषस्य भ्रव्यया न वपुषि इमां न क्षिपत्येष यत्' मर्तुह्रि. राज्यवर्धन also would be able to bear the responsibility of the world. सकल...विहितम् (she gave birth to रा०) who caused tremor to all भूभृत् (kings, mountains) and who was as if made with the limbs of the elephants of the quarters. ०मुखरं, ०रवं, ०भुवनं and मनोहरं qualify महोत्सवम्. पूरिताः असंख्या शङ्खाः तेषां शब्दैः मुत्तरम् (resounding). प्रहतानि पटदशतानि तैः पटुः रवः यस्मिन्. गम्भीरेण भेरीनिनादेन निर्भरं भरितं भुवनं यस्मिन्. प्रमोदेन उन्मत्तः मर्त्यलोकः तेन मनोहरम्. मास...दिवसमिव for one month as if it were a single day.

P. 5 l. 16—P. 6 l. 10 अथान्य...वध्यन्त. The locatives from कन्दलिनि to ०कसि qualify नमसि (i. e. the month of श्रावण). कन्दलिनि abounding in plantain trees. Wild plantain plants grow up spontaneously in the rainy season. कुञ्जलिताः कदम्बतरवः यस्मिन् in which the *Kadamba* trees have put forth buds. The कदम्ब tree is said to put forth buds at the advent of thunder and rain;

compare 'मरुत्तवाग्भिर् प्रविधूतसिक्ता कदम्बयष्टि स्फुटकोरकेव' उत्तरराम० III कुञ्जला सञ्जाता अस्य इति कुञ्जलित according to 'तदस्य सञ्जात तारकादिभ्य इतच्' पा 5 2 36 रुद्धा तोवमवृणस्तम्बा यसिन् in which the clusters (स्तम्ब) of barley blades had taken firm root. 'शितशूक्यवौ समौ ॥' तोवमस्तु तत्र हरिते' इत्यमर स्तम्भितानि तामरसानि यसिन् in which the red lotuses were supported (ः e stood firm and erect being nourished with plenty of water) विकसित (delighted) चातकचेत यसिन् It was believed that the चातक could not drink water on the earth but subsisted on a few drops from the clouds मूका मानसौकस (हसा, मानसे ओक सन्न येपा) यसिन् हसस are said to migrate to the मानस lake at the commencement of the rainy season and so on the plains the cackling of हंस was not heard नभसि मासि—कृष्ण was born in श्रावण, while the poet says that हृष was conceived in श्रावण चक्र पाणौ यस्य = विष्णु (ः e कृष्ण) हृष also was चक्रपाणि ः e on his hand there were lines resembling a चक्र which was looked upon as one of the चक्रवर्तिलक्षणः See बृहत्संहिता 67 47 'चक्रासिपरशुतोमरशक्तिधनु कुतसन्निभा रेखा । कुर्वन्ति चमूनाथ' &c सममेव at the same time हृदये हर्ष — यशोमती was delighted at heart and conceived the future हृष सब गृहीता ः if accepted (ः e endowed with) by all the merits of her subjects पुण्य is represented as white The queen's body became slightly pallid (आपाण्डु) on account of pregnancy the poet fancies that it was the पुण्य of the subjects that had assumed shape and come to her in the form of her गर्भ, the idea being that the birth of a good Emperor like हृष is due to the पुण्य of the subjects गम रम्भण as pregnancy came on श्यामायमाने चारुचूचुकचूलिके ययो (also श्यामायमाना चारुचूचुकसदृशी चूलिका ययो) चूचुक nipple चूलिका crest पयोधरी कलशौ इव (also पयोधरसदृशी कलशौ or पयस धरी पयोधरी कलशौ) The queen's breasts had nipples growing dark on account of pregnancy They would be sucked by an emperor (चक्रवर्तिन् ः e हृष) Drinking water was brought for emperors in sealed (मुद्रित) jars in order to prevent poisoning The dark crest of the seal resembled the crest of the nipple स्तन्याथ इष्टि her eye long glossy (स्निग्ध) and white became sweeter as if it were a stream of milk placed in her face for (supplying) milk (to her breast) दुग्धनदी also would be दार्य, स्निग्ध (viscous) and धवल See for the same simile 'लपयति हृदयश खनिष्यन्दिनी ते धवलमपुलमुग्धा दुग्धकुल्येव इष्टि ॥' उत्तरराम III 23 सवलमङ्गलाना गणेन अधिष्ठित (occupied) गात्र (body) तस्य गरिण्या (by the weight) अमन्दापत slow (from the denominative verb मन्दापते) Her

gait became slow owing to pregnancy. The poet fancies that the slowness was due to the weight of the numerous auspicious signs due to the conception of a चक्रवर्तिन्. निमलं मणिकुट्टिमं (floor inlaid with gems) तस्मिन् निमग्नं प्रतिबिम्बं (reflection of the queen) तस्य निमनेन (under the guise). गृहीतौ पादपद्मौ यया. पूर्वं... पृथिवी अस्याः (यशोमत्याः)—The queen was reflected in the brilliant pavement. The poet fancies that the earth was worshipping her feet by way of a prelude to what would follow when her son became the emperor of the world. दिवसम् *accu.* of time. शयनीयं is the object of अधिशयानायाः (यशोमत्याः). अपाश्रयः awning. पत्रमङ्गः drawing of lines or figures. प्रतिमा image of a figure drawn on the awning. विमलकपोलोदरे गता reflected in the bright cheek (of the queen). गर्भो...संक्रान्तम् reflected in her round bosom from which the garment had been taken away on account of the agitation (उन्माधः) of pregnancy. गर्भस्य उन्माधेन मुक्तं अंशुकं यस्मात्. उडुपतिः the moon. The reflection of the moon in the bosom appeared like a white umbrella held over the गर्भ. A white umbrella is an emblem of चक्रवर्तित्व; compare रघुवंश 3. 16. 'अदेयमासीन्नयमेव भूपतेः शशिप्रभं छत्रमुभे च चामरे.' चित्र...ग्राहिन्योपि even the women holding chowries on the painted walls (i. e. even pictures moved chowries). चामरः are among the insignia of royalty. करे (by the trunk) विधृतं कमलिन्याः पलाशानां (पत्राणां) पुं तस्मिन् सलिलानि तैः. She dreamt that the four दिग्गजः bathed her with water. This was a precursor of the future sovereignty of her son. प्रतिपुष्पमानायाश्च and when she woke up. चन्द्रशालिका—a chamber on the roof. 'चन्द्रशाला शिरोगृहम्' क्षीरस्वामी. Even the puppets cried 'victory.' परिज...निश्चेहं: When she called out to her attendants, incorporeal voices issued forth saying 'command.' क्रीडा...मङ्गम्—This sentence and the following give expression to the popular notion that the mother's mind is influenced by the potential thoughts of the child in the womb, as said by the com. 'गर्भसंजनचित्तवृत्त्यनुसारेण गर्भिण्या अपि चित्तवृत्तिर्भवति'. चतुर्गामपि—This indicates that हर्ष's empire would extend up to the four oceans. The oceans are sometimes spoken of as four or as seven. वेला...सरेषु in the vicinity (परिसरः) of sandy banks (पुलिनं, 'तोयोत्थितं तत्पुलिनम्' इत्यमरः) inside the bowers of creepers on the seashore. आल्य...चचाल Even as regards business of extreme importance, her eyebrow moved playfully. The idea is that she felt no concern or anxiety even as regards serious

matters, so calm and collected she was आत्ययिक—अत्यय प्रयोजन
 अस्य 'प्रयोजनम्' पा 5 1 109 (प्रयोजन फल कारण च) सन्नि सीत्
 though jewelled mirrors were near her, she had a strong
 liking (व्यसनम्) for seeing her face in a drawn (उत्खात) sword
 blade उत्सारिता वीणा ये श्रुती असुरायन्त gave pleasure to her
 ear स्तम्भितम् stiffened सख्यश्चास्या &c—construe सख्यश्च अस्या
 पार्श्व क्षणमपि न मुमुचु विस्फारित stretched wide आसन्न भवनम्
 brightening the house as if with the idea of celebrating the
 festival of her delivery that was approaching At जन्ममहोत्सव
 houses are washed with chunam The friends whitened the
 house with their eyes expanded wide विकच विदधाना—The
 friends cast glances in all directions from their widely ex-
 panded eyes (that were white) The author fancies that the
 glances were so many white and blue flowers of various kinds
 of lotuses offered in worship to protect the queen from evil
 कुमुद is a white night lotus कुवलय is a blue lotus कमल is pale
 red The white of the eye was mixed with the blue of the
 pupil and the white—red of the corners आत्मी चक्रु eminent
 physicians holding various drugs and sitting in their proper
 places supported the queen like high mountains (occupying
 their proper places and having various plants growing on them
 and that made the earth steady) It was believed that the
 earth, which was formerly unsteady, was made steady by the
 mountains Compare कादम्बरी 'अनुनीविभूभृच्छतसहस्रकल्पितावष्टम्भ सञ्जा-
 रिण द्वितीयमिव मेदिनीसनिवेशम्' ग्रीवा बध्यन्त in the knots of her neck
 lace cord were tied excellent jewells लक्ष्म्या गतानि that had
 come with लक्ष्मी (i e royal splendour) She being a queen
 could command jewels There is a pun on these words
 Jewels were also produced from the oceans (पयोनिधि) at
 the time of the churning along with लक्ष्मी who was one of
 them See above for सागरमन्थन

P 6 11 11 15 ततश्च जहार ज्येष्ठामूलीये मासि in the month
 of ज्येष्ठ ज्येष्ठा मूल च ज्येष्ठामूले 'इन्द्राच्छ' पा 4 2 6 नक्षत्रइन्द्राडक
 काले छ स्यात् बहुलासु=कृत्तिकासु—when the moon was in the कृत्तिका
 constellation बहुलपक्ष=कृष्णपक्ष समा यौवने when the youth of
 the night was about to climb up (i e when night was just
 beginning) समारुरुक्षति loc sing of the desiderative part. of
 रह् with सम् and आ हृदयनिर्विशेषा not different from her own
 heart i e who was as dear to यशोमती as her own self दिष्ट्या
 नमना you are to be congratulated on the birth of a second son

पूर्णपात्रम् a present given to or taken by one who brings some happy news. The com. defines पूर्णपात्र as 'भानन्दो हि सौहार्दादित्य वस्त्रादिकं बलात् । अजानतो हरत्येव पूर्णपात्रं तु तत्स्मृतम् ॥' Another definition given in the शब्दकल्पद्रुम is 'हर्षादुत्सवकाले यदलंकारांशुकादिकम् । आकृष्य गृह्यते पूर्णपात्रं पूर्णालोकं च तत् ॥'.

P. 6 ll. 16-24 अस्मिन्नेव...जातः इति. संवादिताः अतीन्द्रिया-देशाः यस्य whose extraordinary predictions had come true. **अतीन्द्रिय** beyond the reach of the senses. **दर्शितः प्रभावः येन.** सङ्कलिती ज्योतिषी—who had grasped the science of astronomy. **सङ्कलितमनेन इति सङ्कलितिन्**—Words like अधीतिन् take the *loc.* of the object of study, according to वार्तिक 'सप्तमीविधाने कृत्येन्विषयस्य कर्मण्युपसंख्यानम्' on 'सप्तम्यधिकरणे च' पा. 2. 3. 36 (अधीती व्याकरणे आम्नाती छन्दसि । महाभाष्य). **सर्वासां...दृष्ट्वा** who had mastered all the treatises on planets. **महितः=पूजितः.** The बृहत्संहिता of बराहमिहिर refers to three branches of ज्योतिष *viz.* ग्रहगणित, संहिता and होराशास्त्र and remarks 'संहितापारगश्च देवचिन्तको भवति'. It then gives a long list of the topics of संहिता (2nd chap.). **हितः** who was favourable to (the royal family). **भोजकः**—The com. says 'रविमर्चयित्वा पूजका हि भूयसा गणका भवन्ति । ये मगा इति प्रसिद्धाः भागवता इत्यन्ये.' This means that the astrologer was a Maga, a worshipper of the sun. The बृहत्संहिता tells us that in a temple of the sun, a मग should be placed in charge of the worship 'विष्णोर्भागवतान्मगांश्च सवितुः शम्भोः सभस्रदिजान् &c.' (60. 19). C and T refer to Wilson's Vishṇu—purāṇa (Hall's ed) vol. V. p. 382 where an analysis of the last 12 chapters of the भविष्यपुराण is given concerning the मगस. **साम्ब** son of कृष्ण became a leper by the curse of दुर्वासस् and was cured by worshipping the sun. He gratefully built a temple of the sun and brought 18 families of मगस from शकद्वीप as priests and induced the भोजस of द्वायका, a branch of the यादवस, to give their daughters in marriage to the मगस. Hence the मगस were styled भोजकस. **मान्धाता**—He was a king of the solar race. युवनाश्व had no son and therefore the sages performed a sacrifice for him and placed a jar full of holy water on a *Vedī* and slept. युवनाश्व being thirsty drank the water and then a son was born from his side. The विष्णुपुरा (IV. 2.) gives the origin of the name मान्धातु as follows "गर्भश्च युवनाश्वोदरेऽभवत् । ...दक्षिणकुक्षिमवनिषतेर्निर्भिद्य निश्चक्राम नासी ममार । जातो नामैष कं धास्यतीति ते मुनयः प्रोचुः ॥ 17 अथागत् देवराजोऽब्रवीन्मामयं धास्यतीति ततो मान्धाता नामतोऽभवत् ।". About मान्धाता the रामायण says 'अयोध्यायां पुरा राजा युवनाश्वस्ततो बली । मान्धाता इति विख्यातस्त्रिपु लोकेषु वीर्यवान् ॥ स कृत्वा पृथिवीं कृत्वा शासने पृथिवीपतिः । मुरलो-

कमितो जेतुसुयोगमकरोन्नयः ।' उत्तरकाण्ड 67. 5-6. व्यती...रहिते free from the contact (अभिषङ्गः) of all evil positions such as व्यतीपात. व्यतीपात is the 17th योग out of the 27, beginning with विष्कम्भ. The धर्मसिन्धु says 'कुमारजन्मकाले तु व्यतिपातश्च वैधृतिः । संक्रमश्च रेवेत्तत्र जातो दारिद्र्यकारकः ॥ अश्रियं मृत्युमाप्नोति नात्र कार्या विचारणा ॥'. उच्चस्थानस्थितेषु ग्रहेषु when the planets were in their places of exaltation. It is said that मेष, वृषभ, मकर, कन्या, कर्क, मीन and तुला are the उच्च respectively of रवि, चंद्र, भौम, बुध, गुरु, शुक्र and शनि. See बृहज्जातक 'अजवृषभमृगाङ्गनाकुलीरा क्षपवणिजी च दिवाकरादितुङ्गाः ।'. लग्नम् is that sign of the zodiac that is on the eastern horizon at the time of birth. अर्वाक् ततः after that i. e. since that time. योगः conjunction (in astrology). It seems to us impossible from an astrological point of view that all the planets were in their exaltation at the time of Harsha's birth. The day being the 12th of the dark half of ज्येष्ठ, the sun could not have been in मेष (which is the उच्च of the sun) सप्तानां चक्रवर्तिनाम्—the seven चक्रवर्तिनः are 'भरतार्जुनमान्धातुमरीरथयुधिष्ठिराः । सगरौ नहुषश्चैव सप्तैते चक्रवर्तिनः ॥'. अर्जुन must be सहस्रार्जुनकार्तवीर्य. चक्रवर्तिचिह्नानाम्—such as चक्र on the hand, जालग्रथितांगुलिकरत्न (mentioned in the 7th Act of शाकुन्तल). The great रत्न are said to be fourteen in the विष्णुपुराण IV. 12. The शब्दकल्पद्रुम gives them as follows 'चक्रं रथो मणिः खड्गश्चर्म रत्नं च पञ्चमम् । केतुर्निधिश्च सप्तैवमप्राणानि प्रचक्ष्यते ॥ भार्या पुरोहितश्चैव सेनानी रथरुच यः । पत्यश्चौ कलमश्चेति प्राणिनः सप्त कीर्तिताः ॥ चतुर्दशैतानि रत्नानि सर्वेषां चक्रवर्तिनाम् ॥'. The great रत्न according to the com. are six. 'मण्यश्चकरिचक्राणि दरा स्त्री परिनायकः । पडेत्तानि तु रत्नानि कीर्तितानि मनीषिभिः ॥'. The seven oceans are 'एते द्वीपा समुद्रैस्तु सप्त सप्तभिरावृताः । लवणेक्षुसुरासर्पिर्दधिदुग्धजलैः समम् ॥' विष्णुपु० II. 2. 6. सप्ततन्तुः means a 'sacrifice.' सप्तसत्तिः = सूर्यः (सप्त सप्तयः अश्वाः यस्य).

P. 6 l. 25—P. 7 l. 11 अत्रान्तरे...महान्. अनाध्माताः—though not blown or filled with wind from the mouth. तारमधुरम् loudly and sweetly. विरेसुः perfect of रस with वि. धुम्रित जलनिधिजलं तस्य ध्वनिः तद्वद् धीरम् (deep). अभिषेकदुन्दुभिः—the drum that is beaten at the time of crowning a king. The author wants to indicate that the whole world, animate and inanimate, rejoiced at the birth of हर्ष who was destined to be a great emperor and vied in spontaneously manifesting its joy. सर्वभुवनस्य अभयं तस्य आयोपणा तस्याः पटहः—The echo of the tabors spread in all directions. The poet fancies that it was the kettledrum (पटहः) that proclaimed immunity from danger to the whole world. The idea is that हर्ष would give security against danger to the whole

world. Even now proclamations are made known to the people by beat of drum. विधुताः केसरसटाः यैः that tossed the hair of their manes. Both केसर and सटा mean 'mane'. साटोपं (in a stately manner) गृहीतः हरितानां (green) दूर्वापहवानां कवलः (mouthful) तेन प्रशस्तैः (graced). हस्तपहवैः—has two senses. Those who dance make graceful movements with their hands (हस्त). The elephants tossed about their trunks (हस्त) in a graceful manner. सुरायाः आमोदः तद्रव सुरभिः (with दिव्यानिलः); सुरायाः आमोदः तेन सुरभिः (निःश्वासः). Breezes redolent of the perfume of wine blew at the birth of हर्ष. This is fancied to be the sigh of लक्ष्मी leaving विष्णु. The idea suggested is—at the birth of हर्ष, लक्ष्मी left विष्णु and came to हर्ष. When leaving her husband विष्णु she sighed. चक्रं आयुधं यस्य. Compare for दिव्यानिल 'दिशः प्रसेदुर्मस्तौ वयुः सुखाः प्रदक्षिणार्चिर्हविरगिराददे । बभूव सर्वं शुभशंसि तत्क्षणं भवो हि लोकान्युदयाय तादृशम् ॥' रघु० III. 14. प्रदक्षिणशिखानां कलापः तेन कथितः कल्याणगमः यैः that told of the forthcoming good luck by the mass of their flames curving to the right. अविद्यमानं इन्धनं (fuel) येषाम्. वैतानवह्नयः sacrificial fires. तपनीयस्य (सुवर्णस्य) शृङ्खला तथा बन्धः तेन बन्धुरः (charming) कलशीकोशः येषाम्. कलशी a jar. कोश means 'the cuplike head or upper part of a jar'. Round the neck of the jar were tied chains of gold. समुद्रगुः aorist of इ with सम् and उद्. प्रहृत...निमेन under the guise of the echo of the auspicious tabors that were beaten. दिक्पाल—these are eight 'इन्द्रो वह्निः पितृपतिर्नैऋतो वरुणो मरुत् । कुवेर ईशः पतयः पूर्वादीनां दिशां क्रमात् ॥' इत्यमरः. दिष्टवृद्धिकलकलः—clamour of congratulation. The idea is—दिक्पालस्य were overjoyed at the birth of हर्ष. The echo of the tabors is fancied to be the clamour of congratulations from the दिक्पालस्य. शुक्लं वासः येषाम् (adj. of दिजातयः). ब्रह्म वेदः मुखे येषाम् (with दिजातयः); ब्रह्मा (the god ब्रह्मा) मुखं येषाम्—who had ब्रह्मा at their head (पतयः). The Vedas being eternal, it may be said that the primeval प्रजापतिः also had the Veda on their lips. प्रजावृद्धये (1) for the well-being of the child (with पतयः); (2) for the propagation of the human race (with पतयः). कृतयुगप्रजापतयः—see मनुस्मृति I. 34-35 'अहं प्रजाः सिद्धुस्तु तपस्तत्त्वा सुदुश्चरम् । पतीन्प्रजानामसृजं महर्षीनादितो दश ॥ मरीचिमन्यद्विरसौ पुलस्त्यं पुलहं क्रतुम् । प्रचेतसं वसिष्ठं च भृगुं नारदमेव च ॥'. शान्त्युदकं फलं च हस्ते यस्य. पुरोधाः=पुरोहितः. पुरातन्यः स्थितयः as if they were the ancient rules (of conduct). प्रलम्बं (long) श्मश्रुजालं (beards) तेन जटिलानि आननानि येषाम्. It was usual to set prisoners free on the birth of a son or other great occasions. Note the अर्थशास्त्र of कौटिल्य 'बन्धनागारे च बालवृद्धव्याधितानाथानां च जातनक्षत्रपौर्णमासीषु विसर्गः' p. 146. बहलः मलपङ्ककलङ्कः तेन कालः (dark)

काय (शरीर) येषाम् नश्यत कुलानीव as if they were the kindred of the Kali age that was vanishing कलि (the age of sin) is fancied as dark. By the advent of हर्ष, an era of धर्म would be started and अधर्म would have to run away. The prisoners besmeared with dirt (and so dark) and running disorderly (आकुल) when freed are represented as the kindred of कलिकाल बन्धन वृन्दानि crowds of prisoners तत्कालापक्रान्तस्य that ran away at that moment (viz at हर्ष's birth) शिविरश्रेण्य rows of camps or tents लोक वीथ्य the rows of stalls (विपणि) that were plundered by the people. It seems that the stalls were looted by the permission of the king who compensated the traders for their loss. The stalls that were looted (and were therefore empty) looked like the camp lines from which अधर्म had run away, leaving them empty विलसन्त (making graceful movements) उन्मुखा वामनका (dwarfs) बधिराश्च तेषां वृन्देन वेष्टिता (adj of च्छाद्य) Dwarfs are often spoken of as the attendants of the harem 'निपेक्षितो वर्षवरे कञ्चुकोष्णीपधारिभिः । अन्तःपुरेषु विचरेत् कुञ्ज कैरातवामने ॥' काम० 7 41 जात व्याकुला—the com explains that 'in the lying in chamber a figure with a cat's face and surrounded by a crowd of children is set up' (probably to ward off evil) 'जातमातृदेवता माजारानना बहुपुत्रपरिवारा स्तिकागृहे स्थाप्यते' Or we may take साक्षा देवता in another sense 'as if they were the divine Matris become visible' The Matris, divine mothers, are said to attend on शिव and are seven or eight 'ब्राह्मी माहेश्वरी चैन्द्री वाराही वैष्णवी तथा । बीबेरीत्यपि कौमारी सप्तैव मातरः स्मृताः ॥' हलायुध प्रावर्तत—the subject is पुत्रान्मोक्षव The lines that follow contain clauses qualifying उत्सव विगता राजकुलस्य स्थिति यस्मिन् in which the rules of etiquette to be observed in the palace were (for the moment) gone अथ कृता प्रतीहारस्य आकृति यस्मिन् in which the figure of the doorkeeper was disregarded : e anybody entered without minding the प्रतीहार अपनीत वेष्टिणा वेष्ट यस्मिन् in which the cane of the warders was taken away निर्दोष अतः—पुरे प्रवेश यस्मिन् Ordinarily no one could have entered the seraglio समौ स्वामिपरिचरौ यस्मिन् in which master and servant were brought to the same level निर्विशेषौ बालवृद्धौ यस्मिन् in which there was no distinction between young and old दुर्बल मत्तमत्तयोः प्रविभाग यस्मिन् in which no distinction was perceptible between drunk and sober persons (: e both acted in the same way) सुख्यौ कुलधुवतिवेद्ययोः आटापविलामौ यस्मिन् in which the words and gestures of noble ladies and harlots were the same प्रनृत्त सकलवक्त्रलोक यस्मिन् बटक—capital.

P. 7 ll. 12-21 अपरेद्यु...दृश्यन्त. The principal sentence is अपरेद्युः...विभ्राणेन परिजनेन अनुगम्यमानानि...समन्तात् सामन्तान्तःपुर-सहस्राणि अदृश्यन्त. अपरेद्युरारभ्य beginning from the next day. स्त्रीरा...तानि as if they (i. e. the wives of the सामन्तः) were the kingdoms of amazons brought together or poured forth (आवर्जित). The idea is that the women were so many. In the महाभारत, we read of प्रमिला, who fought with Arjuna, as being at the head of a स्त्रीराज्य. असुर...वृत्तानि as if they were the mines opened wide. For असुरविवर, see the description of साप्त्वीश्वर in the 3rd उच्छ्वास, where we have 'असुरविवरमिति वातिकैः.' नारा...लितानि as if they were the wives of Vishnu (i. e. Krishna) moving onwards. अवरोध is m., while अवरोधन is n; we should therefore read अवरोधनानि. In the विष्णुपुराण, कृष्ण is said to have had 16101 wives 'षोडशसहस्राण्येकोत्तरशताधिकानि स्त्रीणामभवन्' विष्णु० 4. 15; 'षोडशात्र सहस्राणि स्त्रीणामन्यानि चक्रिणः ।...निशामु जगतः सद्य तासां गेहेषु केशवः । उवास विप्र सर्वासां विश्वरूपधरो हरिः ॥' विष्णु० 5. 28. 5 and 18. Besides these, रुक्मिणी and seven others were his chief wives. The भागवतपुराण gives the number of 16000 in various places (see X. 59. 33; X. 69. 8 and 44). अप्स...कुलानि—The Apsarases are the damsels of heaven and have fourteen कुल as described by वाण himself in कादम्बरी 'एतत्प्रायेण कल्याणाभिनिवेशिनः श्रुतिविषयमापतितमेव यथा विबुधसन्न्यप्सरसो नाम कन्यकाः सन्ति । तासां चतुर्दश कुलानि.' This clause shows that the wives of सामन्तः were very handsome. परिजनेन—this word is to be read with विभ्राणेन below. सजः, पात्रीः and others are the objects of विभ्राणेन. पृथु...सजः (carrying garlands of flowers (सुमनस्) n) contained in a large bamboo box (करण्डः) and which were sprinkled over (अवकीर्ण) with bath powder. स्नानीयं (स्नानाय हितं चूर्णं) तेन अवकीर्णानि कुसुमानि यासान्. स्फटिकशिलायाः शकलवत् शुद्धं कर्पूरसण्डं तेन पूरिताः. पात्रीः dishes. कुङ्कुमा...मयानि jewelled pots containing the fragrant powder (अधिवासः) of saffron. सह...रकाणि ivory boxes (दन्तशफरकम्) jagged (दन्तुर) with rows (फाली) of arecanuts white like sandalwood and tufted (जटिल) with masses of small खदिर fibres wet (तिम्यत्) with mango-oil. सहकारतैलेन तिम्यत् तनुखदिर-कैसरजालं तेन जटिलानि चन्दनवत् धवलानि पूगफलानि (the dry areca nut with the upper coating peeled off is white) तेषां फाली तेन दन्तुराणि दन्तशफरकाणि. तिम् 4th P. to become wet. The solid extract of खदिर called खदिरसार (catechu) is now used for ताम्बूल. It seems that tender and small fibres of खदिर were so used in Bāṇa's time. गुञ्जन्तः मधुकराः तेषां कुलं तेन पीयमानः पारिजातपरिमलः येषाम् पाटलकानि च—take away the comma after this. पाटलकानि pink

red (*ady* of ०पात्राणि) सिन्दूर पात्राणि boxes of vermilion and fragrant powder (for perfuming garments) 'पिष्टात पटवासक' इत्यमर The reading of B, पोटलकानि, does not make much sense पोटलक means 'bundle, packet' बाल विभ्राणेन carrying betel trees with bundles of rolls of betel leaves hanging from young creepers We must read वीटिकावीटकाश्च as suggested by C and T वीटक makes no sense वीटिका is the same as Marathi विडा बाललताभ्य लम्बमाना वीटिकावीटका येषु The com remarks 'वीटकावीटका पञ्चाशत्ताम्बूलपत्रै क्रियते' चरणनिकुट्टनेन रणिता मणिनूपुरा ते मुखरितानि दिङ्मुखानि यै—that made the quarters to resound with the jewelled anklets that jingled when they stamped the earth with their feet (in dancing) The reading of B makes no sense

P 7 ll 22-33 शनै मोद The principal sentence is शनै शनै व्यज्जमत उत्सवामोद कचित्—कचित् in one place, in another place नृत्तस्य अनुचित (not accustomed) चिरन्तन (of ancient families) शालीन (high born) कुलपुनकलोक तस्य लास्य तेन प्रभित (shown) पार्थिवे अनुराग यस्मिन् This and the following nominatives qualify ०मोद शालीन not bold, bashful (usually applied to high born ladies) 'स्वादधृष्टे तु शालीन' इत्यमर शालीन formed from शाला with the affix लृ (ईन) according to 'शालीनकौपीने अधृष्टावाययो' पा 5 2 20 (शालाप्रवेशमर्हति शालीन अधृष्ट । सि कौ । अप्रागल्भ्यादयत्र गतुमशक्त शालामेव प्रवेष्टुमर्हतीत्यर्थ । तत्त्वोधिनी) कुलपुनक a nobly born young man लास्यन् is a peculiar kind of dance 'ललिताङ्गहाराभिनय कैशिकीवृत्तिप्रधान वासकस्तनादिनायिकाचरित डोचिचिकादिनिबद्ध शिष्टत्वाहास्यम् । नृत्त त्वङ्गविश्वपमात्र विवाहाभ्युदयादौ' क्षीरस्वामी अन्त सित यस्य तेन श्रुतिपालेन (प्रभाकरवर्धनेन) अपेक्षिता क्षीवाभि (drunk) धुद्रदासीभि समाकृष्यमाणा रात्रयहमा यस्मिन् The king smiled to himself when the drunken maids caught hold of his favourites We expect अपेक्षिता for अपेक्षिता The reading of two MSS of B, उपेक्षित, would be also good मत्ता कटवकुट्टनी (bawd of the capital) तस्या वण्टे लग्न वृद्ध आर्य (noble, respectable) सामन्त (chieftain, feudatory) तस्य नृत्तेन निर्भर (much, loudly) हसित नरपति यस्मिन् त्रिनिपत्य (प्रभाकर वधनस्य) अक्षिमज्ञा (sign or hint given by the eye or glance) तथा आदिष्टा (ordered, instigated) दुष्ट दासेरका (भृत्या) तेषां गीते गृह्य मान सचिवाना चौररतप्रपञ्च (numerous secret amours) यस्मिन् दासेरका son of a दासी दासेर is formed from दामी according to 'धुद्राभ्यो वा' पा 1 1 131 (अद्गदीना शीलहीनाश्च धुद्रास्ताभ्यो वा दृर् । पशे दृह । दासेर दासेय । सि कौ) मदोत्पन्न कुटहारिका (water girl) तथा परिष्वज्यमाना जरर् (old) प्रव्रजित (ascetic, संयासिन्) तेन गतित जा

हासः यसिन्. कुटः—टम् a water-jar + हारिका carrier. 'घटः कुटनिपावसी' इत्यमरः. अन्योन्यस्य निर्मरा (excessive). स्पर्धा तथा उद्धुराः (unrestrained, उद्धता धूः येभ्यः) विटचेयकाः तैः आरब्धं अवाच्यवचनयुद्धं यसिन्. विटः is a voluptuary and companion of a dissolute young man or courtesan. See the मृच्छकटिक for a specimen. चेटकः a servant. अवाच्यं वचनम् words that should not be uttered i. e. foul words. The servants engaged in a war of choice Billingsgate. नृपा-बलाभिः (royal ladies) बलात्कारेण (by force) नृत्यमानाः (made to dance) नृत्ये अनभिज्ञाः अन्तःपुरपालाः (chamberlains) तैः भाविताः (enlivened, entertained) मुजिष्याः परिचारिकाः यसिन्. 'नियोज्य-किङ्करप्रैष्यमुजिष्यपरिचारकाः' इत्यमरः ('मुङ्गे स्वाम्युच्छिष्टं मुजिष्यः' क्षीरस्वामी). स...राशिभिः with heaps of flowers it looked as if it were a mountain. Mountains have trees full of flowers. In the festival also heaps of flowers were used. स...प्रपाभिः with rum-booths it looked as if it had a showerbath. धारागृहम् is a showerbath or house furnished with jets of water. सीधुः rum. प्रपा lit. a place where water is distributed to travellers. In the festival rum flowed like water. पारि...मोदैः with the fragrance of पारिजातक. The पारिजातक is one of the five trees of Indra's garden (नन्दनवन). नीहारः frost. The dust of camphor spread in the उत्सव looked like frost. अट्टहासः the laugh of शिव in his ताण्डव dance. The sounds of drums beaten in the birth festival resembled the अट्टहास of शिव. अमृतमथनेन सह सा० (बहुव्रीहि). The uproar was so great that it resembled the noise made by the gods and demons at the time of the churning of the ocean as the रत्न came out of the ocean. रास or—क is a dance (in a ring) practised by कृष्ण and गोपीs. See भागवतपुराण X. 33 'तत्रारमत गोविन्दो रासक्रीडामनुव्रतैः। स्त्रीरक्षैरन्वितः प्रीतैरन्योन्यावद्वबाहुभिः ॥ 2'. आवर्तः a whirl-pool 'स्वादावर्तोऽम्भसां भ्रमः' इत्यमरः. The ring of dancers resembled a vortex. सरो...किरणैः—the rays shooting from the jewelled ornaments resembled hair standing on end. षट्पन्धः tying of a piece of cloth on the head (a tiara, turban &c.). चन्दनललाटिका sandal marks on the forehead. Sandal is white and is compared

(केसरा माला इव) वेपाम् (with वाजिन) The manes of the horses are compared to garlands कम्बोजवाजिन horses from the country of Kamboja This country was looked upon as producing one of the best breeds of horses See रघुवंश IV 69-70 'कम्बोजा समरे सोढु तस्य वीरमनीश्वरा । तेषां सदश्वभूयिष्ठास्तुता द्रविणराशय ।' 'वनायुजा पारसीका कम्बोजा बाह्विका हया ।' इत्यमर The country of कम्बोज was beyond the Hindookush mountain (probably eastern Persia) and it was known from very ancient times See पाणिनि IV 1 75 Yaska refers to it 'शवतिगतिकर्मा कम्बोजेष्वेव भाष्यते विवारमस्यार्येषु भाष्यते शव इति' (निरुक्त II) आस्कन्दन्त —treading the ground (with youths) leaping (with horses) तरला (unsteady) तारका (pupil of the eye) वेपाम्—applies to both the youths and deer सगर भुवम्—who rent the earth with the violent stamping (अभिघात) of their feet as the sons of सगर did with spades See p 3 for the story of the sons of सगर See विष्णुपुराण IV 4 and रामायण I 38 44 अनेक सरया may apply also to the sons of सगर (who were 60000) वधमपि क्षमा the earth bore with difficulty the agitation caused by the feet of the bards (चारणा) dancing to time ताल keeping time (in music) + अवचर one who moves अन्योन्यास्फालै striking each other (in play) आम फेडु the pearls in the ornaments were cleft asunder फेडु perfect of फल 1 P ब्रह्माण्डकपालम्—the world पुन उत्पन्न हिरण्यगर्भस्य गर्भं तस्य शोणितेन शोणा (रक्ता) आशा (दिश) यस्मिन् स्वयम्भू first of all produced waters and cast the seed in them That seed became an egg and in it हिरण्यगर्भ remained for a year and then the egg was split into two parts See मनुस्मृति 'सोमिध्याय शरीरास्वास्तिसृक्षुर्विविधा प्रजा । अप एव सप्तर्षादौ तासु बीजमवासृजत् ॥ तदण्डमभवद्वैम सहस्रांशुसमप्रभम् । तस्मिन्नेव स्वयं ब्रह्मा सर्वलोकपितामह ॥ तस्मिन्नण्डे स भगवानुपित्वा परिवत्सरम् । स्वयमेवामनो ध्यानात्तदण्डमकरोद्ब्रिहा ॥' मनुस्मृति I 8 9 12 The world was reddened by the vermilion powder Blood is red The poet fancies that हिरण्यगर्भ was again being born in ब्रह्माण्डकपाल पट पटनेन by the cloud of the fragrant powder (used in perfuming garments) The fragrant powder resembled the sandy banks of the celestial Ganges प्रकटित मन्दा विन्या (वियद्गद्गाया) सैकतसहस्र यस्मिन् सैवतम् (from सिकता) according to 'सिकताशर्कराम्या च' and 'दशे लुविलचौ च' पा 5 2 104 5 (सिकता सत्यस्मिन् दशे इति सिकता । सिकतिल । सैकतिल । सि दौ) विप्रदीयमाण पिष्टातक (पट्टासक) तस्य पराग (pollen) तेन पित्ररित (rendered yellow) आतप (light) वेपाम् (with दिवसा) भुवनस्य क्षोभ तेन विशीण पितामहस्य (ब्रह्मण) कमल तस्य किञ्चल्का (filaments) तेषां रजोराजि तया रजिता

इव. The world was disturbed by the riotous 'festival days.' The poet fancies that the lotus on which ब्रह्मा sits was shattered by the सुवन being shaken by the birth festivities. सहस्र...लोकः people tripped over masses of pearls that had fallen from necklaces rent asunder (विघटित) in collision (when people running in haste jostled against each other).

P. 8 ll. 10-33 स्थान...प्रानृत्यन्. The principal sentence is स्थानस्थानेषु च...वाद्येन 'अनुगम्यमानाः...पण्यविलासिन्यः प्रानृत्यन्. The instrumentals from लिङ्गधकेन to तानकेन qualify वाद्येन. मन्द... लिङ्गधकेन in which tambourines were struck gently. आलिङ्गकः a drum having the shape of a barley-corn. According to the अमरकोश, it is a kind of मृदङ्ग 'मृदङ्गा मुरजा भेदास्त्वङ्गुधालिङ्गयोर्धकास्तयः'. 'चतुरङ्गुलीनोऽङ्गुधामुखे चैकाङ्गुलेन यः । यवाकृतिः स आलिङ्ग्य आलिङ्ग्य स हि वापते ॥' शब्दार्णवः. शिञ्जानः (jingling) मञ्जुः (sweet) वेणुः (flute) यसिन्. झणझणायमाना झहरी यसिन् in which cymbals tinkled. झणझणायमाना pr. p. of the onomatopoeic verb ञ्णायते. क (in झहरीक) is affixed to बहुव्रीहि compounds having as the last member a feminine noun ending ई, ऊ, ऋ or a noun ending in क्त. 'नद्यतश्च' पा. 5. 4. 153. ताड्यमाना तन्त्रीपटहिका यसिन्—in which a stringed drum was played upon. वाद्यमाना अनुत्ताना अलावुंषीणा यसिन् in which the gourd lute that had its mouth turned downwards (अनुत्तान) was being played. This seems to have been some instrument like the veen of these days. The reading of B 'अनुत्ताल' makes a good sense. अनुत्ताल means 'low-pitched.' कलकांस्यकोश्या कणिताः काहलाः (वृहद्वक्त्राः) यसिन् in which there were kāhalas booming sweetly and indistinctly on account of the sounding boxes of bell-metal. समकाले दीयमानः अनुत्तालः तानकः यसिन् in which a protracted tone was indulged in at the interval called सम. The reading of B is better and should have been kept in the text. दीयमाना अनुत्ताला तालिका यसिन् in which the hands were clapped gently at the interval called सम. सम is the principal interval in a ताल. C and T translate 'while all the time a subdued clapping proceeded.' आतोषवाद्येन by instrumental music. 'तत्तं चैवावनन्दं च घनं सुषिरमेव । चतुर्विधं तु विशेषमातोषं लक्षणान्वितम् ॥' नाट्यशास्त्र 28. 1. According to अमरकोश, आतोष and वाद्य are synonyms. अनुगम्यमानाः adj. of पण्यविलासिन्यः (harlots). अनुवर्तमानौ ताललयौ यासाम्. तालः keeping time. लयः harmony. Even the ornaments of the naidins kept time and jingled in harmony with their singing and thus looked as if they were intelligent beings (सहृदय).

about emotions. Their various movements caused the spectators to be roused to various emotions.

P. 9 ll. 1-9 अन्यत्र...विलेसुः. The principal sentence is अन्यत्र...राजमहिष्यः...विलेसुः. वेत्रिणां वेत्रेण वित्रासिताः जनाः तैः दत्तं अन्तरालं यासाम् for whom room was made by people that had been terrified away by the cane of the warders or chamberlains. A cane is the symbol of the authority of a कञ्चुकिन्. Note 'आचार इत्यवहितेन मया गृहीता या वेत्रयष्टिरवरोधगृहेषु राशः' शाकुन्तल II. This and the following adjectival clauses qualify राजमहिष्यः. प्रियमाणं धवलातपत्राणां वनं (समूहः) यासु over whom was held a forest of white parasols. कल्प...रिष्यः wandering under the tree of paradise. The queens resembled the nymphs of the woods स्कन्धयोः उभयपालीभ्यां लम्बमानं लम्बं उत्तरीयं तसिन् लग्नौ हस्तौ यासाम् whose hands clung to the waving upper garment hanging down from both sides of their shoulders. लीला...प्रेङ्गन्त्यः who swung as if mounted on a swing in play. The shawls of the queens when they danced fluttered on their shoulders and they tried to hold them with both their hands. This looked as if they held the ropes of a swing with their hands कनककेयूर-कोट्या पाट्यमानं पट्टांशुकं तेन उत्तरद्वाः that were waving because the fine cloth they wore was torn by the ends of the golden armlets. तरन्तः चक्रवाकाः तैः सीमन्त्यमानं स्रोतः यासाम् (rivers) the water of which was separated into two by the चक्रवाक birds that floated in them. सीमन्त्यमानं (from the noun सीमन्तः) *pr. p.* of the passive of the denominative verb सीमन्त्यति. The golden armlet was like चक्रवाक, the fine cloth was like the stream and the queens therefore resembled rivers. उद्वयमाना (being waved) धवला चामरसदा तस्यां लघ्नः त्रिकण्टकः तसिन् वलिताः (turned) विकटाः कटाक्षाः यासाम् हंसैः आकृष्यमाणं नीलोत्पलवनं यासु. सरस्यः lakes. त्रिकण्टकः an ear-ornament containing three gems 'त्रिकण्टकस्तु अक्षः स्फात्रिणी रत्नैश्च भूषणम्' quoted by the com. Their chowries stuck to their ear-ornament. When this happened they looked at the ornament to disentangle them. Their dark eyes resembled blue lotuses and the ornament with three gems resembled हंस with their two feet and long beak; and the white chowries resembled the white body of the swans. The resemblance may also be due to the red colour of the gems and the redness of the feet and beak of राजहंसः. 'राजहंसास्तु ते चञ्चुचरणैर्लोहितैः सिताः' इत्यमरः. चलन्तौ चरणी ताम्बां च्युतः अलक्तकः तेन अरुणाः स्वेदशीकराः तैः सिच्यमानाः भवनहंसाः वाभिः. सन्ध्यारागेण रज्यमानमिन्दुविम्बं यासु. कौमुदीरज्यः nights

of the full moon in कार्तिक (which is in शरदृतु). In शरदृतु moon-light is at its best. The fair queens are like कौमुदी nights, the white हंस like the moon's disc and the sweat reddened by lac-dye like the glow of evening. कण्ठे निहितः काञ्चनकाञ्चीगुणः तेन अञ्चितः (bent) कञ्चुकी तस्य विकाराः ते आकुञ्चिताः भ्रुवः यांसाम्. The queens put their golden girdles round the neck of the chamberlain and bent him. The कञ्चुकिन् made contortions when so treated, at which the women knit their brows (in derision). वायुरा net. प्रसारितौ बाहुपाशौ याभिः. The out-stretched arms resemble the cords of the net (of love).

P. 9 ll. 10-22 सर्वतश्च...राशयः.. सैनम् bevy of women. 'स्त्रीपुंसाभ्यां नञ्स्त्वनञौ भवनात्' पा. 4. 1. 87. रागमयी full of राग (redness, love). शुशोण perfect of शोण I P to become red. मङ्गलैकल-शमयः—jars full of water are looked upon as a good omen. विशेषः tossing. Their tender arms resembled the filaments of lotuses. विलाससितैः—Their flashing smiles appeared like the flashes of lightning. The word कालः means 'time (such as day &c.) or dark.' With the last meaning there is a विरोध in saying that काल became तृड्निमय (bright). Both smiles and lightning are bright. अंशुभिः = किरणैः. कृष्ण...वासरः the days seemed as if dappled. कृष्णसारः (1) spotted antelope; (2) dark and variegated. शिरीष...पुरैः by the bunches of शिरीष flowers used as ornaments of the ear. The शिरीष is a very delicate flower and used as ear-ornament. See शाकुन्तल I 'अवतंसयन्ति प्रमदा दयमानाः शिरीषकुसुमानि'. हरिता (green) छाया (कान्तिः) यस्य. आतपः daylight. विसंस...रिक्त्वा the sky seemed as if full of collyrium by the sprays of तमाल in the braided hair becoming loose (by dancing). The तमाल leaf is dark and was used as decoration for the hair. 'धम्मिल्लः संयताः कचाः' इत्यमरः. हस्तकिशलयैः—their hands were delicate like tender leaves. माणिक्ये...पा by the radiance of the rainbow in the gems. चापपन्नमयाः full of the wings of चाप (blue jay). The sun's rays falling upon the gems of the women gave rise to rain-bow colours. ग्रहगृहीताः seized by a ghost. निनर्तिषया with the desire to dance (निनर्तिषा noun from the desiderative base of नृत्). विपुस्फुटः perfect of स्फुट् 6 P with वि to throb, to vibrate. कुबेरकोपाः the treasures of कुबेर. कुबेर is the lord of riches and treasures. अलुप्यन्त were plundered.

P. 9 l. 23—P. 10 l. 2 एवं च...धियम्. The principal sentence is देवी वंशोमती गर्भेणापत्तः..राज्यधियम्. वृत्त concluded. देवे—

this is to be connected with ह्ये below (last line of p 9)
उत्तमाङ्गे निदिता रक्षासर्पया यस्य on whose head were placed mustard
seeds to ward off (evil) This and the following words in
the locative qualify ह्ये समुमिपन्त प्रताप एव अग्नि तस्य स्फुलिङ्गा यसिन्
In whom the sparks of the fire of prowess were as if bursting
forth The idea is that the सर्पस्य on the head were so many
sparks of fire &c The punctuation in the text is wrong
Take away the comma after सर्पस्य, वपुषि and ग्रीवके and put it after
स्फुलिङ्ग इव, तेजसीव, दर्पाङ्कुर इव The सर्पस्य employed were probably
red The white सर्पस्य is usually called सिद्धार्थे and is used as a
protection against evil spirits गोरोचनया पिञ्जरित वपु यस्य whose
body was rendered yellow with गोरोचना गोरोचना is a bright
yellow pigment prepared from the urine or bile of a cow or
found in the head of a cow, it is used as a medicine and to ward
off the evil eye and evil spirits समभिव्यज्यमान सहज क्षात्रतेज यस्य
The yellow गोरोचना resembles तेज हाटके (सुवर्णे) बद्धा विकटा (large)
व्याघ्रनखपङ्क्ति तया मण्डिता ग्रीवा यस्य स ग्रीवक तसिन् Even now the
same ornament is tied round the necks of children When क
is added at the end of बहुव्रीहि compounds, the preceding vowel
if long is shortened 'केऽण' पा 7 4 13 (के परे अणो ह्रस्व स्यात्)
इदयात् उन्निघमाना दर्पाङ्कुरा यसिन् The poet fancies that the tiger's
claws worn on the chest were the buds of pride bursting out of
his heart प्रथ कुर्वाणे by his first indistinct prattle he seemed
to make a beginning of truth ओंकार कृ (lit) to utter Om &c
to make a beginning The syllables ओम् and वय are very
auspicious and are therefore uttered at the beginning of
many things A child even now is first taught the words
'ओं नमः सिद्धम्' प्रणव or ओंकार precedes the study of the Veda
'ओंकार स्वर्गद्वार तसाद् ब्रह्माध्येष्यमाण एतदादि प्रतिपद्येत' आपस्तम्ब I. 13 6
Compare रघु० I 11 'आसीमहीक्षितामाद्य प्रणवश्चन्द्रसामिव Connect
मुग्धस्मितै with आकर्षति, which qualifies ह्ये Smiles and flowers
are both white जनन्या पयोधरी कलशौ इव तयो पय दुग्ध तस्य शीकर
तस्य सेक वदन is compared to कमल, small teeth to अङ्कुर पयोधर also
means मेष and पय means water The child smiled a happy
smile when nursed at the breast and showed its teeth which
looked like buds चारित्र पाल्यमाने—he was as much guarded
by the women in the seraglio as their own chastity मन्त्र state
policy determined upon by a king in consultation with his
ministers 'मन्त्रो विजयमूल हि राशो भवति राघव' अयोध्याकाण्ड 100 16,
'विजयो मन्त्रमूले हि राशो भवति भारत' सभापर्व 5 27 The मनुस्मृति says

‘यस्य मन्त्रं न जानन्ति समागम्यं पृथग्जनाः । स कृत्वा पृथ्वीं भुङ्क्ते कोशहीनोऽपि पार्थिवः ॥’ VII. 148. ‘मन्त्रमूलं यतो राज्यं तस्मान्मन्त्रं सुरक्षितम् । कुर्यापथास्य न विदुः कर्मणामा फलोदयात् ॥ वाश० I. 344. वृत्तम् good conduct. यश...वर्धमाने who was cherished by his kindred like their own good name. पञ्च वा षड् वा पञ्चपाणि (बहुजीहि). गर्भेणाधत्त राज्यमियम् became pregnant with राज्यश्री. Read वसुधां for वसुधा. गर्भे...वसुधाम् as the form of नारायण produced the earth through गर्भं (i. e. हिरण्यगर्भं). We have seen above (p. 30) that स्वयम्भू cast seed in the water, which became an egg in which हिरण्यगर्भं was produced. This हिरण्यगर्भं in his turn created heaven and earth. ‘ताभ्यां स शकलाभ्यां च दिवं भूमिं च निर्ममे’ मनु० I. 13. नारायण is identified in the मनुस्मृति with ब्रह्मा (see I. 10). If we take गर्भेणाधत्त in its ordinary sense (viz. ‘conceived’) it is difficult to point out the particular story to which Bāṇa alludes. We may explain thus:—the whole universe at the time of प्रलय lies in नारायणोदर and comes out of it at the time of creation; so पृथिवी is in the गर्भं (उदर) of नारायण.

; P. 10 ll. 3-8 पूर्णेषु...राजत. The principal sentence is (देवी यशोमती) प्रसूतवती दुहितरम्. दीर्घ...सरसी as the lake gives birth to a lotus plant that has long and red stalks and roots. दीर्घाणि रक्तानि नालानि नेत्राणि (मूलानि) च यस्याः (with उत्पलिनी). This and the adjectives in the following clauses apply to दुहितरं also. दीर्घरक्ते नालवत् नेत्रे यस्याः whose eyes are red and long like a lotus-stalk. Redness of the corner of the eye was looked upon as a sign of beauty. हंसैः मधुरः स्वरः यस्याम् (with शरदम्); हंसवत् मधुरः स्वरः यस्याः (with दुहितरम्). कुसुमैः सुकुमाराः अवयवाः भागाः यस्याः (वनराजिम्); कुसुमवत् सुकुमाराः अवयवाः हस्तादयः यस्याः (दुहितरम्). मधुश्रीः vernal beauty. महाकनकैः (grains of gold) अवदाता (resplendent); महाकनकवत् अवदाता. The com. says ‘महाकनकं तिलमुवर्णं वसुधारा धनवृष्टिः । इयं च महाभ्युदयसूचनाय दिवा पतति ।’. वेला the shore of the sea. The sea is called रत्नाकर. सहस्रनेत्रः इन्द्रः तेन दर्शनं तस्य योग्याम्; सहस्रनेत्रैः दर्शनस्य योग्याम्. शची is the wife of इन्द्र. अहस्ता the wife of the sage गौतम was seduced by इन्द्र who assumed the form of the sage. For this the sage cursed अहस्ता to be a stone and इन्द्र had a thousand marks on his body, which were afterwards turned into eyes. See रामायण I. 48 and VII. 30 for the story. The कथासरित्सागर contains the story ‘वराहब्रह्मस्याङ्गे ते तत्सहस्रं भविष्यति । दिव्यस्त्रीं विश्वकर्मा यां निर्मास्यति तिलोत्तमाम् ॥ तां विलोक्य तदैवाक्ष्णां च ते’ III. 3. 144-145. कुमारिलभट्ट in his तन्त्रवार्तिक story along with others in a rationalistic manner.

(पर्वते, राजभि) अर्भ्ययिताम् solicited, wooed गौरी=पार्वती मेना the wife of हिमालय See above p 9 (notes) as to the birth of पार्वती एकावली a single string of pearls 'एकावल्येकयष्टिका' इत्यमर

P. 10 ll 9-16 असिन्नेव पितवान् The principal sentence is असिन्नेव तु काले यशोमत्या भ्राता सुतम् मण्डिनामानमनुचर कुमारयोर्पितवान् अष्ट देशीयम् about eight years old The affixes कल्प, देश्य and देशीय are added in the sense of 'a little less than' 'इष्टदसमाप्तौ कल्पदेश्यदेशीयर' पा 5 3 67 उद्धयमान कुटिल काकपक्षकशिखण्ड यस्य The अमरकोश gives काकपक्ष and शिखण्डक as synonyms Therefore we may take शिखण्ड as meaning 'tuft of hair' and काकपक्षक as 'the side-locks of hair on the temples' खण्डपरशो (शिवस्य) हुकारेणाग्निं तस्य धूमलेखा तया अनुवद्ध मूर्धा यस्य खण्ड . जातम् who looked like cupid born again with his head encircled (अनुवद्ध) by the streak of smoke of the fire of Siva's wrath The boy was handsome and had dark curling hair The poet fancies him to be मदन with धूम on his head धूम is dark and waving मदन wanted to help the gods against the demon तारक who was to be killed by the son of शिव In order to induce शिव to marry पार्वती, Cupid was about to shoot his flowery arrow, when Siva came to know Cupid's intention and in wrath burnt him to ashes by the fire from his third eye Compare कुमारसम्भव III 'क्रोध प्रभो सहर सहरति यावद्विर' खे मरुतां चरन्ति । तावत्स वह्निर्भवेन्नग्ना मसावशेष मदन चकार ॥' त्रिकण्टके मुक्ताफल तस्य आलोक (light) तेन धवलित तेन सप्त दर्श यन्तन् who exhibited as it were the compound *Atatara* of Vishnu and Siva. For त्रिकण्टक as an ear-ornament, see above p 34 This refers to the mythological story that विष्णु is dark in colour and शिव bright पीने प्रकोष्ठे (fore-arm) प्रतिष्ठित पुष्पलोहस्य वलय यस्य The com says 'पुष्पलोह मणिभेद'. क्षत्रस्य क्षपणे क्षीण परशु तस्य पाश तेन चिह्नित marked with the ring of the axe that had been worn away in destroying the क्षत्रियस्य The idea is that in killing the क्षत्रियस्य the blade became worn out and what remained was the iron ring behind the blade The वलय resembled the ring of the परशु thus worn away वाण very frequently refers to the story of the slaughter of the क्षत्रियस्य by परशुराम See pp 44, 47 of the text परशुराम killed कर्तवीर्य for carrying away the cow of his father जमदग्नि The sons of कर्तवीर्य killed जमदग्नि in the absence of परशुराम परशुराम on knowing this took the vow of exterminating the क्षत्रियस्य and fulfilled it 21 times वण्टसूत्रे ग्रथिता मञ्जरा (कुटिला) प्रवालाङ्कुरा (coral) यस्य उर काठिन्येन खण्डितानि नरसिंह नखदस्य खण्डानि येन. The corals were red and curved. They

are fancied to be the pieces of the nails of नरसिंह which stuck to the chest of हिरण्यकशिपु. 'प्रवाल' is worn as an auspicious thing. Put the comma after अन्तरं and not after खण्डम्. गृहीतं जन्मान्तरं येन. The boy looked like हिरण्यकशिपु born again. For persecuting his son प्रह्लाद who was a devotee of विष्णु, the latter assumed the man-lion form and killed हिरण्यकशिपु. The story is given in the भागवतपुराण (VII). शैश...दृग्भम् even in boyhood he bore himself proudly. बीज...द्रुमस्य—being a boy yet, he is styled 'the seed of the tree of valour'. अनुचरं कुमारयोः as an attendant of the two princes (राज्यवर्धन and हर्ष).

P. 10 ll. 17-22 अवनि...वभूवतुः. तस्य refers to भण्डि. ईश्वरस्य = शिवस्य. तुल्यं...सीत् he looked upon (his two sons and the third Bhandi) equally i. e. he bestowed equal care on all the three. दर्शन means also 'sight'. शिव saw with the third eye as well as with the other two. ईश्वरस्य applies to the king also. सकल...दायिनी applies to राजपुत्री and मधुमाधवी. तेन = भण्डिना. प्रकृतिदक्षिणेन courteous by nature (with तेन); blowing from the 'south by nature (with अमरुतेन). मधुमाधवी—चैत्र and वैशाख, the months of spring. 'मधुश्च माधवश्च वासन्तिकाष्टौ' तै. सं. 4. 4. 11: 1. मलय is one of the seven principal mountains of India. It is to be identified with the southern portion of the ghauts running from the south of Mysore and forming the eastern boundary of Travancore. मधुमास and मलयमारुत are both excitants of Love. The seven कुलपर्वताः are 'महेन्द्रो मलयः सद्यः शुक्तिमानृक्षपर्वतः । विन्ध्यश्च पारियात्रश्च सप्तैते कुलपर्वताः ॥' वायु० 45. 88. Compare for the श्लेष on दक्षिण and the idea also 'उत्पादयति लोकस्य प्रीतिं मलयमारुतः । ननु दाक्षिण्यसम्पन्नः सर्वस्य भवति प्रियः ॥' काव्यादर्श II. 174. अपरे...सह वर्धमानौ growing together with the joy of the subjects, as if it (joy) were another brother (of the two princes हर्ष and राज्यवर्धन). The idea is that as the princes became endowed with youth and all the esteemed qualities of young princes, the joy of the people also grew *pari passu*. The adjectives from अस्तम्भौ to क्षमौ apply to the princes and to असंनिवेश. स्थिरौ ऊरुस्तम्भौ (ऊरु स्तम्भौ इव) ययोः whose pillar-like thighs were firm (with princes); स्थिराः उरवः स्तम्भाः ययोः whose pillars are firm and big (with असन्निवेशौ). पृथुः प्रकोष्ठः ययोः (applies to both). प्रकोष्ठः the forearm; the room near the gate or a quadrangle. दीर्घौ मुजार्गली ययोः that had long bar-like arms. A city-gate has large bars to fasten it. विकटं उरःकपाटं ययोः whose chest was broad like the panel of a gate. The word is कपाट; but is also written कवाट. 'कं शिरः पाटयति प्रविशताम्' क्षीरस्वामी.

प्राशु* (tall) साल (rampart) तद्वत् अभिरामौ (charming), प्राशुसालेन अभिरामौ (with सनिवेशौ) 'प्रावारो वरण साल' इत्यमरः साल is also a tree महा . वेश the site of a large city सर्व क्षमौ capable of giving shelter to all people (applies to both)

P 10 l 23—P 11 l 9 अथ चन्द्र जग्मतु The principal sentence is अथ राज्यवर्धन इति हर्ष इति सर्वस्यामेव पृथिव्या द्वीपान्तरेऽपि प्रकाशता जग्मतु चन्द्र . निरीक्ष्यौ—they (the princes) were charming and not to be gazed at They overpowered the world by their valour and their fame resembling flashing moonlight and therefore were like the sun and the moon स्फुरन्ती ज्योत्स्ना तत्सदृश यश (द्वयोरपि भवत्वात्) प्रतापश्च ताभ्या आक्रान्त भुवनं याम्यान् The moon is अभिराम, while the sun is दुर्निरीक्ष्य स्फुरन्ती ज्योत्स्ना यश इव प्रतापश्च (heat) ताभ्या &c The भुवन्s are either three or fourteen अग्नि भूतौ the princes were like fire and wind acting in unison and manifesting there effulgence and force If fire and wind combined, the devastation wrought by them would be appalling शिलाभिः कठिन कायबन्ध ययो (with हिमवत् and विन्ध्य), शिलावत् कठिन (with princes) अचलौ—never wavering, mountains महा योग्यौ like two big bulls, they were fit for कृतयुग. The two princes were so righteous that they were fit to live in कृतयुग (the age of virtue, see above p 3 notes) Bulls are fit to carry the yoke (युग) There is another suggestion वृष also means 'धर्म' 'शुक्ले मूषिके श्रेष्ठे सुकृते वृषभे वृष' इत्यमरः धर्म is fit to live in its entirety in कृतयुग only हरि (अश्व) वाहन ययो तौ हरिवाहनौ, विभक्त शरीर ययो तौ ०शरीरौ—who rode horses and had well proportioned bodies हरि means सूर्य and विष्णु also Mark the numerous senses of हरि 'यमानिलेन्द्रचन्द्रार्कविष्णुसिंहाशुवानिपु । शुकादिविभेकेषु हरिर्ना कपिले निपु' इत्यमरः हरिवाहने विभक्त शरीर ययो (अरुणगरुडौ) whose bodies are assigned for carrying the sun and Vishnu अरण is the charioteer of the sun and गरुड is the vehicle of विष्णु उदेन्द्र विष्णु . नागेन्द्रगतौ—the princes rode the best of elephants Or their gait was like that of the best of elephants (नागेन्द्रस्य इव गत ययो) Both इन्द्र and विष्णु are नागेन्द्रेगत इन्द्र rides the best of elephants (ऐरावत), विष्णु sleeps on शेष (the best of serpents) 'गणेशेऽपि नागमातङ्गौ' इत्यमरः कुण्डल धरौ the princes wore ear rings and diadem कर्ण, who had a कुण्डल and वक्त्र given to him by the sun from his very birth, is a type of charity Indra (who was careful to guard his son अजुन) came to Karna disguised as a ब्राह्मण and begged of him his कुण्डल and वक्त्र and got them इन्द्र being pleased with his liberality gave him a शक्ति See वनपर्व Chap 310-311

(Kumbakonam ed.). अर्जुन was called किरिटिन्. See विराटपर्व 43 'किरिटं सूर्यसंकाशं ब्राजते मे शिरोगतं 129...इन्द्रदत्तमनाहार्यं तेनाहुर्मा किरिटिन्म्' 130. सर्वतेजस्विनाम् of all luminaries; of all spirited persons. उदयास्त-मयौ rising and setting; prosperity and decline.; अमान्ता...कुटीरके who on account of their great pride could not contain themselves in the hut of the earth hemmed in (सङ्कट) by the restraint of the bolt in the shape of the shores that are near it. अमान्ती *pr. p.* of मा with the negative particle. आसन्ना वेला एव अर्गलः तेन निरोधः तेन सङ्कटः. कुः पृथ्वी एव कुटीरकः. The earth is bounded by the shores of the sea; and therefore it fell short of their ambitions. मान also means 'size.' कुकुटीरक also means 'wretched hut.' In a wretched hut even an ordinary man cannot contain himself. तेजः...मानौ who disliked even their shadow falling away from light. The shadow of an object naturally falls in the direction opposite to that from which a light comes. They being तेजस्विन् desired that everything that was theirs (even a shadow) should be तेजःसंमुख and not अपराधुख. जुगुप्समानौ—*pr. p.* of the desiderative base of गुप् (though there is no sense of desire). 'गुप्तिजकिङ्करः सन्' पा० 3. 1. 5. (गुपेर्निन्दायाम् । जुगुप्सते). स्वात्म...लज्जमानौ. The idea is that they could not bear even this that their image should be reflected in the toe-nails of others (and thus it might appear that they were bowing at the feet of others). The idea is similar to 'यः कर्षधौतासिप्रतिविम्बितेनात्मनापि &c.' (p. 1 text). भङ्गेन (1) by the curling; (2) defeat or running away. चूडा...माणौ—the idea is:—when the umbrella (one of the insignia of sovereignty) was held over them it was reflected in their crest jewel and thus a second umbrella seemed to exist. They could not tolerate the existence of a second umbrella (a rival emperor) and therefore felt ashamed even when a second umbrella existed in reflection only. पण्मुलः कार्तिकेयः the son of शिव. स्वामिन् is one of the names of कार्तिकेय. असुखायमानौ अर्वाणौ ययोः. The idea is that they wanted the term स्वामि (lord) to be 'applied to themselves alone and could not bear that any one else (even the God स्कन्द) should be so called. कार्तिकेय or स्कन्द is the Mars or god of war of Indian mythology. Most of his epithets have reference to the circumstances of his birth. शिव cast his seed in Agni, who unable to bear it, cast it into the Ganges. It was then transferred to the six कृत्तिकास, each of whom bore a son. The six sons were then mysteriously combined into one with six mouths. He was the commander of the gods against

the demon तारक whom he slew See रामायण बालकाण्ड 36 and 37
 वधास्रित्सागर III 6 and बृहत्कथामञ्जरी III 1 142 ff प्रतिपुरुष (1)
 reflection, (2) rival सध्या माक्षी Even in folding their hands
 at the morning and evening adoration, their heads ached
 श्लायमान उत्तमाङ्ग (शिर) येषाम् To fold the hands is a sign of
 humility and submission They had to fold hands in सन्ध्यावन्दन
 Even this caused them मस्तकशूल जल हृदयो their hearts were
 pained even by the bow borne by the cloud They could not
 tolerate any one wielding a bow and hence were distressed when
 they saw the rain bow in the cloud दोदयमान *pr p* of the
 intensive base of दृ The reading दोदयमान is not so good as
 दोदयमान It would mean 'whose hearts were shaken' आले
 पतिभि by the kings painted in pictures They were accus-
 tomed to the fact that ordinary rulers bowed at their feet परिमिते
 मण्डल (disc) तेन सन्तुष्टम् The sun has only a limited मण्डल (disc),
 they wanted an unlimited मण्डल (sphere of influence extending
 over numerous neighbouring and distant kings) The कामन्दकीय
 नीतिसार (in the 8th Sarga) gives the views of several authors on
 the number of kings constituting a मण्डल Ordinarily मण्डल
 comprises twelve near and distant kings 'इतिप्रकार बहुधा मण्डल
 परिचक्षते । सबलोकप्रतीत हि स्पृष्ट द्वादशराजकम् ॥' वा 8 41 See the मिताक्षरा
 on याज्ञवल्क्य० I 345 'अरिभिर्त्रमुदासीनोऽनन्तरस्तत्पर पर । क्रमशो मण्डल
 चिन्त्य सामादिरुपक्रमे ॥' भूमता (पर्वतेन मन्दरेण) अपहृता लक्ष्मी यस्य
 In churning the ocean the gods made मन्दर the churning handle
 'मन्थान मन्दर कृत्वा नेत्र कृत्वा तु वासुकिम् । मथ्यताममृत देवा साहाय्ये मथ्यव
 स्थिते ॥' विष्णु० I 9 76 लक्ष्मी was one of the 14 jewels churned
 out The princes (हर्ष and राज्य०) never allowed any भूमत् (king)
 to carry off their लक्ष्मी (glory) and therefore laughed at the
 ocean that allowed its लक्ष्मी (the goddess) to be carried off by
 a भूमत् (mountain) For क in लक्ष्मीक see above p 31 अकृत विग्रह
 (शरीर) येन A powerful person would offer विग्रह (battle) the
 wind though powerful offered no विग्रह (it had no body) चमरीणा
 बालव्यजनेन वीजित तेन चमरी deer, of the tails of which chowries
 are made, are to be found in the Himalayas The चामर is an
 emblem of sovereignty Therefore they could not bear that
 the mountain should be fanned by the tails of चमरी जल
 खिपमानौ—conches are found on the seashore Conches were
 blown by great warriors only There is perhaps another idea
 शङ्ख is one of the nine निधिः They could not allow शङ्ख (treasure)
 to remain with जलधि The author perhaps intends also a

picturesque effect. शङ्ख and जलधि are words meaning enormous numbers. 'लक्षं च नियुतं चैव कोटिरुदमेव च । वृन्दः खर्वो निखर्वश्च शङ्खपद्मौ च सागरः । अन्त्यं मर्ध्यं परार्थं च दशवृद्धया यथाक्रमम् ॥'. चतु...सहमानौ. वरुण (प्रचेतस्) is the lord of the ocean in mythology. हर्ष's sovereignty extended over the earth bounded by the four oceans. अनपहृतानि छत्राणि येषाम्. विगता छाया (shade; splendour) येषाम्. Parasols shade one from the sun. Though they did not carry away the parasols of kings whom they vanquished, they made them विच्छाद्य (i. e. void of splendour; void of shade against the sun). There is an apparent contradiction which is removed by taking the other sense of छाया. साधु...क्षरन्तौ they were pleased with (i. e. they bestowed favours upon) the good, though not courted by them (the good), and poured nectar (sweet words) with their lips on them. There is another meaning due to रेष्य, which gives rise to विरोधाभास. प्रसन्न means 'transparent, clear' (as applied to wine). मधु means 'wine'. 'Even on good (i. e. teetotallers) people they poured wine with their lips, they being प्रसन्न without having taken (wine)'. Remove the comma after प्रसन्नौ. वंशः (1) family; (2) bamboo. ऊष्मणा (1) by their pride; (2) by heat, म्लानि (1) decline; (2) withering. दूरस्थितानपि. The force of अपि lies in this—if bamboos were to be destroyed fire would have to be brought near them; but the two princes brought about the decline of even distant kings. दिवसे दिवसे अनुदिवसं (अव्ययीभाव). Read शस्त्राभ्यासः for शास्त्राभ्यासः. शस्त्राभ्यासेन श्यामिका (darkness) तया कलङ्कितम्. अशेषं राजकं (राशां समूहः) तस्य प्रतापः एव अग्निः तस्य निर्वापणं तेन मलिनम्. 'अथ राजकम् ॥ राजन्यकं च नृपतिक्षत्रियाणां गणे क्रमात् ।' इत्यमरः. Their hands were darkened by the practice of sword play. That darkness is fancied to be due to the extinguishing of the fire of the prowess of kings. योग्याकालेषु at the times of (martial) exercise. धीरं deep. अभ्यर्णोपभोगात् after enjoyment that was near (i. e. that occurred a short while before). दिग्...लपन्तौ—the twang of their bows spread in all directions. The author fancies that the twang was the talk of the princes with the damsels (the quarters). आविर्भूतः शब्दस्य प्राडुर्भावः ययोः—whose names became known. द्वीपान्तरेषु—The द्वीप्स are either spoken of as seven (जम्बु, प्लक्ष, शात्मल, कुश, क्रौञ्च, शाक and पुष्कर) or eighteen. See विष्णुपुराण II. 1. 11 ff. and व्यासभाष्य on योगसूत्र III. 25 (for सप्तद्वीपा वसुमती) and रघुवंश for 'अष्टादशद्वीपनिर्वातयूपः' 6. 38.

P. 11 ll. 10-22 एकदा...दिदेश. भुक्तवान् that had taken his dinner. प्रथमं...भृत्याः good servants, the first essential of sover-

cignty, are difficult to obtain For the seven Angas of राज्य above p 5 प्रायेण धुद्रा generally mean persons, being agreeable in company, make the king their wealth, like atoms The idea is that mean persons are agreeable to whatever the king says when they are in his company and thus by flattery make him the source of wealth to themselves There are double meanings It is the atoms that produce the पार्थिव द्रव्य (earthy substance) द्रव्य and समवाय are technical words in the न्यायवैशेषिक philosophy The द्रव्य is 'पृथिव्यप्तेजोवाय्वाकाशकालदिगात्मननासि नवैव' समवाय is one of the seven categories of the न्यायवैशेषिक system 'द्रव्यगुणकर्म सामान्यविशेषसमवायाभावा सप्त पदार्था' समवाय is defined as 'नित्यसम्बन्ध समवायोऽन्यतसिद्धवृत्ति' : i.e. it is an inseparable connection of such things as the whole and its parts, qualities and actions and their abode &c Action is produced in the atoms by the will of God, two परमाणुs give rise to a द्व्यणुक and three द्व्यणुकs to a चतुरणुक and so on, when the earthy and other substances are ultimately evolved The परमाणुs are the causes of द्व्यणुक &c and between these latter and the परमाणुs there is समवाय So सम भूय means (in the case of atoms) 'being favourable to समवाय' (i.e. entering into समवाय relation with their effects, the द्व्यणुक &c) क्रीडारसेन on account of their liking for play नर्तयन्त making to dance बालिशा (1) children (2) triflers Children in play make the peacock dance Rogues, in whose hands the king becomes a puppet, make him dance (act) as they please The com gives another sense of मयूर 'धूर्तचनयोग्यो हास' But this is not absolutely necessary दर्पण पल्लविका rogues having entered into the heart (i.e. having secured influence over the prince's mind) transfer their disposition to him, as in a mirror In a mirror also tendrils transfer bodies (i.e. the forms of tendrils are reflected) 'पल्लविको विट' क्षीरस्वामी The शब्दस्वरूपम् gives वेदयापति as the meaning of पल्लवक and कामुक as the meaning of पल्लविक विप्रलम्भका deceivers impostors मिथ्यादर्शने (1) by false sights: (2) by false doctrines असद्बुद्धि (1) ideas about things that have no existence (असत् अविद्यमानस्य बुद्धि, with स्वप्न) (2) false notions Impostors warp the mind of the prince with false doctrines dreams delude us by presenting things to our vision that do not exist गीत वातिका rogues not being watched, bring about intoxication by singing, dancing and laughter उपेक्षिता वातिका विवारा—as diseases of wind when neglected bring on madness ७ is one of the three humours of the body (वात, पित्त and कफ)

A mad man sings, dances and laughs. तृष्णावन्तः (1) thirsty; (2) greedy (for wealth). अकुलीनाः (1) not lying on the earth; (2) low-born. न शक्यन्ते ग्रहीतुम्—(1) cannot be seized; (2) cannot be reconciled. The चातक bird always feels thirst because it cannot drink the water on the earth, but subsists on a few drops from the cloud. Sailing as it does through the sky (कौ पृथिव्यां लीनो न भवति इति अकुलीनः) it cannot be seized. मानसे (1) in the मानस lake; (2) in the mind. स्फुरन्तम् (1) moving about; (2) appearing. जालिकाः (1) fishermen; (2) cheats. जालेन चरतीति जालिकाः. Fishermen catch fish in the मानस lake. Cheats are so clever that they grasp the thought (of the prince) the moment it rises in his mind. Ordinarily one's thoughts are understood by their effects. यमपट्टिकाः—those who exhibit canvas on which are drawn the torments of Hell inflicted by Yama on sinners. See मुद्राराक्षस Act I where we have a person showing यमपट. अम्बरे (1) on canvas; (2) in the sky. उद्गीतकाः who sing loudly. Rogues draw paintings in the sky i. e. build castles in the air, represent to the king as possible what is impossible. शल्कम् (1) the point of an arrow, 'barb'; (2) pain. अतिमार्गणाः (1) very keen arrows; (2) importunate in their demands. Read अभिपङ्गे for ऽप्वङ्गे. अभिपङ्गः contact. उपधामिः परीक्षितौ tested by trials of honesty. 'उपधा धर्माधैर्यपरीक्षणम्' इत्यमरः. The अर्थशास्त्र of कौटिल्य contains a chapter styled 'उपधामिः शौचा-शौचशानमनात्यानाम्' (I. 6.) and details four kinds of उपधा called धर्मोपधा, अर्थो, कामो and भयोपधा. विक्रान्तौ valiant. अमिरूपौ handsome or learned. मालव...पुत्रौ sons of the king of Malva, or Rajputs from Malva. मुजा...रिक्तौ not separable from my body like my two arms (i. e. I regard them as my own body). कुमारगुप्त— for these see Introduction. भव...मवितव्यम्—You two should not behave towards them on the same footing as other attendants.

P. 11 l. 22—P. 12 l. 17 नचिरात्...दृष्टशतः. The principal sentence is नचिरात्...राज्यवर्धनद्वयौ प्रतीहारेण सह प्रविशन्तं अग्रतो ज्येष्ठं...कुमारगुप्तं (p. 12 l. 9) वृष्टतस्तस्य कनीयांसं...माधवगुप्तं दृष्टशतः. प्रविशन्तम्—this and the following adjectives in the accusative qualify कुमारगुप्तं below. अग्रतो ज्येष्ठम्—the eldest of the two brothers was in front, as was proper. अष्टादशवर्षाणि वयः यस्य. अतिरुध्वम् very low in stature. अति...र्वीम् who, with very heavy steps, as if steadied the earth that was unsteady on account of being transferred to numerous kings. The earth has passed

through the hands of several kings and so is चञ्चल like हृद्.
 ०नृपतिषु सञ्चरणेन चला C and T translate 'which trembled with
 the movements of numerous kings' This is not so striking as
 the sense given by us अनवरताभ्यस्त लङ्घन (leaping) तेन घन
 उपचय (growth or mass) यस्य एतादृश मांस तेन भेदुरात् (fat) अन
 मासमानम् endowed with a pair of very thin shanks (जङ्घा) issu
 ing from the knee joints that were not prominent and that
 (therefore) appeared as if to fall down from a pair of thighs
 that were plump with hard flesh of tough growth due to leaping
 constantly practised His thighs were muscular and round
 while the knee bones were not prominent (as they would be
 in the case of one who was not muscular) and his legs were
 thin The shanks therefore appeared to jump out of his
 rounded thighs उल्लिखिताभ्या पार्श्वभ्या (sides) प्रकाशित कशिमा यस्य
 तेन (with मध्येन) मुरासुरै रभसेन (with force) भ्रमित वासुकि तेन
 कषण (rubbing) तेन क्षीणेन कुमारगुप्त had a waist the smallness of
 which was laid bare by his sides that were hollowed (being
 void of fatty layers) At the time of churning the ocean for
 the 14 jewels मन्दर became the handle and वासुकि was the rope.
 See above (notes) p 42 The sides of मन्दर were scratched off by
 the violent rubbing of the rope Vasuki and so its मय्य became
 slight स्वामि यच्छन्तम् giving room to innumerable (tokens of)
 regard received from his master Even now it is usual to
 wear on the chest medals awarded to a person for excelling in
 anything C and T render 'offered room for unbounded feel
 ings of respect for his master' This is not good The poet
 is giving the good points in the physique of कुमारगुप्त and not
 the largeness of his heart The plural सम्भावनानाम् is also
 against the latter interpretation निमृत् क्षेपे by the quiet and
 graceful movements One who swims has to move his arms
 backwards and forwards as in walking Youth is a period
 that can scarcely be crossed without pit falls वामकरे कटक
 (बलय) तस्य माणिक्य तस्य मरीचीना मणरी तस्या जालमस्या अस्तीति ०जालिन्या
 (with ०लेखया) समुद्भिद्यमान प्रतापानलस्य शिखापल्लव यस्या (with
 ०लेखया) अङ्कित पीवर प्रकोष्ठ यस्य वामकर प्रकोष्ठम् whose round
 fore arm was marked by the line of the scar of the bow string
 the scar that had a pencil of rays from the ruby in the brace
 let of the left hand and from which (therefore) the budlike
 flame of the fire of valour seemed to shoot forward As to the
 wearing of बलय on the left forearm, see notes above p 15 His

forearm had a scar made by the bowstring and on the scar rays from the jewelled bracelet fell, which appeared like flames of fire. आलोहिनीम् slightly red. उच्चं अंसतटं अवलम्बते इति that hung down from his high shoulder. On his shoulder fell the reddish light of the jewel in his ear-ornament. It resembled the skin of the Ruru deer, which is worn across the chest and shoulder by a क्षत्रियब्रह्मचारिन्. Hence the word अक्षग्रहणव्रतविधृतान्. See बौधायनस्मृति I. 2. 14 'कृष्णरुक्मस्तज्जिनान्यजिनानि.' For a graphic description of the equipment of a क्षत्रियब्रह्मचारिन्, see उत्तररामचरित IV. 20. उद्रता कोटिः यस्य सः उल्कोटिः केयूरः तस्य पत्रमङ्गे पुत्रिका तस्याः प्रतिबिम्बं गर्भे यस्य सः ऋग्भः, ऋग्भः कपोलः यस्य. हृदये स्थिता रोहिणी यस्य. कपोलं मुखं—a face on the cheeks of which there was a reflection of a female figure drawn in lines on the armlets that had projecting points. His face was like the moon. रोहिणी is said to be the special favourite of the moon. On his cheek there was the reflection of a पुत्रिका. The moon's heart thinks of रोहिणी. The star रोहिणी has flashing light, as the points of the केयूर flash light. For क at the end of बहुव्रीहि compounds, see above. p. 31. अचपला स्तिमिता च तारका (pupil) यस्य. लक्ष्म्याः लाभः तदर्थं उत्तानितानि मुखानि येषाम्. He had a downcast eye (by way of showing his humility) and therefore taught humility to lotus beds. लक्ष्मी is represented as standing in an expanded lotus. He, though desirous of लक्ष्मी (glory), had a downcast look and not an uplifted face like the lotuses. उत्तंसः crest, ornament worn on the crown of the head. अम्लतक is a kind of red flower. स्वाम्यनुरागः loyalty. रागः means 'redness' also. नम्रता (1) humility; (2) capacity to bend, flexibility. कङ्कणभङ्गात् भीतानि सकलानि कार्मुकाणि तैः अर्पितान्—presented by all the bows that were afraid of being broken in their rings (i. e. their crests). Connect निर्दयया with भङ्ग. But to connect separate words with part of a समास is rather unusual. The reading of some of the MSS of B 'निर्दयाकर्षणभङ्ग' is much better, but seems to be a conscious improvement. Bows have नम्रता (they bend) and transferred it to him. संयतैः confined, restrained. प्रण...वर्तमानम् who acted according to the status of a nobly born youth, that (status) is the seat of trust, as if it were his sweet-heart. तेजस्विन् (1) brilliant; (2) high-spirited. आह्लादक applies to both दशलेन and शशिना. He was high-spirited and had a winning disposition and therefore resembled the sun, having a moon inside it. गन्धनम्—hurting, rubbing. दर्शन...सौभाग्येन who by

the charm of his person purchased the people at sight and sold them into the hands of joy. The moment the people saw him, they gave their allegiance to him and were further delighted. What one buys, one may sell to another. कुमारगुप्तम्—connect with ददतु. प्राप्नु tall गौर fair, white red मन शिला (Mar मनशील) red arsenic अनुवण निमेन under the guise of a crest of मालती flowers, that (crest) was not very prominent. This shows his विनय निर्जिगमिपता = गन्तुमिच्छता. The white मालती crest resembled his great (गुरु) यश which is poetically represented to be white. His यश wanted to go out (i.e. spread in the world) and therefore kissed him on the head (as मालती flower) as a father (गुरु) when leaving the house on a journey may kiss his son on the head. भ्रूसङ्गतवेन by the meeting of his eyebrows विनय and यौवन were united in him for the first time after a long interval. यौवन and विनय are rarely found together. His eyebrows that met were as it were the first sign of this union. हृदयनिहिता (1) placed in the heart (with भक्ति), (2) fixed on his chest (with वदृष्टि) अच्छाच्छस्य अतिशुभ्रस्य चन्दनरमस्य अनुलेपेन शीतलम् (वक्ष स्पष्ट, which is the object of विभ्राणम्) सनिहित हार एव उपधान (pillow) यस्य अनन्त श्रान्ताया tired by passing to innumerable chieftains शशि शयनम् a bed of the slabs of चन्द्रकान्त stones. His chest was smeared with cool चन्दन paste and therefore resembled the चन्द्रकान्त stone, which is also white and शीतल. His chest had a necklace of pearls which resembled a white pillow. His chest was broad like a slab हृदयमी rested on his chest after being tired &c चक्षु and the other words in the accusative up to गमन are governed by दर्शयन्तम्. चक्षु कुरङ्गवै भीतैस्त्वोचमिव दत्त—eye which was given to him as a bribe (उत्कोच) by the terrified deer. The same words are to be understood after दराहै &c. The idea is that his eye was beautiful like that of the deer, the rest to be construed similarly. घोणावश bamboo like (i.e. high) nose स्कन्धपीठ broad shoulders मृगया श्रेष्ठे that remained out of those that were left after being hunt down in chase.

P. 12 ll 18-28 प्रविश्य बभूवतु चतुर्भि अङ्गै with four limbs i.e. hands and knees गाम् the earth स्निग्धा (affectionate) नरेन्द्रस्य इष्टि तया निर्दिष्टाम् (indicated) अस्त (cast aside) अपर व्यापार याभ्याम् सद्वत्सा भविष्यति your desires will give you this special distinction that the result will follow in all its fulness, like the trees of Paradise मेदिन्या दोलायमान मौलि ययो whose head hung

on the earth i. e. who prostrated themselves. युगपत् at the same time. ताभ्याम् by कुमारगुप्त and माधवगुप्त. उत्थाय—रा० and हर्ष got up. The reading of A 'उत्थाय राज्यवर्धनहर्षौ प्रणेमतुः तौ च पितरम्' means they (कुमारगुप्त and माधवगुप्त) got up and bowed to रा० and हर्ष and these two latter bowed to their father. It is better to suppose that राज्यवर्धन and हर्ष did not allow the young men any time to bow to themselves. निमेषो...यान्तौ not going away from the range of the (prince's) eye, like the opening and shutting of the eye. निमेष and उन्मेष are always present in the eye. The two princes always stood before हर्ष and राज्यवर्धन. उच्छ्वास (exhalation) and निश्वास (inhalation) are also अभिमुख (done through the mouth). भुजाविव पार्श्ववर्तिनौ our hands are constantly at our side.

P. 12 l. 29—P. 13 l. 24 अथ राज्यश्री...जानातीति. विदग्धाम् (applies to both सखीषु and कलासु)—clever; fine. कलासु—The कामसूत्र of वात्स्यायन (I. 3.) enumerates the 64 arts such as गीत, वाद्य, नृत्य, आलेख्य &c. उपचीयमानः परिचयः यस्याः whose familiarity (with सखीस and कलास) was on the increase. शरा...भुवि as arrows on the target. बाह्य...क्षितेन occupying the outer court. स्व...गताम् that came (i. e. occurred to him) in its own context. The man was thinking on some topic or story and in connection with it he remembered a verse which he sang loudly. आर्या—'यस्याः प्रथमे पादे द्वादश मात्रास्तथा तृतीयेऽपि । अष्टादश द्वितीये चतुर्थके पञ्चदश साऽऽर्या ॥'. Verse 5. The sentence is विवर्धमाना मुता पितरं उद्देगमहावर्ते पातयति सरित् तटमिव—a growing daughter casts her father in the whirlpool of gloom, as a rising river casts its bank in a whirlpool. उद्देगः महावर्तः इव (with मुता); उद्देगसदृशः महावर्तः (with सरित्). पयोधराणां (मेधानां) उन्नमनं तस्य काले at the time of the impending

come an attribute and therefore take it as an adjective of चिन्ता] इन्धनीभवन्ति become the fuel (of the fire of torment) अस्या पयो धरोन्नति (पयोधरयो स्तनयो उन्नति) मे हृदयमन्धकारयति पयोधराणा मेघाना उन्नति दिवसमन्धकारयति केना रिय this rule of conduct (regarded as) right, by whomsoever it may have been made is not approved of by me धर्म्या—धर्मादनपेता—according to 'धर्मपथ्ये—न्यायादनपेते' पा 4 4 92 अङ्गलालितानि fondled on our knees अकाण्ड एव नीयन्ते are taken away by strangers (असंस्तुत) who come all of a sudden एतानि ससारस्य these indeed are the branded spots of this worldly existence : e these are the most painful of the events of this ससार सर्वाभिभाविनी overwhelming all अपत्य सन्त good men are grieved at the birth of a daughter though both (son and daughter) are equally (their) offspring जन्मकाल साधवः good men offer water by their tears to their daughters even at the time of their birth. Emphasis is laid on the word जन्मकाले, because water is offered to the dead Good men shed tears when a daughter is born अकृत दाराणा परिग्रह (acceptance) यै परिहृता (avoided) गृहे वसति यै अरण्यानि is the object of अधिघोरते The roots शो, स्वा, and आस्, when preceded by अधि, govern the accusative of the abode (आधार) 'अधिशीङ्—स्वासा वर्मे' पा 1 4 46 यथा हृदयम् the more do the envoys of the suitors come in the more does wretched anxiety enter deep into my heart like a woman abashed लज्जमानेव—? woman that feels abashed will run inside the house गृहगतैः गृहस्थैः लोकवृत्तयः the ways of the world वरगुणेषु qualities in a bridegroom (or 'excellent qualities') अमि धीमन्त the wise follow (: e pay great regard to) noble birth alone Mark the verse 'वन्द्या वरयते रूपं माता वित्तं पिता श्रुतम् । दान्धवा कुलमिच्छन्ति मृष्टान्नं मितरे चना ॥' quoted by commentators on कुमारसम्भव V 72 धरः स्थितः standing at the head of all kings धरणीधराणाः = पर्वतानाम् माहेश्वरः पादयासः the foot print of महेश्वर (शिव) शिवः is said to reside on the top (मूर्धन्) of the कैलास mountain माहेश्वरः with मौखरिवशः would mean that was devoted to महेश्वर ('e शिव') मौखरिवशः—for the Maukharis, see Introduction From the inscriptions it appears that the correct form is either मौखरि or मौखर The reading of A 'मौखरीवशः' is therefore bad Bana in his introduction to the कादम्बरी has 'नमामि भवोऽश्वरणां मुजद्वयं सरोजैः माखरिभिः कृताचनम् ।' ग्रहः गतः as if he were the sun (ग्रहपति) come to the earth पितुः गुणैः not inferior to his father in his qualities एनाम्—refers to राज्यश्री दुहितुलोहेन वातरतरं हृदयं यस्याः—

संवर्धन...गिन्यः useful only in nursing them (and not in determining such delicate questions as their disposal in marriage). धात्री-निर्विशेषाः not different from (i. e. no better than) their nurses. प्रदाने...पितरः in bestowing them (in marriage) their fathers are the (sole) authority. कृपया कृतः विशेषः यसिन्—the difference being made by pity. कृपा...स्नेहः—यशोमती gives expression to the general feeling of Indian mothers that they love their daughters more than their sons and assigns the reason for this. The position of the daughter in society excites the pity of the mother more than that of the sons. Read आर्तितां for आर्तिता. यथा...जानाति my lord knows how to act so that she (राज्यश्री) will not become a lifelong (source of) anxiety to us. The reading of A 'यथा यावज्जीवमावयोर्आर्तिता' is not good. The meaning then would be 'my lord knows how lifelong anxiety would be caused to us'. C reads 'आवयोर्नाधितां प्रतिपद्यते', which yields the same sense as the text (न + अधिताम्).

P. 13 l. 25—P. 14 l. 32 राजा तु ... कुलम्. प्रति governs the accusative according to the वार्तिक 'अभितः परितः समयानिकपाहा-प्रतियोगेऽपि' on 'उपान्वध्याद्भवसः' I. 4. 48. विदितः अयं याभ्याम् जाता मुद् (delight) यस्य—qualifies तसिन्, which refers to प्रधानदूतपुरुष. The principal sentence is जातमुदि...गते तसिन् आसन्नेषु विवाहदिवसेषु...लोकम्...आसीत् राजकुलम्. The author now gives a graphic description of the preparations of a marriage in a royal family. उद्गमं दीयमानानि ताम्बूलपट्वासकुसुमानि तैः प्रसाधितः सर्वलोकः यसिन् all the people in which were decked by the betel, fragrant powders and flowers that were being given with an unrestrained hand. सकलदेशेभ्यः आदिश्यमानं शिल्पिनां सार्धस्य (समूहस्य) आगमनं यसिन्. Skilled artisans were invited from all countries. अवनिपालपुरैः (king's officers) गृहीतः संपदैः ग्रामीणैः (villagers) आनीयमानानां उपकरणानां (useful materials) सम्भारः (collection) यसिन्. ग्रामे भवः ग्रामीणः. राजदोवारिकैः उपनीयमानानि अनेकनृपाणां उपायनानि यसिन् where the presents sent by numerous chiefs were brought (to the royal presence) by the doorkeepers of the king (प्रभाकरवर्धन). दोवारिकः—द्वारे नियुक्तः according to 'तत्र नियुक्तः' पा. 4. 4. 69. उपनिमन्त्रिताः (invited) आगताः बन्धुवर्गाः तेषां संवर्गणं (attracting, winning) तसिन् व्यघ्राः राजबहभाः यसिन्. लब्धं मधु (wine) तस्य मदेन प्रचण्डाः (wild) चर्मकाराः तेषां कर्पुटैः उहालिताः (shaken, moved) क्रीणाः (drumsticks) तैः पटु (sharp) विपट्टनं (striking) तेन रणन्तः मङ्गलपट्टहाः यसिन्. Leather workers had been summoned to make drums and were plied with wine. In their intoxication they struck the drums

lustily पिष्टपद्मागुलेन मण्ड्यमानानि उल्लखत्मुसलशिलाद्वयकरणानि यसिन्
 in which such utensils as mortar, pestle and grinding stones
 were decked with five finger prints of powder (of turmeric
 probably) The five fingers were dipped in turmeric mixed
 with water and the mortar &c were smeared with the finger
 marks by way of मङ्गल. In the 2nd उच्छ्वास we read 'पिष्टपद्माङ्गुलपाण्डुर
 मुखनिहिननवचूतपद्मव पूर्णकलशमुदीक्षमाण...प्रीतिकृतान्निरगात्' on which the
 Com says 'पिष्टपद्माङ्गुलमाजकोक्ताभि. पचभिरङ्गुलिभिर्मङ्गल्याय दीयते' Even now
 the pestle and grinding stones are so marked अशेषेभ्य आज्ञामुखेभ्यः
 आविर्भूता चारणाना (bards) परम्परा तथा आपूर्यमाना प्रकोष्ठा. (quadrangles)
 यसिन् प्रतिष्ठाप्यमानं इन्द्राणीदेवत यसिन् where images of इन्द्राणी (wife of
 इन्द्र) were being set up A reads प्रकोष्ठप्रतिष्ठाप्यं, which would
 mean that 'images of इन्द्राणी were being set up in quadrangles'
 The works on marriage ritual lay down that शची should be
 worshipped "विवाहे शचीपूजन नारदीयसंहितायाम् 'सम्पूज्य प्रार्थयित्वा ता
 शचीदेवीं गुणाश्रयाम्' इति । तथा च प्रयोगरत्नाकरे । ततो दाता पादस्थसिततण्डुलपुञ्जे
 शचीमावाह्य पोदशोपचारैः पूजयेत्ता च कन्यैवं प्रार्थयेत् 'देवेन्द्राणि नमस्तुभ्य देवेन्द्र
 प्रियभामिनि । विवाह भाग्यमारोग्य पुत्रलाभ च देहि मे ।'" quoted from Mr
 Nardurgikai's notes on रघु० VII 3 The धर्मसिन्धु says 'अन्योन्या-
 लिङ्गितगौरीहरयोः प्रतिमा सुवर्णरौप्यादिनिर्मिता काल्यादनीमहालक्ष्मीशचीभिः सह
 पूजयेत्' सूत्रधारैः (carpenters) आदीयमान विवाहवेद्याः सूत्रपातः यसिन्
 where carpenters began to measure with their measuring line
 the marriage altar. सित...सत्कृतै —the carpenters were honour-
 ed for their trouble by presents of white flowers, unguents
 and clothes उत्कृचक. (उद्रतः कृचक यसिन्) कर. येषाम्—whose hands
 had brushes held up (in whitewashing) सुधायाः (chunam)
 कर्परः (pail) स्कन्धे येषाम्. अथि रूढैः mounted on ladders. धवैः=
 पुरुषैः. धवलीक्रियमाण प्रासादस्य प्रतोलीप्राकारशिखर यसिन् where the top
 of the palace wall (प्राकारः) on the street (प्रतोली) was being
 whitened आदौ धुण्ण पश्चात् क्षाल्यमान कुसुम्भक तस्य सम्भारः तस्य अग्नः—
 प्लवपूरेण रज्यमानाः जनपादपङ्क्त्याः यसिन् where the feet of the people
 were coloured by the flood of the torrents of water from the
 heap (सम्भार.) of safflower that was powdered (धुण्ण) and then
 washed निरूप्यमाणा यौतकयोग्या. मातङ्गा (गजा.) तुरङ्गाश्च तैः तरङ्गित
 अङ्गनं यसिन् where the courtyard was surging with horses and
 elephants that were being examined as suitable bridal gifts
 यौतक (n) is a kind of स्त्रीधन. यौतक means the gifts that are
 given to a woman at the time of marriage when she is seated
 with her husband 'यौतक विवाहादिकाले पत्न्या सहैकासने प्राप्त युतयोर्थी-
 निषण्णोक्तेरिति मदन.' व्यवहारमयूख. गणने अभियुक्तः (engaged in)

गणकानां गणः तेन गृह्यमाणाः हस्तगुणैः यत्र. For हस्त see notes p. 21. A marriage was to be performed only when certain signs of the Zodiac were on the horizon and when there were no evil aspects of the planets. For example, the धर्मसिन्धु says 'प्रियछाष्टन्यर्कग्निबलभनगोमन्तः क्षितिमुलम्निषष्टयो देव्यौ व्ययनिधिनवर्ष्यौ भृगुमुतः । द्वितीयाग्नीध्रद्वाराभननुषु रिप्यष्टशु शनिन्नामः केतुश्चाये भवति शुभहेतुश्च मकरः ॥'. This verse gives the evil aspects of the planets with the हस्त. गन्धोदकवाहिमकरमुखाः (crocodile—shaped) प्रणान्यः (conductors Marathi फट्ट) ताभिः पूर्वमाणः क्रीडावापीसमूहः यस्मिन् हेमकाराणां (goldsmiths) चक्रं (समूहः) तेन प्रकान्तं (carried on) हाटकस्य (गुर्वणस्य) घटनं (shaping, hammering) तस्य दाडारः तेन बाणाद्विताः? अदिन्दकाः यत्र. अदिन्दकः a terrace before an outer door. उत्पाविता (constructed) अभिनवा भित्तिः तस्याः पान्यमाना बहला बाहुका तस्याः कण्टकानां आलेपः तेन आकुलः आलेपकलोकः (plasterers) यस्मिन्. Read कण्टका for कण्टका. चतुराणां चित्रकराणां चक्रवालं (समूहः) तेन क्लियमानानि माहृत्यानि आलेख्यानि यत्र. लेप्य...वृक्षकम् where groups of clay—workers were engaged in making clay figures of fishes, tortoises, crocodiles, cocoanuts, plantain and betel trees. क्षितिपालैश्च—connect this with प्रारम्भविधिष्व्यापारम् four lines below. स्वय...कक्ष्यैः who girt up their own loins i. e. who personally engaged in physical labour. स्वामिना (प्रभाकरवर्धनेन) अर्धितानि (assigned) कर्माणि तेषां शोभा तस्याः सम्पादने आकुले. सिन्दूर...मसृणयद्भिः who rendered glossy the pavements besmeared with red lead. विनिहिताः सरसाः आतर्पणहस्ताः येषु on which were placed sticky hand-marks of pigment for white-washing. 'आतर्पणं प्रीणने स्यान्महदालेपनेऽपि च' मेदिनी. विन्ध्य...उत्तम्भयद्भिः who raised the pillars of the marriage (उद्गाहः) platforms, the tops of which were marked with tender mango and Asoka leaves, and which (pillars) were red with the Alaktaka dye placed on them. 'वितर्दिस्तु वेदिका' इत्यमरः. Even now mango leaves are hung up from pillars &c. as auspicious. प्रविष्टाभिः—this and the following instrumentals qualify *सीमन्तिनीभिः below. आ सुखोदयात् from early morn. The wives of chieftains were in the palace from the early morn engaged in various occupations. C and T translate 'from the furthest orient,' which seems far—fetched. सुवेशाभिः finely dressed. वधू...गायन्तीभिः singing auspicious (songs) pleasing to the ear (श्रुतिः) and containing in them mention of the families of the bride and bridegroom. वधू...चित्रयन्तीभिः dying neck-strings with their fingers that were smeared (आदिगु) with various paints (वर्णकः). चित्र...मण्डयन्तीभिः who, being clever

on the inside of the cloth and hence they were done in the reverse order of nature (कुटिलक्रम), so that the outside (that would be visible to others) would show the beautiful पल्लव in their natural form. C and T translate 'some, now dry, were having all the charm of sprays reproduced in their twisted shapes.' This is obscure. अपरैः—अपरैः some—others. आरब्धं कुकुमपङ्कस्यासक्तानां दुरणं येषु in which the spotting with saffron paste had commenced i. e. some of the textures were being marked with spots of saffron paste. स्वासक्तः perfuming the body with unguents. 'स्नानं चर्चानु चार्चिव्यं स्वासक्तोऽथ प्रबोधनम्' इत्यमरः. उद्धृजाः मुजिष्याः परिचारिकाः ताभिः भज्यमानानि भङ्गुराणि उत्तरीयानि येषु the fragile upper garments among which were torn by the maids that had lifted up their arms. The idea is not quite clear. The meaning seems to be:—The maids raised their hands to gather together the textures as they became ready. In doing so they tore away their own fragile upper garments. क्षौमैश्च...नेत्रैश्च—these words indicate the material of which the garments were made. क्षौमैः made of flax, linen. धुमायाः विकारः क्षौमम्. बादरैः made of cotton. बदरायाः बदराफलस्य वा विकारः बादरम्. 'कर्पासी बदरेति च' इति; 'वाल्कं क्षौमादि फालं तु कर्पासं बादरं च तद' इति च अमरः. दुकूलेः—The अमरकोश treats क्षौम and दुकूल as synonyms. C and T translate दुकूल as 'bark silk.' लालतन्तुजैः lit. 'made of the threads of saliva' i. e. made of spider's thread. This is otherwise called पत्रोर्णम् on which क्षीरस्वामी remarks 'लकुचवटादिपत्रेषु कृमिलालोर्णाकृतं पत्रोर्णम्'. अंशुक is used in the sense of 'वस्त्र' in general. It must here mean a वस्त्र made from a particular material. C and T translate 'muslin'. नेत्रैश्च—silk garments. The अमरकोश gives it as a synonym of अंशुक. 'साज्यांशुकयोर्नेत्रम्'. निर्मोकनिभैः resembling the slough of serpents. अकठोरा रम्भा तस्याः गर्भवंश कोमलैः as delicate (or fine) as the inside of a plantain plant not fully developed. C and T translate 'soft as the unripe plantain's fruit.' This is not correct. रम्भा means the plant and not its fruit. No one in India need be told how fine and delicate the inside of the plantain plant is. The inside of the fruit, however unripe, is not soft. निश्वासहार्यैः The clothes were so fine and light that even the breath of a person made them move on the body of the wearer. स्पर्शानुमेयैः—the garments were of such fine texture that they were not visible to the eye, but were only determined to be on the body by touch. रुद्रा-युषसदस्त्रैः—the garments being variously tinted presented '

hues of the rainbow सछादितम् qualifies राजकुलम् उज्ज्वला निचो लका ते अवगुण्ठ्यमानानि इसकुलानि ये (ady of शयनीयै)—by the brilliant coverlets of which (beds) the swarms of Hamsas were veiled (i.e. were cast into the shade) इस are white 'हसास्तु श्वेतगस्त' इत्यमर 'निचोल प्रच्छदपट' इत्यमर शयनीयै, बद्भुकै, सहस्रै and other nouns in the instrumental are to be connected with उज्ज्वल and the following adjectives तारा कद्भुकै with bodices that were added to (i.e. overlaid) with brilliant pearls अने सहस्रै with thousands of pieces of fine cloth rent asunder for various uses अभि ताने with canopies of cloth that were glowing with fine silk garments freshly dyed अभिनव राग येषाम् तानि ागाणि अत एव कोमलानि दुकलानि तै राजमानै स्तवरकनिवहेन निरन्तर छाद्यमानानि समस्तानि पटलानि येषाम् स्तवरक मण्डपै with pandals all the thatches (पटल) of which were covered with masses of clothes The word स्तवरक is unusual उच्चित्रा (having paintings prominent on them) नेत्रपटा (fine silk cloth) तै वेष्टयमानै औत्सुक्य ददातीति ंदम् causing eagerness or excitement

P 15 ll 1-16 देवी तु राजकुलम् हृदयेन भर्तरि—connect each instrumental with the following locative The principal sentence is देवी यशोमती एका अपि बहुधा विभक्ता इव अभवत्—she though one, seemed to be divided in manifold ways हृदयेन तामातरि—her heart was with her husband, her curiosity was with the bridegroom These clauses explain how she was विभक्ता She was curious to know what the bridegroom looked like उपचार respectful behaviour courtesy शरीरेण सञ्चरणे her body was engaged in moving about चक्षुषा वेक्षणेषु her eye was occupied in seeing things done and left undone उपर्युपरि now and then again and again विसृजिताभि (despatched) उष्ट्रवामीभि (camels and mares) जनित जामातु जोष (pleasure) येन एव च—The principal sentence is एव च तस्मिन्निविष्टवामये इव भवति राजकुले आनगाम विवाहदिवस अवि राजकुले—In marriage ceremonies only those women whose husbands are living take any prominent part चारण दिव्येषु—So many minstrels had come there that it seemed that the quarters contained nothing else but them Explain the following clauses similarly भूषण जने—Even the domestics were loaded with so many ornaments that they seemed to be nothing but ornaments, मग creation world Read निर्वृत्ति० for निवृत्ति० लक्ष्मी महोत्सवे when the festival seemed to grow as if it were made of Lakshmi i.e. everything in the festival was so gorge

ous and splendid. निषाने (treasure)—connect this, and the following locatives with वर्तमाने below. यौवने...प्रीते: it seemed as if there was a youth of prosperity and as if there was a new regime of pleasure (प्रीति). यौवराज्यम्—from युवराज—the heir-apparent. The installation of an heir-apparent is a very important function, as will appear from the रामायण. गण्यमानः—one counts with the aid of one's fingers. आलो...ध्वजैः—the unfurled banners seemed to be looking out for the arrival (of the marriage day), as a person stretches his neck and tries to descry a person coming from a distance. प्रत्यु...शब्दकैः the echoes of the drums beaten in the palace spread far and wide. The echoes went so far, the poet fancies, to receive the coming विवाहदिवस. मौहूर्तिकैः—मौहूर्त वेद मौहूर्तिकः (astrologer). समुत्सारितः निखिलः अनिवद्धलोकः यस्मात्. अनिवद्ध—unconnected i. e. strangers. विविक्तम् lonely.

P. 15 ll. 16-25 अथ...प्राहिणोत्. शोभनः आकारः यस्य सः स्वाकारः तम्. तं—object of पप्रच्छ. दर्शितः आदरः येन. कश्चित्—this is a particle indicating 'I hope.' यथाज्ञापयसि—servants were to use the verb आज्ञापय् with reference to whatever the king said or asked. आगत...ज्ञात्वा knowing him to have come to intimate the arrival of the bridegroom. यामे—प्रहरे. विवाह...दोषः (so act) that there will be no defect due to the passing away of the hour fixed for marriage. The reading of B is better, but seems to be an emendation purposely made. प्रतीपं प्राहिणोत् sent him back.

P. 15 l. 26—P. 16 l. 14 अथ...ग्रहवर्मा. The principal sentence is अथ...समवसिते वासरे...आजगाम (p. 15 l. 33)...ग्रहवर्मा. सकल...वासरे—कमलस fade in the evening. The bride's face glowed with expectation of the hour of marriage. The poet fancies that the glory of the fading कमलस was transferred to the beaming face of the bride. समवसित ended (*past. p. p. of सो with सम् and अव*). विवाह...सवितरि when the sun looked radiant like the tender feet of the Glory of the bridal day. The sun looks red when setting. The feet of handsome young ladies are red. वधूवरयोः अनुरागः तेन लघूकृतं प्रेम तेन लज्जितेषु. विघट्टमानेषु separating. The ruddy goose becomes separate from its mate at the close of day and is a type of abiding love. See notes p. 10. This separation is fancied to be due to the shame felt at the fact that the चक्रवाक pairs were eclipsed in love by the bride and brideg-

room सौभाग्य रागे when the radiance of the evening looking as delicate as a red silken garment flashed in the sky as if it were the banner of marital felicity A banner also waves in the sky and may be of red silk रक्ताशुक्ल इव सुकुमार वपु यस्य, रक्ताशुकेन &c कपोत तिमिरे when darkness variegated like the pigeons throat began to obscure the faces of the quarters as if it were the dust (raised) by the arrival of the bridegrooms procession Both तिमिर and dust are dark and obscure the face कपोत कबुरे should be construed with तिमिर and not with सन्ध्यारागे, as C and T do कबुर according to अमरसिंह is a synonym of कल्पाप, शबल &c, 'चित्र किमीरकल्पापशबलेताश्च कबुरे' कबुर means 'dark white' and not 'yellow' See उत्तरराम VI 4 'अवदग्धकबुरितकेतुचामरे &c लग्न सज्जे ready to effect the लग्न (the auspicious aspect of the heavenly bodies) This applies to both the stars and the astrologers उज्जिहान *pr p* of हा 3 A with उद् going up, rising ज्योतिर्गणे (1) galaxy of luminaries, (2) astrologers A person who is सज्ज gets up वर्धमाना धवला छाया यस्य The round disc of the moon resembles a round मङ्गलकलश वर्धमानेन शरावेण धवला छाया यस्य (with ष्वलशे) वर्धमान — *m* saucer, a lid Earthen pots marked with white lines are even now required in marriage ceremonies The Com remarks 'वर्धमानं शराव तद्धि मङ्गलकलसि विवाहे क्रियते इत्याचार' बधूवदनलावण्यमेव ज्योत्स्ना तया परिपीत तम यत्र (*adj* of प्रदोषे) बृधो बनेषु when the beds of night lotuses with their faces raised up (*i e* with expanding buds) as if laughed at the moon saying 'you have risen to no purpose' The splendour of the moonlike face of the bride dispelled all the gloom of evening As the gloom was dispelled by the beauty of the brides face, the moon that rose in the sky had nothing left to dispel The expanding of the buds of कुमुद is fancied to be the raising of faces by them A person in ridiculing another also makes grimaces towards him उहासित चामरै (*adj* of पादाते) that waved many flashing red chowries उहासितानि रफाराणि स्फुरितानि अरुणचामराणि वै उत्थित (राग अग्रपदव इव) रागाग्रपदव येषाम् (with मनोरथे), उत्थित रागसदृश अग्रपदव येषाम् (with पादाते) पुरो धावमाने is common to both मनोरथे and पादाते The idea is — footmen waving red chowries ran before the bridegroom The leaf like red ends of the chowries were raised up The desire of the bridegroom also ran before him Desire had shooting from it passion (राग) Connect पादाते and वृन्दे with आपूरित निभाग (महर्षा) उत्कर्णा वटवहया येषा प्रतिदेयिते दीयमानं स्वागत योग

The idea is:—ग्रहवर्मा had with him troops of horses that neighed. The horses in the capital of प्रमाकरवर्धन neighed in response. This is represented as welcome offered to the horses of the son-in-law by the horses in the capital. चलानि कर्णचामराणि येषाम्. चामीकरं (सुवर्णं) तन्मयानि सर्वोपकरणानि येषाम् all whose trappings were made of gold. वर्णकलम्बिनाम्—C and T translate 'with gay housings.' वर्णकः painted cloth. करिणां...न्धकारम् with troops (घटा) of elephants, he (ग्रहवर्मा) as if made again darkness that was dissolved by the rise of the moon. Elephants are dark. नक्षत्रमालया मण्डितं मुखं यस्याः (with करिणी and दिशम्). ग्रहवर्मा rode a female elephant whose head was decked with a necklace of 27 pearls. 'सैव नक्षत्रमाला स्यात्सप्तविंशतिमौक्तिकैः' इत्यमरः. निशा...रूढः as the moon had risen in the eastern quarter. पुरन्दर (इन्द्र) is the lord of the east, which also is decked with a line of stars (नक्षत्रमाला). See above p. 25. प्रकटितं विविधविहगानां विरुतं यैः (with चारणैः and उपवनैः). ताला...चारणैः क्रियमाणकोलाहलः the bards that danced to a particular time went before him and caused an uproar. बालः—ग्रहवर्मा was young. In वसन्त also the उपवनं resound with the chirping of various birds. गन्ध...लोकम् with the light of an array (चक्रवालं) of lamps, accompanied with the fragrance of perfumed oil poured on them (lamps), he rendered the whole world yellow, as if with a cloud of fragrant dust of saffron. उत्फुल्लानां महिकानां (jasmine) मुण्टमाला (wreath) तस्याः मध्यं अध्यासितः कुसुमशेखरः यस्मिन् (with शिरसा). On his head he wore a wreath of jasmine, in the midst of which was a bunch of flowers. हसन्निव...प्रदोषम् he as if laughed at the moon-lit evening with its moon surrounded by a halo. सपरिवेशः क्षपाकरः यस्मिन्. The शेखर looked like the moon and the white wreath like halo. आत्मरूपेण निजितः (vanquished) मकरकेतुः (मदनः) तस्य करात् अपहृतेन. विरचितः वैकक्ष्यविलासः यस्य. वैकक्ष्यम् a garland worn over the left shoulder and under the right arm (like यज्ञोपवीत); hence a mantle. ग्रहवर्मा wore as an ornament a string of flowers on the left shoulder and under the other arm. 'He was more handsome than मदन. The bow of Cupid is flowery. A bow is also worn on the shoulder. By vanquishing मदन, ग्रहवर्मा took from his hand his flowery bow and wore it as a वैकक्ष्यकः. The word कर suggests another meaning. One who is conquered has to offer tribute. कुसुमसौरभगर्भेण भ्रान्तं भ्रमरकुलं तस्य कलः प्रलापः तेन सुभगः (applies to both ग्रहवर्मा and पारिजात). As he had a garland of flowers bees hovered round him; they must have done so

round पारिजात. पारिजात is one of the five trees of Paradise and was one of the 14 jewels churned out of the ocean जात श्रिया सह—ग्रहवर्मा had royal splendour from birth, पारिजात was produced (from the ocean) along with लक्ष्मी पुन मेदिनीम्—पारिजात was taken to Heaven when churned out and hence the words पुन &c नव हृदय—His heart was drawn by the curiosity to see the bride's face One whose हृदय (i.e. the upper part of the body) is drawn forward may fall on his face प्रत्यासन्न (near) लङ्ग यस्य 'राक्षीनामुदयो लङ्गम्' इत्यमर

P. 16 ll 15-28 राजा तु प्रविवेश द्वारस्य समीपे उपदारम् (अन्ययीभाव) माधव = वैशाख (वसन्त) यथाक्रमम्—ग्रहवर्मा embraced राज्यवर्धन first as the elder of the two नृपते प्रणयी a favourite of the king तात is often used as a term of address applied affectionately to any person, usually by a friend to a friend or by elderly persons to youngsters राज्यश्रिया—(1) by राज्यश्री, (2) by royal glory घटितौ goes with मुखरवशौ It was राज्यश्री who being married to ग्रहवर्मा brought about an alliance of the families of पुष्पभूति and मुखर तेजोमयी—applies to both सोम० and पुष्प० सकलजगता गीयमान बुधकर्णयो आनन्दकारी गुणगण ययो—(1) whose many qualities, gratifying the ears of wise men, are sung by the whole world (with पुष्प०), (2) in which the many gratifying virtues of Mercury (बुध) and Karna are sung by the whole world (with सोम०) There is a further pun on the word गुण which also means 'threads, fibres' and वक्ष (bamboo) बुध was the son of the moon and कर्ण was the son of कुन्ती from the sun सोम seduced तारा wife of बृहस्पति and did not give her back Brahma returned Tara to बृहस्पति तारा was pregnant and at the command of बृ० discharged the गर्भं upon reeds Both इन्दु and गुरु wanted the son The gods asked तारा whose son he was, but she spoke nothing through shame The new born got angry, but ब्रह्मा intervened and drew from तारा the admission that he was the son of सोम, who said 'साधु साधु वत्स प्राशोऽसीति बुध इति नाम चक्रे'. See विष्णु० IV 6 The birth of कर्ण from कुन्ती when she was a maiden is well known आदिपर्व 64 140 'सूर्याच्च कुन्तिकन्याया जशे कर्णो महाबल । सहज एवच विभ्रलुण्डलोद्घोतितानन ॥' (Kumbha. ed) प्रथमेव देवस्य—the qualities of ग्रहवर्मा had already made a great impression on the heart of प्रमाकरवर्धन The कौस्तुभ, one of the fourteen jewels churned from the ocean, is worn on his chest (हृदय) by Vishnu 'कौस्तुभाख्यमभूद्रत्न पद्मरागो महोदधे । तस्मिन् हरि स्थिता चक्रे वशोऽमणौ ॥' भागवत VIII The word is derived as 'कु भुव स्तुभानि

व्याप्नोति इति कुस्तुभः समुद्रः तत्र भवः'. इदानीम्—now i. e. as a bridegroom. परमेश्वरेण = (1) शिवेन; (2) प्रमादरक्षणेन. Emperors had the titles परमेश्वर, महाराजाधिराज. See Introduction. S'iva has the moon on his head. A bridegroom is to be honoured by the father-in-law. समा...वेला the auspicious time (fixed for the marriage ceremony) approaches. कौतुकगृहम्—the house where the marriage thread (कौतुकं) is placed on the wrist of the bridegroom before the actual marriage ceremonies. Compare रघु 8. 1. 'अथ तस्य विवाहकौतुकं ललितं विभ्रत एव'. पतितानि—the eyes of women fell on him. The blue eyes resemble expanded blue lotuses. लङ्घयन् traversing, jumping over (the lotuses in the form of eyes).

P. 16 l. 29—P. 17 l. 9 अथ तत्र...पश्यत्. The principal sentence is अथ तत्र...वधूमपश्यत्. कति...परिवाराम्—this and the following accusatives qualify वधूम्. कति...वाराम् who was attended by several relatives (आप्त), dear friends and her own people (i. e. servants), mostly women. अरुणं अंशुकं तेन अवगुण्ठितं मुखं यस्याः—whose face was veiled by a red silken cloth. The radiance of her face made the lamps pale before her. The radiant glow of morn also makes the lamps appear dim. अरुणः अंशुकमिव तेन अवगुण्ठितं मुखं यस्याः (प्रभातसन्ध्या)—the beginning of which is covered by Aruna that resembles a red silken garment. Or we may dissolve अरुणस्य अंशुकाः किरणाः &c. अति...गूढाम् The idea is that she was not a grown-up woman, but was almost a girl. A delicate substance if closely pressed may break. यौवनं is fancied as afraid of hurting her by too close an embrace, as she was so delicate. साध्वसेन (भयेन) निरुध्यमानः (restrained) हृदयदेशः तस्माद् दुःखेन मुक्तैः—The sudden events of her marriage caused her heart to flutter and therefore she heaved sighs by way of relieving the pressure. निमृतायतैः secret and long. She tried to keep her emotion to herself. One who sorrows over anything heaves deep sighs. The sighs which she heaved for relief are fancied to be due to her lamenting her maidenhood that was leaving her. अत्युत्कम्पिनी...धार्यमाणाम्—her heart was in a whirl of emotions; but she was kept motionless by bashfulness, as if through fear of her falling down. One who is trembling (in body) has to be supported (धार्यमाण) for fear of a fall. हस्तम् and शशिनम् are to be connected with अवलोकयन्तीम् (she was looking at her hand vacantly being absorbed in deep thought). ताम...पक्षं which was the rival of a red lotus i. e. her hand.

आसन्नं ग्रहणं यस्य the grasping of which (in marriage) was near
 ताम् पशुम् (the moon) who is the enemy of red lotuses आसन्नं
 ग्रहणं यस्य whose seizure (by Rahu : e eclipse) was near रोहिणी
 the favourite wife of the moon out of the 27 नक्षत्राः मयः साम्
 —applies to both रोहिणी and वधू रोहिणी would tremble at the
 approaching eclipse of her lord चन्दनेन धवला तनुलता यस्या
 ज्योत्स्नादानेन सञ्चितं लावण्यं यस्य loveliness of which is accumulated
 by the gift of moonlight कुमुदाः thrive in moonlight The in-
 side of the कुमुदिनी would be white कुसुं हारिणीम्—she (वधू)
 was spreading about the perfume of flowers वसन्तः is the
 season of flowers निश्वासपरिमलेन आकृष्टं मधुकरकुलं यया Her
 fragrant breath drew round her a swarm of bees मलयमास्तु
 the breezes from the Malaya Mountain are charged with
 the perfume of sandal कृतं सरणाम् (1) who did what Love
 dictated (with वधूम्), (2) who was followed by Cupid
 : e मदनः acted as his wife रतिः dictated, कृतं कन्दर्पेण अनुसरणं
 यस्या (with रतिम्) The bride was as handsome and loving
 as रतिः, the wife of मदन C and T translate 'love followed
 in the train of one who seemed a reborn Rati' This is not
 correct प्रभा माधुर्यं—these five are to be connected respective-
 ly with the five Ratnas 'वैस्तुभं मृतं' अपरा श्रियम् she was as if
 another श्री (सुहृद्) formed by the ocean out of wrath against
 the gods and demons The author here mentions six out of
 the fourteen रत्नाः churned out of the ocean There is an em-
 phasis on the word श्री राज्यश्री can naturally be called श्री
 अपराम्—this word is used because there was one already pro-
 duced at the churning The ocean, being a mine of jewels
 can produce fresh ones though fourteen were already taken
 away by the gods and demons The anger of the ocean is due
 to his being deprived of the Ratnas स्निग्धेन तसाम् affectionate
 young maids (बालिका + लोक) made for her an ear ornament with
 the rays of pearls as if with clusters of white सिन्धुवारं flowers सिन्धु
 (न्दु) वार is a plant called in Marathi निगडी स्निग्धेन लोकेन may
 also mean 'by the glossy soft light (अालोकेन) कर्णाभरणमरु-
 तस्य प्रभा हरितशादल इव, अमरकतप्रभासदृशं हरितशादलम् कर्णां च्छायाम्
 who as if removed (ः e rendered imperceptible) the lovely
 (हारिणी) beauty of her eyes by her broad cheeks on which
 there fell the lustre of the emerald of her ear-ornament, re-
 sembling a green meadow सली means a plot of ground हारिणीं
 =हरिणसम्बन्धिनीम् So the words suggest another sense 'who
 entertained the eyes of deer with a plot of ground covered with

green grass' (resembling emerald). अधोमुखी—through bashfulness she hung her head. कृतः मुखोन्नमनप्रयत्नः येन—her friends tried to raise her face; in her heart also she wished to raise her face (to see the bridegroom). वर...कुलम् her friends were absorbed in looking at the wonderful bridegroom; her heart fluttered to look &c. हृदयं निर्भर्त्सयन्तीम् she censured her heart for its cowardice in not succeeding in raising her face to see the bridegroom, though she so much desired to raise it.

P. 17 ll. 10-23 प्रविशन्त...विभावसुः. बध्वा समर्पितम् handed over (to cupid) by the bride. जग्राह कन्दर्पः Cupid seized him i. e. he became enamoured of the bride. A thief is handed over to proper custody and is held fast by the custodian. परिहासेन स्मेराणि (smiling) मुखानि यासाम्. अतिपेशलम् very cleverly. कृतः परिणयस्य (विवाहस्य) अनुरूपः वेदपरिग्रहः यथा. जगाम—connect this with वेदीन्. . धवलाम् and the following clauses in the accusative qualify वेदीम्. नव...धवलाम् (1) brilliant with fresh white-wash; (2) white like fresh chunam (with उपत्यकाम्). सुधा may, in the latter case, also mean 'nectar', which is also white. तुषार-शैलस्य हिमालयस्य उपत्यका a land at the foot of a mountain. 'उपाधिभ्यां त्यक्त्वा सत्रारूढयोः' पा. 5. 2. 34 (संज्ञायामित्यनुवर्तते । पर्वतस्यासत्रं सलमुपत्यका आरूढं सलमधिलका । सि. कौ.). भूभृद्भिः (1) by kings; (2) by mountains. सेक...दन्तुरैः that bristled with barley shoots that looked soft on account of the sprinkling of water. पञ्चास्यैः with five mouths. कोम...चित्रैः variegated with soft colours. अमित्रमुखैः—C and T translate 'gleaming around it were earthen dolls, whose hands bore auspicious fruits, and which had five-mouthed cups bristling with dew-besprent blades of barley and enemies' faces painted with soft colours.' So they think that the कलशs were in the hands of dolls. But one fails to see how the sentence yields this sense. We must connect कलशैः with उद्भासितपर्यन्ताम्. अमित्रमुखैः should be taken as an adjective of कलशैः (अमित्राः शत्रवः मुखे येषाम्). The idea seems to be this:—there were कलशs with barley blades that resembled दन्तs, the कलशs had a lion's shape, they were painted in various colours; hence the whole presented an awful aspect, so that the कलशs seemed to have some terrible enemies in them. अञ्जलिकारिका—a clay doll. 'स्यात्सालभञ्जिका स्तम्भे लेप्येनाञ्जलिकारिका' इति क्षीरस्वामी. C reads अमित्रमुखैः which means 'that had the mouth of a goblet'. This seems to be a suspicious reading adopted to obviate the difficulties of अमित्रमुखैः. 'उपाध्यायेन उपधीयमानानि (heaped, placed) इन्धनानि तेन धूमायमानः अग्निः तस्य सन्धुक्षणे (kindling) अक्षणिका

उपद्रष्टृदिजा यस्याम् (adj of वेदीम्) उपद्रष्टृ means 'one who supervises' अशुणिक not having leisure, busy कुशानो (अग्ने) समीपे इति उपकुशानु निहिता अनुपहता (new, not used) हरितकुशा यस्याम् सनिहित द्रुपदा अजिनाना आज्यस्य स्रुचा (ladles) समित्यूलीना (bundles of fuel sticks) निवह यस्याम् C reads स्रग् (garland) for स्रुक्, but it is not very appropriate in the context नूतनशर्पे अर्पिता श्यामलशमीपलाशमिधिता लाजा (fried grain) तै हसतीति हासिनीम् The लाजा being white are spoken of as the हास of the वेदी शमी is a sacred tree पलाश leaf See रघुवंश VII 26 'हविःशमीपल्लवलागधी गुण्य कुशानोरुदियाय धूमः'. कात्यायन says 'शमीपल्लवमिश्रांहाजानजलिना वपति' शर्प — पम् winnowing basket (Marathi सूप) सज्योत्स — राज्यश्री resembled the light of the moon See धर्मसिन्धु 'बधूवरो पूर्वोक्तलक्षणा वेदी मन्त्रपोषेणारुह्य &c' समुत्ससपं—connect this with 'शिखिन (अग्ने) समीपम्' वेहिता हवस्य the red leaf like flames of which were tremulous (with fire) the red flame-like leaves of which were tremulous (with रक्ताशोक) शिखिन also may be applied to रक्ताशोक (it had a tapering foliage) कुसुमायुध (कुसुमानि आयुधानि यस्य) इव—ग्रहवर्मा was handsome like मदन and राज्यश्री was like रति रक्ताशोक is an excitant of love In this sentence as well as in the preceding (आरुरोह ता दिवमिव), the author perhaps intentionally indicates the untimely death of ग्रहवर्मा दक्षि वृत्ताभि that moved round to the right Flames moving to the right are a good omen उवालाभिरेव सम—the idea is —the flames moved about, he also moved round the fire नखमयूरे धवलिता तनु यस्य When the bride let fall the oblation of parched grain into the fire from her hands, her brilliant nails brightened the fire अदृष्टपूर्वं बधूवरो रूप तेन विस्रय तेन स्मेर. Smile is white according to the poets, the brilliance of the nails transferred to the fire is the smile and the white लाजा are the teeth shown in smiling For going round the fire and लाजहोम, see कुमारसम्भव VII 80 'ती दम्पती त्रि परिणीय बहिमन्योन्यसस्पर्शनिमीलिताक्षौ । स कारयामास बधू पुरोधास्त सिन्तमिद्धार्धिणि लाजमोक्षम् ॥' The आश्वलायनगृह्यसूत्र says 'बध्वजला उपस्तीय आता आरुत्यानीयो वा द्विलांजानावपति' (I 701) मेधातिथि on मनु VIII 237 remarks 'लाजहोममभिनिवत्य त्रि प्रदक्षिणमग्निमावत्य सप्त पदानि स्त्री प्रक्रम्यते'

P 17 l 24—P. 18 l 2 अत्रान्तरे वासगृहम् रुरोद बधू—the bride wept because she was soon to be separated from her parents स्वच्छ यती as if quenching the image of fire reflected inside her bright cheeks स्थूलमुक्ताफलवत् विमला वाष्पविन्दव तेषा सन्दोह (assemblage) तेन दर्शित दुर्दिन यया दुर्दिनम् a rainy day 'मेघच्छन्नैः हि दुर्दिनम्' इत्यमर निर्वदनविकारम् without showing any emo-

tion on her face. 'उद्धु विलोचनं यासाम्.' प्रविवेश—connect with वासगृहम्. द्वारपक्षे लिखितं रतिप्रीतिदेवतं यस्मिन् on the side of the door of which was painted Rati, the presiding spirit of Love. प्रणयि... कुलैः—the bees, drawn by the perfume of flowers, entered the वासगृह before ग्रहवर्मा and looked like his friends. अलि...काशितम्—the idea is:—the lamps began to flicker owing to the breezes set in motion by the bees; the poet fancies that they trembled because they were afraid of being struck with the कर्णोत्पल (by राज्यश्री in order to put them out). एकदेशे लिखितः स्तवकितः (having bunches of flowers) रक्ताशोकतरुः तस्य तलं मज्जतीति ० माक् तेन ० माजा. अधिज्यचापेन whose bow was strung. तिर्यक्कणितः नेत्रविभागः यस्य a third part of whose eye was obliquely contracted. Cupid is represented as having a squint eye to symbolize the fact that love is generally blind. काञ्चनाचामरकेण is not quite clear. We should read 'काञ्चनाचामनकेन' (काञ्चन + आचामनकेन)—a golden spitting vessel. This latter is really the reading of B, as the MSS often confound च and द. Read दन्त० for दान्त०. इतर... सनाथेन (शयनेन) bed that had on the other side a golden figure holding an ivory box, like Lakshmi herself having in her hand a lotus with a long stalk. The white ivory box resembled the white lotus and the golden figure was like लक्ष्मी. सोपधानेन with a pillow. स्वास्तोर्णं well covered with coverlets. कृता कुमुदैः कुमुदानां वा शोभा यस्य येन वा (1) that was decked with white lilies; (2) that gave beauty to the कुमुद (with शशिना). The moon is the friend of love. See कुमारसम्भव IV. 13. राजतेन made of silver (and hence compared to the moon). निद्राकलशेन—auspicious jars were placed near the bed to ward off evil and to induce sleep. Compare कादम्बरी 'क्रमेण चोदते गगनमहापयोधिपुलिने सप्तलोकमङ्गलनिद्राकलशे कुमुदवान्धवे' (p. 178 of P.)

P. 18 ll. 3-9 तत्र च...गमदिति. प्रथमा...गवाक्षकेषु as if they were the faces of the family goddesses, (seen) in the jewelled lattice-windows, that had come out of curiosity to overhear the first words (of the bride and bridegroom). क्षणदाम् = निशाम्. अपुनरुक्तानि that were not monotonous. दत्त्वा...रणरणकम्—A door-keeper is always in attendance in a राजकुल; when ग्रहवर्मा went away, he left behind regret (in the heart of the members of the palace) at his departure. यौतक...लोकस्य taking with him the hearts of all people as the provisions for his journey offered to him as marriage gift. For यौतक, see above p. 52. दाम्बलः—लम् पयिव्ययः (पायेयम्). इति—shows the end of the उच्छ्वास.

Uchchhvāsa V.

P. 19 Verse 1 नियति fate Construe तरला नियति (विधि) प्रथम पुतां सुख विधाय उपरि (afterwards) दारुण दुःख निपातयति तरला (चञ्चला) तद्वि (विपु) इव आलोक (light, flash) कृत्वा वज्र निपातयति. This and the following verse are in the Ārya metre, for which see above p 49 Both verses are suggestive of the misfortunes narrated in this Uchchhvāsa Compare for the idea 'सुहृदिव प्रकट्य सुखप्रद प्रथममेकरसामनुकूलताम् । पुनरकाण्डविवर्तनदारुणो विधिरहो विशिनष्टि मनोरुजम् ॥' उत्तरराम० IV 15

Verse 2 सममेव—at one and the same time अनादरेणैव without any qualm or regard परिवर्तमान revolving अनन्त—Time is without end शैलान् परिवर्तमान अनन्त इव (पातयति) as the serpent Ananta, moving (his hoods), makes the mountains fall 'नागा काद्रवेयास्तदीश्वर । शेषोऽनन्त' इत्यमर शेष has one thousand hoods, on which the earth is supposed to rest It was believed that earthquakes occurred when शेष moved its hoods through weariness See विष्णु० II 5 28 'यदा विजृम्भतेऽनन्तो मदाधूर्गितलोचन । तदा चलति भूरेषा साद्रितोषा सवानना ॥'

P 19 ll 5-26 अथ तस्यो राजा=प्रभाकरवर्धन कवचहरम्—of an age when he was fit to wear armour कवच हरतीति (affix अच्), according to 'वयसि च' पा 3 2 10 (कवचहर कुमार । सि कौ) हणान्—see p 4 (notes) हरि = सिंह प्रभाकर० is compared to the lion, राज्यवर्धन to a whelp and the Hunas to deer चिर सारम् making him attended by advisers of long standing and devoted feudatories अभिसार companion, follower अभिसारेण सह सा० उत्तरापथम्—to the north This word is used in contradistinction to दक्षिणापथ Here उत्तरापथ seems to stand for the Punjab and Kashmir, countries towards the north of Thanesar But generally the word stands for northern India Vide Introduction for the inscriptions of Pulikes in where हर्ष himself is styled the lord of उत्तरापथ कतिचित्प्रयागकानि for some marches & c stages प्रविष्टे भ्रातरि when his brother entered the region (ककुम्भ) resplendent with the brilliance of कैलास कैलास is one of the peaks of the Himalayas निवर्तमान (the reading of B) does not suit the words नवे वयसि that follow विक्रम रोधिनि (youth) that follows (acts according to) its liking for adventure शरभ is a fabulous animal with eight legs and believed to be stronger than the lion तुषारशैलस्य हिमाचलस्य उपकण्ठे

(confines, outskirts). उत्कण्ठमानाः वनदेवताः तासां कटाक्षाः तेषां अंशवः (किरणाः, प्रभा) तैः शारिता (variegated) शरीरकान्तिः यस्य. The nymphs of the forests were smitten by the handsome form of Harsha and cast glances at him. The dark pupils and the white of their eyes shed a dappled hue on his body. The word उत्कण्ठमान may also convey the idea that the वनदेवताः were anxious for the safety of the beasts of the forest. वहिरेव व्यलम्बत he tarried outside (the region of कैलास). C and T translate as 'away from camp'. आकर्णान्तं आकृष्टं कार्मुकं तस्मात् निर्गताः भामुराः (bright) भङ्गाः तान् वर्षतीति वर्षा. कर्मणे प्रभवतीति कार्मुकम् according to 'कर्मण उक्कञ्' पा० 5. 1. 103. भङ्गः a crescent-shaped arrow. वास... यामे in the fourth watch of the night. वासतेयी—'पथ्यतिथिवस-तिस्वपतेर्दन्व' पा. 4. 4. 104 (पथि साधु पायेयम्। आतिथेयम्। वसनं वसतिस्तत्र साधुः वासतेयी रात्रिः। सि. कौ.). It is believed that dreams seen in the small hours of the morning come to be true. चटुलानां (flickering) ज्वालानां पुजेन पिञ्जरीकृताः (reddened) सकलककुभः येन (adj. of ऽहुतमुजा). दवहुतमुजा = दवदहनेन forest conflagration. The death of the lion and his mate suggest the death of Harsha's father and mother. यदाकृष्टाः—यत् refers to स्नेहमयाः ऽपाशाः. तिर्यञ्चः अपि even lower animals. Compare for the idea 'दारुभेदनिपुणोऽपि पटङ्गिर्निष्क्रियो भवति पङ्कजवद्धः। वन्धनानि किल सन्ति बहूनि स्नेहज्जुकृतबन्धनमन्यत् ॥'. दक्षिणात् इतरत्. The throbbing of the left eye in the case of men portends misfortune. विपप्रथे spread over. निर्निमित्तम् without any cause. अन्त...हृदयम् his heart as if went adrift (lit. moved) from its internal fastenings. गरीयसी very great (f. comparative of गुरु). दुःखासिका poignant despondency (दुःखे असिका इव). समुत्पन्नाः विविधाः विकल्पाः (doubts) तैः विमथिता मतिः यस्य. अपगता धृतिः (steadiness, composure) यस्य. स्तिमिता fixed, motionless) तारका यस्य. समुद्भिचमानं (shooting up) कमलिनीवनं (lotus-bed) यस्याम् (adj. of क्षौणीम्). He bent his lotus-like face in anxiety and looked fixedly on the ground. The poet fancies that his face was a lotus shooting forth from the earth (क्षौणी). चकोरेक्षणः—The eyes of a चकोर are red. Note कादम्बरी 'जरच्चकोर-लोचनपुटपाटलकान्तिना' (p. 140 of P). Redness of the (corner of the) eye in men and women is a sign of beauty. आ...हो when the sun had ascended to midday. हरिताः (greenish, yellow) हयाः यस्य. The sun is called हरिदश्व. संवाक्षमानं तनु (small) तालवृन्तं (fan) यस्य. वितताम् spread. अतिशिशिरः मलयजस्य (चन्दनस्य) रसः तस्य लवेन छुलितं (touched) वपुः (frame) यस्याः (adj. of पट्टिकाम्). इन्दुवध धवलं उपधानं (pillow) धारयतीति. वैत्रपट्टिका cane couch.

P. 19 l. 27—P. 20 l. 8 अथ...द्राक्षीत्. The principal sentence is अथ दूरादेव...दीर्घाध्वगं कुरङ्गकनामानं आयान्तं अद्राक्षीत्. लेखः गर्भे यस्याः. नीलीरागेण (indigo colour) मेचका (blue) रङ्ग (कान्तिः) यस्याः. चैल...मालकम् whose head was encircled by the hems of a garment. The messenger carried the letter in a piece of cloth which he wrapped round his head. This is the practice of illiterate messengers even now. The reading of A 'चीरचीरिकया' would suggest that he wore rags on his head. This would be too much for a royal messenger. C and T suggest that the colour symbolizes the bad news. This may be so; or it was probably his uniform. आरोप्यमाणः कायकालिमा यस्य. कालिमन् m. (काल + affix इमन्) is formed according to 'पृष्ठादिभ्य इमनिज्वा' 'वर्णदृढादिभ्यः प्यञ्ज' पा. 5. 1. 122-123 (चादिमनिच्. शौक्यम्, शुक्तिमा. सि. कौ.). शोकः...नीयमानम्—the poet fancies that the darkness of body due to fatigue and exposure to the sun is due to the fact that he was being reduced to charcoal by the fire of sorrow. अति...गम्यमानम्—on his body there was dust raised by his rapid walking; the poet fancies that under the guise of dust it was the earth that followed him to learn the news about the king, her lord. अभिमुखः (beating on his face) पवनः तेन प्रेङ्खन् (waving about) प्रविततः (spread) उत्तरीयपटः तस्य प्रान्तेन (hems) वीज्यमानौ उभयपार्श्वौ यस्य. अति...पतन्तम् who approached quickly, having as if winged himself because he was in a great hurry. His upper garment waved about his flanks owing to the strong breeze blowing in his face and thus he looked as if he was winged. प्रेर्य...देशेन—The poet fancies that the quick pace of the messenger was due to the fact that he was urged from behind by his master's command. स्विचत् ललाटवत् तस्मिन् घटमानं (being formed) प्रतिविम्बं यस्य (adj. of भास्वता). क may optionally be added at the end of all बहुव्रीहि compounds. कार्य...भास्वता whose letter was if snatched by the sun out of curiosity to know the business (on which he was sent). संभ्रम...शरीरम्—His senses were not working normally; his only thought was to walk quickly; the poet fancies that he left them behind in his haste to depart. गौरव (1) Importance, (2) weight. One who has a large weight on his head may stumble. समेऽपि वर्तमनि on an even road (without ups and downs). काल...वज्रस्य—The idea is:—first a cloud rises in the sky and then the thunderbolt falls; so the messenger (who was also dark like the cloud owing to fatigue and exposure) appeared first and

would afterwards disclose the bad news. धूम...ज्वलनस्य—Before fire is kindled, there is a cloud of smoke, which is dark; the messenger also was dark and was in a short time to kindle the fire of sorrow in हर्ष. बीज...झाले: he was as if the paddy seed of sin that was about to bear fruit. There are some varieties of paddy seed that are dark. अग्नि...ध्वजम् a messenger that had become an evil omen.

P. 20 ll. 9-18 दृष्ट्वा...प्रावर्तत. पूर्वनिमित्तपरम्पराभिः आविर्भाविता भीतिः यस्य. The reference is to his dream narrated on p. 19 of the text. प्रथम...हेतुम् he first presented the dejection reigning (lit. sticking to) in his looks and then the letter. The idea is that before he presented the letter, his face told the whole tale. लेखा...सन्तापम्—there is a pun on the word गृहीत्वा, the idea being that he understood the contents of the letter and at the same time his heart was seized by affliction. अवग्रहरूपः—who was drought incarnate. This is not a very appropriate word. The reading 'आविग्रहरूपः' of one of the MSS of B is good. It means 'whose face was dejected.' किं मान्यम् what is the illness? सञ्जाक्षरेः क्षरद्भिः with halting words that flowed from him. युगपद्—the idea is:—his eye, his tears, face and faltering voice, all conveyed the same tale. पफाल perfect of फट् to burst. कृतं आचमनं येन. Before beginning religious ceremonies, before and after meals and before and after doing many other acts, it was enjoined that a man should sip water. 'स्नात्वा पीत्वा धुत्वे सुप्ते मुक्त्वा रथ्योपसर्पणे । आचान्तः पुनराचामेद्रासो विपरिधाय च ॥' याज्ञ. I. 196. जन...आमः desiring the long life of his father. परिवर्हः royal insignia, property. 'परिच्छेदे नृपाहेंस्ये परिवर्हः' इत्यमरः. अमुक्तः एव who had not taken food. दापय...याणम् put the saddle on the horses. शिरःकृपाणम् a sword against his own forehead (by way of saluting). This is the object of विभ्राणं, which qualifies युवानम्. परिवर्धकः groom. प्रावर्तत he started to go.

P. 20 ll. 19-32 अकाण्ड...निशाम्. अकाण्ड...धुभितं excited (startled) by the sudden (blowing of the) conch, which was the signal for a march. उद्भूतः मुखरः खुरखः तेन भरितं सकलमुवनविवरं येन (adj. of अश्वीयम्)—that filled all the world with the resonant tramp of the horses' hoofs. अश्वीयम्—अश्वानां समूहः—(cavalry) according to 'केशाश्वान्यां यच्छावन्यतरस्याम्' पा. 4. 2. 48 (पक्षे ठगणौ । कैश्यम्, कैशिकम् । अश्वीयम्, आश्वम् । सि. कौ.). ढौक् 1st A to approach. प्रद...यान्तः going in the direction opposite the right one. प्रदक्षिणं means 'towards the right side, so that the right side is always

turned towards the object that is circumambulated' उपस्थित that had approached राजमिहस्र—the poet says that the passing of the deer to the left of हर्ष (who was a lion among kings) was a precursor of misfortune. If deer pass the lion without circumambulating him (i.e. without showing respect to him), that indicates that the lion's fall is near. In the कादम्बरी we read that the passing of the deer to the right of women is an ill omen 'प्रस्थितामिवानभीष्टदक्षिणवातमृगागमनाम्' (p 218 of P). In the case of men it must be the left and so we have 'प्रदक्षिणेतरम्' (adverb). Similarly in the गायकस्तयती we read 'एको वि कालसारो न देह गन्तु पहास' अन्तो' I 25 अक्षिशिररदिम सूर्य . हृदयम्—supply हर्षस्य. The cry of the crow is an evil omen. See बृहत्संहिता 95 19 'एन्द्रादिदिग्वलोकी सूर्याभिमुखो रुवन् गृहे गृहिण । राजमयचोरवन्धनकलहा' स्य पशुभय चेति ॥' and also 'एकचरणोर्कमीक्षन् विरुचश्च पुरो रुधिरहेतु' 30. For female jackals howling towards the sun, see रघु II 61 बहुदिवसम् (acc of time) is to be connected with उपचित in the following समास शिखिपिच्छा (tail of the peacock) लान्छन (characteristic mark) यस्य. The Jain ascetics carry peacock feathers to sweep insects out of their path. नग्राटक a naked Jain ascetic (दिगम्बर) क्षीरस्वामी says 'मिक्षु श्वेत श्वेतपट क्षणर्षिदिगम्बर । नग्राट श्रावकोऽष्टीको निर्ग्रन्थो जीवजीवकौ ॥' In the मुद्राराक्षस Act IV the sight of a क्षणव is said by अमाल्यराक्षस to be an evil omen 'लुब्धिता पिच्छिकाहस्ता पाणिपात्रा दिगम्बरा' सर्वदर्शनसंग्रह (आर्हतदर्शन) पितृलेहेन आदित ब्रह्म^६ यसिन् (adj of हृदयेन). For ब्रदिमा (from मृदु) see notes above p 68 on वालिमन् तत्तदुपेक्षमाण thinking about this and that. The reading उपेक्षमाण of some MSS of B is much better. तुरङ्गमस्कन्धे बद्धं लक्ष्य यस्य (adj of चक्षु) दुः समवसिते हसित सङ्कथा च येन who painfully brought to an end all laughter and talk बहु ध्वानम् a journey that was made up of many योजन. What particular distance was covered by a योजन is a point on which there has been much divergence of opinion. Various scholars have taken it to be from 1½ miles to ten miles. उपलब्धा नरेन्द्रमान्धस्य वार्ता तेन विपण्णे (dejected) One who is dejected loses all spirit (तेज) and bends down his face. In the evening the sun also lost its lustre (तेज) and hung down on the western horizon. This is fancied to be due to sorrow at the news of the king's illness. पुर प्रवृत्ता प्रतीक्षारा ते गृह्यमाणा ग्रामीणपरम्परा तथा प्रकटित प्रगुण वर्त्म यस्य to whom the best way (to reach the capital) was shown by troops of villagers that were secured by waiters who marched ahead बहन्ने . निशाम् he passed the night riding

P. 20 l. 33—P. 21 l. 20 अन्य...इति. The principal sentence is अन्यस्मिन्नहनि मध्यन्दिने...स्कन्धावारं समाससाद. विगताः जयशब्दाः यस्मात्—bards were in the habit of uttering the words 'जय जीव' &c. in the presence of the king. See text p. 4 l. 12. But as the king was on his death-bed all this was stopped. This and the following words in the accusative qualify स्कन्धावारम् (capital). अस्त...नादम् not a drum was heard. अप्रसारितानि आपणे पण्यानि यस्मिन् in which merchandise was not exhibited (for sale) in the market. पवन...ह्रियमानम् that (capital) was rubbed by the waving streaks of the smoke of कोटिहोम, that (streaks) were twisted into curls by the force of the wind and which were as if the tips of the horns of Yama's buffalo. The curly smoke of the *Homa* performed for the welfare of the king is fancied to be the twisted horn of the buffalo of यम. यम rides a buffalo. As the king was on his death-bed, Yama comes in here very appropriately. कोटिहोम was a kind of offering into fire. वराहमिहिर prescribes it against दिव्योत्पातः. 'दिव्यमपि शममुपैति प्रभूतकनकाक्षगोमहीदानैः । रुद्रायतने भूमी गोदोहात् कोटिहोमाच्च ॥' बृह० 46. 6. कृतान्त...वेष्टयमानम्—As the city was lying under a cloud of smoke, the poet further fancies that it was encircled by the cords of Yama's net. उपरि...शुभम्—troops of crows roamed about and cawed. This portended approaching evil i. e. death here. The black crows resembled small bells of iron (कालायसं). It is usual to tie bells round the necks of buffaloes and bulls. कचित्—कचित् and अन्यत्र—अपरत्र mean 'in one place—in another place.' प्रतिशायिताः क्षिण्वान्धवाः तैः आराध्यमानः अहिर्बुध्नः (शिवः) यस्मिन्. अहिर्बुध्न also means the same. प्रतिशायित is one who lies down before a deity without food in order to secure some desired object. See कादम्बरी 'कृष्णालिनप्रावृताङ्गैः कुरद्वैरपि प्रतिशयितैरिव... आराध्यमानाम्' (p. 226 of P). दीपिकाभिः दह्यमानाः कुलपुत्रकाः तैः प्रसाद्यमानं मातृमण्डलं यस्मिन्. For the divine Mothers, see above p. 26. The idea seems to be this:—the young nobles did not burn their limbs with lamps; they rather kept lamps on their heads to propitiate the Mothers and now and then had their skin burnt by accident. Even now worshippers of अम्बिका are in the habit of placing lamps on their heads and reverently going round the idol. Compare कादम्बरी 'ज्वलितलोहितमूर्ध्वरत्नरदिमभिः कृष्णसर्पैरपि शिरोधृतमणिदीपकैः विवाराध्यमानाम्' (p. 226 of P). मुण्डोपहारादरणे उद्यतः द्रविडः तेन प्रार्थ्यमानः आमर्दकः यस्मिन्—where a man from the द्रविड country was solicit-

ing the Vampire by being ready to bring an offering of a skull द्रविड included the tract of the country from the Tungabhadra to the Coromandel coast and had काञ्ची as its capital. On सामदक the Com says 'आमर्दको वेतालौ रौद्रदेवताभेद इत्यन्ये' वाण refers to the offerings of skulls to चण्डिका, who was worshipped by an old द्रविडधार्मिक 'कलितामिव मुण्डमण्डलैरुपहारहिंसा दर्शयन्तीम्' (p 224 of P). आन्ध्रें उद्भियमाण बाहुवप्र तेन उपयाच्यमाना चण्डिका (दुर्गा यत्र) where Chandika was being promised a present with his rampart like arm raised up by a person from the Andhra country बाहु वप्र इव अत्र corresponds pretty closely with modern Telingana and lay between the mouths of the गोदावरी and the कृष्णा उपयाचन is the same as नवस (in Marathi) शिरसि विधृत विलीयमान (melting) गुग्गुलु (a kind of fragrant gum resin, गुग्गुळ in Marathi) तेन विकला नवसेवका तै अनुनीयमान महाकाल यस्मिन् महाकाल is a name of शिव in his character as destroyer of the world. There is an emphasis on the words विकल and नव. Old servants would have gone through anything for the king without showing the least sign of pain, but new servants felt distressed even when hot gum slightly scorched their heads. निशिता शस्त्री (knife) तया निकृत्त (cut off) आत्ममास तस्य होमे प्रसक्त (engaged in) आस्रवण यस्मिन् प्रकाश (openly) नरपतिकुमारकै क्रियमाण महामासविक्रयस्य प्रक्रम (beginning) यत्र महामास human flesh. The शाक्त rites prescribed the offering of such horrible things 'अष्टन्या रुधिरैर्मसैर्महामासैः सुगन्धिभिः । पूजयेद्बहुजातीयैर्बलिभिर्भोजनैः शिवाम् ॥' शब्द०. It was believed that by resorting to such disgusting rites a person would attain miraculous powers or objects otherwise difficult to secure. महामास was offered to पिशाच also who, it was believed, would become the helpers of the man offering it in anything. See मालतीमाधव V 12 and the comment of जगद्धर thereon. यातु ध्वस्तम् as if rendered desolate by fiends 'यातूनि यातना धीयन्ते अस्मिन्' क्षीरभामी on 'यातुधान पुण्यजनो नैर्ऋतो यातुरक्षसी' इत्यमरः कवलिः devoured अधर्मं लुण्ठितम् as if plundered by the movements of unrighteousness अनित्यतया धिक्कारः अनि ज्ञान्तम् overpowered by the slights (heaped on it) by transitoriness. Everybody felt the transitoriness of human existence नि कुतम् that was subdued by the workings of fate विरक्षितम् bewildered छलितम् cheated प्रविश ददश—the principal sentence is प्रविशन् एव निपणि वर्तमनि (on the market street) परलोकव्यतिकर कथयत षष्टिक ददर्श दुर्गहलेन आकुला बहला बालका तै परिवृतम् (adj of षष्टिक) ऊर्ध्व ततैः stretched out on a support (निष्क्रम) of upright rods.

प्रेतनाथः = यमः. व्यतिकरन् incidents. इतर...कलितेन held in the other hand. In the left hand was the painted canvas and in the right a reed. शरकाण्डः reed-stalk. यमपट्टिकं—see above p. 45 (notes).

P. 21 l. 21—P. 22 l. 10 तेन...कक्ष्यान्तरम्. तेन = शोकेन. प्रतिपिद्धः सकललोकप्रवेशः यसिन्. अप्रसन्नः मुखरागः यस्य who had a dejected look (*lit.* the colour of whose face was not clear). उन्मु... द्विष्टः who was as if left by his senses. असि...न वा does father feel better to-day or not? यदि भवेत् there may be. मन्दं...विवेश—this principal sentence is मन्दं मन्दं...राजकुलं विवेश. सर्वस्वम्—this and the following clauses qualify राजकुलम्. प्रारब्धा अमृतचरुपचन-क्रिया यत्र. चरुः is an oblation of rice or barley boiled for presentation to the gods. अमृतचरु perhaps means that milk or ghee was poured over it. क्रियमाणः पडाहुतिहोमः यसिन्. The Com. explains “‘प्रजापतये स्वाहा’ इति पण्णां देवतानां नाम गृहीत्वा पण्णामेवाहुतीनां प्रक्षेपः पडाहुतिहोम उच्यते.” The six देवताः appear to be प्रजापति, सोम, अग्नि, इन्द्र, यावापृथिवी and धन्वन्तरि. हूयमानाः पृषदाज्यलवेन लिप्ताः प्रचलाः दूर्वापल्लवाः यसिन्. पृषदाज्यम्—Ghee mixed with coagulated milk. ‘पृषदाज्यं सदध्याज्ये’ इत्यमरः (पृषद्भिः दधिबिन्दुभिः सहितमाज्यम्) क्षीरस्वामी). पठ्य... विधानम्—this is a curious compound. It contains three separate elements. पठ्यमाना महामायूरी यसिन्, प्रवर्त्यमाना (begun) गृहशान्तिः यसिन्, निर्वर्त्यमानं भूतरक्षावलिविधानं यसिन् (where the offering of oblations for protection against evil spirits was being performed). What the author refers to as महामायूरी is not quite clear. From the context it seems to be a prayer. Among the Buddhists महामायूरी is the name of one of the five amulets and of one of the five tutelary goddesses. शान्ति means ‘a propitiatory rite for averting calamity.’ प्रयतैः पवित्रैः विप्रैः प्रस्तुतः (begun) संहिताजपः यसिन्—holy Brahmins had begun the recitation in a low voice of the Samhitā text of the Vedas. This is the practice even now. ‘पवित्रः प्रयतः पूतः’ इत्यमरः. जप्यमाना रुद्रैकादशी तथा शब्दायमानं शिवगृहं यत्र where the temple of S’iva resounded with the low repetition of the hymn to Rudra. The reference seems to be to what is popularly known as रुद्र, which is a prayer in 11 अनुवाकः addressed to रुद्र. Great merit is supposed to result from repeating that prayer 11 times or 121 times. सायण in his comment on the रुद्रभाष्य quotes the वायुपुराण ‘रोगवान्पापवान्श्चैव रुद्रं जप्त्वा जितेन्द्रियः । रोगात्पापादिनिर्मुक्तो ह्यतुलं सुखमश्नुते ॥’. अतिशुचिशैवैः सम्पाद्यमानं विरूपाक्षस्य (शिवस्य) क्षीरकलशसहस्रैः रूपनं यसिन् where the image of S’iva was being bathed with thousands of milk jars by very holy devotees of शिव. क्षीराभिषेक is even now resorted to.

to propitiate Rudra शिव is called विरूपाक्ष because of his third eye अजिरो०—connect this and the following instrumentals with नरपतिभिः below अजिर courtyard अनासादित (not obtained) स्वामिनः (प्रभाकरवर्धनस्य) दर्शनं तेन दूयमानानि मानसानि येषाम् अभ्यन्तरात् निष्पतिताः (coming out) निकटवर्तिनः परिजना तैः निवेद्यमाना वार्ता (news of the king's condition) येभ्यः . वार्ता .. शयने. to whom bathing, eating and sleeping had become mere news : & who knew these only in name, who did not bathe, eat or sleep as the king was seriously ill. उज्झितः आत्मसंस्कारः. तेन मलिनः वेशः. येषाम् whose clothes were dirty because they had abandoned the toilet of their bodies. लिखितैः श्वले who were motionless as if drawn in pictures नीयमाननक्तदिवम् where night and day were passed दुःखेन दीनानि वदनानि यस्य—connect this word with बाह्यपरिजनेन (p 22 l 6) प्रघः . मण्डलेन who were sitting in a circle in the porches before the palace gate The servants, not being intimately connected with the royal household, were sitting outside 'प्रघाणप्रघणालिन्दा बहिर्द्वारप्रकोष्ठके' इत्यमरः . 'अगारैकदेशे प्रघण प्रघाणश्च' पा. 3 3 79 उपाशुष्याद्वैते in whispered conversations The servants that were outside assigned various causes for the sad plight of the king There is a touch of humour in this description केन .. वयता some one (among the servants sitting outside) laid bare the errors on the part of doctors असाध्यः . पठता one recited passages containing the symptoms of incurable diseases Diseases are generally classified into three classes, साध्यः, दुःसाध्यः and असाध्यः केन . वृण्वता one expounded the story of a demon (as being at the root of the king's ailment) कार्तान्तिकदेशान् the prognostications of astrologers कृतान्त (देव) वेद इति कार्तान्तिकः (कृतान्त + ठक्) उपलिङ्गानि portents अनित्य लभमानेन one was revolving in his mind the transitoriness of life, was condemning this (everchanging) world, censured the wantonness of the Kali age and found fault with fate धर्मो य कुप्यता—he was angry with धर्मः, because the latter could not do anything for such a righteous king as प्रभाकरः० छिद्य गह्यता one censured the ill luck of the noble youths that were afflicted कष्यमाना कष्टा पार्थिवावस्था यसिन् विविधौषधिद्रव्याणां द्रव (juice, exudation) तस्य गन्धः गर्भे यस्य (adj) of कक्षयान्तरम्) उत्कथता जिघ्रन् smelling the odour of boiling decoctions, of butter and oils that were being heated कक्ष्या inner court The रामायण (अयोध्या 20 11 12) shows that the third कक्ष्या was set apart for the queen and her confidential attendants

P. 22 l. 11—P. 23 l. 35 तत्र...द्राक्षीत्. The principal sentence is तत्र च...धवलगृहे स्थितं (p. 23 l. 1)...देव्या यशोमत्या शिरसि वक्षसि च स्पृश्यमानं पितरमद्राक्षीत्. अतिनिःशब्दे—this and the following clauses in the locative qualify धवलगृहे (p. 23 l. 1). गृहावग्रहणीग्राहिणः बहुवेत्रिणः यत्र where many door-keepers stood in the vestibule. 'गृहावग्रहणी देहली' इत्यमरः. गृहावग्रहणी the threshold. त्रिगुणया तिरस्करि-
 प्या तिरोहितः सुवीथीपथः यस्मिन्—where the way to the inner part of the house was shut off (from view) by a triple screen. वीथी is गृहप्रान्त according to क्षीरस्वामी. पिहितानि पक्षदारकाणि यस्मिन् where the private entrances were shut. 'प्रच्छन्नमन्तर्द्वारं स्यात्पक्षद्वारं तु पक्षकः' इत्यमरः. पिहित past p. p. of धा with अपि with the initial अ dropped, according to 'वटि भागुरिरहोपमवाप्योरुपसर्गयोः'. परिहृतं कपाटरहितं यस्मिन् where the creaking of the panels was avoided. पटितैः (united, closed) गवाक्षैः रक्षितः (prevented) मरुत् (gust of wind) यस्मिन्. चरणताडनेन स्वनत् (rattling, creaking) सोपानं (staircase) तेन प्रकुपिताः प्रतीहाराः यस्मिन्. When some one ascended the staircase in a noisy way, the doorkeepers got angry with him for fear that his action might disturb the ailing king. निमृताभिः (noiseless) संज्ञाभिः (signs) निर्दिश्यमानानि (indicated, ordered) सकलकर्माणि यस्मिन्. कङ्कटिन् a person wearing armour. कङ्कटः or कङ्कटकः breast-plate 'उरश्छदः कङ्कटको जगरः कवचोऽस्त्रियाम्' इत्यमरः. कोणस्थितः आह्वानैः चकितः आचमनवाही यस्मिन् in a corner of which stood a servant bearing the bowl for rinsing the mouth, who was bewildered by numerous calls. चन्द्रशालिकायां लीनः मूकः मौललोकः यस्मिन्. For चन्द्र see p. 21 above. मौलः an old or hereditary minister. मूलं प्रतिष्ठा तदस्ति अस्य इति मौलः. महान् आधिः (distraction of mind) तेन बिधुरः (helpless) बान्धवाह्वानावर्गः तेन गृहीतं प्रच्छन्नप्रगीवकं यस्मिन्. प्रगीवं or-कं a painted turret, window. सज्जवनम् quadrangle, court formed by four houses on four sides 'सभा सज्जवनं त्विदम्। चतुःशालम्' इत्यमरः. प्र... गयिनि to which only a few friends (or favourites had been admitted). दुर्म-
 नायमान pr. p. of दुर्मनायते, denominative verb from दुर्मनस्. मन्दायमानः (languishing) पुरोधाः (पुरोहितः) यस्मिन्. सीदन्तः (sink-
 ing into despair) सुहृदः यत्र. विद्राणाः (kept awake, without sleep) विपश्चितः (पण्डिताः) यत्र. सन्तप्ताः आप्ताः (trusted) सामन्ताः यस्मिन्. विविचिताः (vacant-minded) चामरग्राहिणः यस्मिन्. दुःखेन क्षाभाः (emaciated) शिरोरक्षिणः (body-guard) यस्मिन्. क्षीयमाना प्रसादवित्तानां मनोरथसम्पद् यस्मिन् where the fulfilment (सम्पद्) of the desires of those that were (the king's) favourites was vanishing. प्रसादैः वित्तः ख्यातः. स्वामिभक्त्या परित्यक्तः आहारः ये ते स्वामि...हाराः क्षीयमानवलाः विकलाः (faint) बह्वभभूतः यस्मिन्. क्षितितले पतिताः सकलरजन्यां जागरूकाः

राजपुत्रकुमारका यस्मिन् where the young Rajputs, that had watched during the whole night, were lying on the ground कुलपुत्रकैः उद्यमानाः शुक् (शोकः) यस्मिन् Separate अनुचि and शोकः निरानन्दा (joyless) वन्दिन (court bards) यस्मिन् 'स्युर्मागधास्तु मगधा वन्दिनस्तुतिपाठका' इत्यमरः निश्चसन्त निराशा आसन्नसेवका यस्मिन् निश्चसन्तान्मूल यस्मात् स निश्चसन्तान्मूल अत एव घूसर अथवा यासा ता निश्चसन्तधरा, अधरा वारयोपित (dancing girls) यस्मिन् विलक्षे (bewildered) वैद्य उपदिश्यमान पथ्य (wholesome diet) तस्य आहरणे (fetching) अवहित (attentive) पौरोगव यस्मिन् पौरोगव superintendent of the royal kitchen 'रसवत्या तु पाकस्थानमहानसे । पौरोगवस्तदध्यक्ष' इत्यमरः (on which क्षीरस्वामी says 'पुरो गौर्मास वा जल वास्या सा पुरोगुस्तस्या रसवत्या' अथ पौरोगव) अनुजीविभिः पीयमान उच्चपक (उत्कृष्ट चपक यस्मिन्) धारावारि तेन विनोद्यमाना आसन्नशोषम् यस्मिन् where the pain due to dryness of mouth was removed by streaming water drunk by attendants without cups The attendants were working hard and felt thirsty It is common experience that thirst is allayed much more quickly if one pours a stream of water into the mouth than if one holds the cup to the lips C and T translate 'attendants were drinking streams of water from uplifted cups in order to distract the pain of the king's dry mouth' We cannot understand how the king's dry mouth would have been relieved if the servants drank water So also the words of the Com 'उच्चपकमपगतपानभाजनम्' do not mean 'empty cups, but rather 'without a cup' We think that the context requires that it was the king that was thirsty and not the servants So we suggest that we should read पायमान for पीयमान and then the meaning would be 'where the pain of the dry mouth (of the king) was removed by streams of water without cups which he was made to drink by the attendants' The reading of B and C 'उच्चपकः' is not bad It means that the water was poured from a cup held high up and not from a cup applied to the lips राजामिलापन (at the king's desire) भोज्यमाना बहुभुज (gluttons) यत्र Or the meaning may be 'gluttons were fed with the food which the king desired but which he could not himself eat' भेषजसामग्रीसम्पादने व्यग्रा समग्रा व्यवहारिण (merchants) यस्मिन् मुहुमुहु आहूयमान तोयकर्मान्तिक (water man) तेन अनुमिता घोरा आतुरस्य (रोगार्तस्य) तृद्ध यस्मिन् कर्मान्तिक a servant तुषारेण परिकरित करक तस्मिन् शिशिरीक्रियमाण उदक्षिप्त यस्मिन् where buttermilk was being cooled (frozen) in jars that were covered in ice उदक्षिप्तम् (उदकेन शयति) buttermilk that contains 50 per

cent water. 'तक्रं द्युदश्चिन्मथितं पादाम्बुधर्मान्मु निर्जलम्' इत्यमरः on which क्षीरस्वामी says 'द्विगुणाम्बु श्वेतरसमर्घोदकमुदश्चितम् । तक्रं त्रिभागभिन्नाम्बु केवलं मथितं स्मृतमिति धन्वन्तरिः'. The frozen buttermilk was probably applied to the burning feet and head of the feverish king. श्वेतादे कर्पटे (piece of cloth) अर्पिताः कर्पूरस्य परागाः (रेणवः) तेन शीतलीकृता झलाका (a collyrium stick) यस्मिन्. The stick treated with camphor powder was to be applied to the eye to produce a cooling effect. नाश्यानेन (न + आश्यानेन) पङ्केन लिप्यमानं नवं माण्डं (vessel) तद्रतं गण्डूप-ग्रहणाय मस्तु (sour cream, whey) यस्मिन्. We expect अनाश्यान; probably अ was elided in the MSS after झलाके. आश्यान means 'dried' and so नाश्यान would mean 'wet'. The cool whey was probably required for relieving the dryness of the mouth of the patient who used it as a gargle from time to time. 'मण्डं दधिभवं मस्तु' इत्यमरः. तिम्यन्ति (wet) कीमलानि कमलिनीपलाशानि (lotus-leaves) तैः प्रावृताः मृदुमृणालकाः यत्र. सनालानि नीलोत्पलानि तेषां पूली (bundle) तया सनाथा (possessed of) सलिलपानभाजनभूः यत्र. The lotus leaves, fibres and flowers were all intended to produce a cooling effect. धारानिपातैः निर्वाप्यमाणं कथिताम्भः यस्मिन्—boiling-water was being cooled by being poured in streams (from vessel to vessel). Water first boiled and then cooled is given to a patient for drinking. पटु (sharp) पाटलशर्करायाः आमोदः तं मुञ्चतीति मुञ्चतस्मिन् that emitted the sharp odour of pale-red sugar. मञ्चकाश्रिता (resting on a stand) सिकतिला (sandy) कर्करी (jar) तस्मिन् विभ्रान्तं आन्तरचक्षुः यस्मिन्. It is difficult to explain what आन्तरचक्षुः means. We must read with the two MSS of B 'आतुरचक्षुः'. The eye of the ailing king rested upon a porous jar. The sight of water trickling from the porous jar had a soothing effect. For सिकतिल, see notes on सैकत p. 30. सरसेन शैबलेन बलयिनं (अत एव) गलत् गोलयश्चकं यस्मिन् where there were globes dripping because they were surrounded by wet water-plants (moss). गल्वर्कशालाजिरे उहासिताः लजसक्तवः यस्मिन्—where there were parched grain and barley-flour spread in a crystal platter. Separate असक्तुनि and पीतः. क्षीरस्वामी says 'गल्वर्कोपि रफाटिके पात्रेऽयं रुढः'. For शालाजिर, see above p. 54. The fried grain was used as light food for patients. पीता (yellow) मसारपारी (emerald cup) तस्या परिगृहीता चर्कशर्करा (white sugar) यत्र. It is better to omit पीत with some of the MSS of B. C and T translate 'a paste of flour and curds was held in a yellow emerald cup.' शिशिरेः औपधरसैः चूर्णैः च अवकीर्णः रफटिकशुक्तिशहसघ्नयः यस्मिन्. Crystal, mother-o'-pearl and conches are all cool to the touch. प्राचीनामलक myrobalans.

सुश्रुत (सूत्रस्थान chap 46) gives a long list of the fruits usually eaten प्राचीनामलक (also called वारिवदर) had the effect of removing the three दोष (वात, पित्त, कफ) and poison 'गरदोषहर नीप प्राचीनामलक तथा' सु० 46 158 मातुलुङ्ग citron (Marathi महाडुङ्ग) प्रतिग्राहितै* (that were made to accept presents) विप्रे विप्रकीर्य माणा शान्त्युदकस्य विप्रुष (विन्दव) यस्मिन् विप्रुष f drop शान्त्युदकम् soothing or propitiatory water प्रेथ्याभि पेथ्यमाण (being pounded) ललाटलेप तेन उपदिग्धा इषद् (stone) यस्मिन् पर ज्वलनेन (father) round whom lustration was performed by the fire of fever for the conquest of the next world राज् with निस् 'to perform the ceremony called नीराजन' नीराजन was a military and religious ceremony performed by kings and generals in the month of आश्विन before they took the field, mantras were repeated and lights waved Here fever is the fire and the king was about to proceed to the next world Compare 'तस्मै सम्यग्धुतो बह्विर्वाजिनीराजनाविधौ । प्रदक्षिणार्चिर्व्याजेन हस्तेनेव जय ददौ ॥' रघु 4 25 अनव चेष्टमानम् who tossed on a bed waving (uneven) with his ceaseless rollings like the serpent Sesha (rolling) on the Milky Ocean on account of the fever of poison तरङ्गिणि (1) that has waves (with उदन्वति), (2) that has wavy curls (on the bed) The bed had white coverlets and so resembled क्षीरसागर The king was suffering from a fever (ऊष्मन्), श्लेष has poison in his hoods The king was pale through serious illness and resembled the white yellow श्लेष मुक्ता भवलितम् (1) who was made white with the dust of pearl powder (with the king), (2) that was white with pearls and the grains of sand (with जलधि) Pearls are supposed to have a cooling effect Pearls are found in the ocean and on its shores there is white sand क्षयकाले शुष्यन्तम् (1) who had become withered at the time of death, (2) that dries up at the time of universal destruction (with जलधि) क्षय = प्रलय 'सर्वतः प्रलय कल्प क्षय कल्पान्त इत्यपि' इत्यमर A कल्प is a period of 1000 महायुग (कृत, त्रेता, द्वापर and कलि constitute one महायुग) It is equal to a day of ब्रह्मा, the night also being of the same duration At the end of a कल्प the whole universe (including the ocean) is destroyed Compare भगवद्गीता 'सहस्रयुगपयन्तमहर्षद् ब्रह्मणो विदुः । रात्रिं युगसहस्रान्तां तेऽहोरात्रविदो जना ॥ अव्यक्ताद् व्यक्तयः सर्वाः प्रभवन्त्यहरागमे । रात्र्यागमे प्रलीयन्ते तत्रैवाव्यक्तसङ्गैः ॥' VIII 17 18 For a description of कल्पान्त see विष्णुपुराण VI 3 and 4 'उदकावरणं यत्तज्ज्योतिषा पीयते तु तत् । ज्योतिर्वा यो लयं याति यात्याकाशे समीरण ॥' विष्णु० VI 4 31 कालेन (1) by death

(with the king); (2) by the dark-coloured (दशानन). All Rākshasas are represented as dark. The king had the pallor of death and resembled the snowy कैलास. On one occasion रावण when travelling in the पुष्पकविमान near कैलास was stopped by नन्दी saying that शिव wanted to be in privacy there. Thereupon रावण in arrogance caught hold of कैलास and shook it. When पार्वती became afraid by the motion of the mountain, शिव in anger pressed the mountain with his toe and रावण's arms were crushed underneath and he began to scream. See रामायण VII. 16 for the story. 'पुष्पकस्य गतिमिच्छन्ना यत्कृते मम गच्छतः । तमिमं शैलमुन्मूलं करोमि तव गोपते ॥ 23...एवमुक्त्वा ततो राम मुजान्विक्षिप्य पर्वते । तोलयामास तं शीघ्रं स शैलः समकम्पत ॥' 25. Compare कादम्बरी 'कैलासश्चिव-मिव दशमुखोन्मूलनक्षोभनपतिताम्' (p. 129 of P). अविरत...स्पृश्यमानम्—the palms of the hands of the attendants were white with the sandal-paste with which they smeared his body. The poet fancies that the palms were white because they were reduced to ashes by touching the burning limbs of the king. Ashes are white. अत्युष्णावयवस्पर्शेन भस्मीभूतं उदरं येषां (adj. of करैः). Take away the comma after प्रस्थितम् and place it after स्पृश्यमानम्. लोका ... पृच्छ्यमानम्—The king was about to depart this world. When a person goes on a journey those that stay bid him farewell. The poet fancies that under the guise of the white sandal ointment, it was his spotless fame that embraced him and bade him a last farewell. Both sandal and fame are white. स्यात्तु (1) that remains on the body (with अनुलेपन); (2) remaining on the earth (यशः). There is a further suggestion. His fame would be everlasting (स्यात्तु) and not evanescent. अविच्छिन्नं (ceaselessly) दीयमानानि कमलकुमुदेन्दीवरदलानि यस्यै. Lotus petals have a cooling effect. कमलः are rosy, कुमुदः are white and इन्दीवर is blue. His body when covered with petals of various colours looked variegated. काल...शवलम्—Death was approaching him. The pupil of the eye is dark, the corner is red and the rest of the eye is white. There is a similar idea above. निविडेन (tight) दुःखलपट्टेन निपीडिताः केशान्ताः तैः कथ्यमानः कष्टवेदनानां अनुबन्धः (continuity) यस्य. His head was bound tight with silk cloth because he was suffering from ceaseless headache. दुर्धरवेदनाभिः उन्नमत् (standing up) नीलशिराजालकं तेन कराळं तेन (adj. of फलकेन). A net-work of dark veins due to unbearable pain stood up on his forehead. These the poet fancies to be the lines drawn by the fingers of Death repre-

senting the days that remained to him on the earth In counting we draw lines on a board (फलक) with our fingers कालाङ्गुलिभि लिख्यमाना लेखा ताभि आख्यात मरणावधिदिवससंख्यान येन. अन्त प्रविष्टा तारका यस्य the pupil of his eye had become contracted and dim owing to failing strength The poet fancies that it was due to his agitation at the sight of approaching death A person who is frightened by a terrible sight closes his eyes शुष्यन्ती दशनपङ्क्ति तस्या प्रसृता धूसरा (grey) दीधितय तै तरङ्गिणीम् He heaved hot breaths that were mixed with ripples of grey rays from his dry teeth Mirage (मृगतृष्णिका) is also उष्णा (due to heat) and presents waves (तरङ्गिणी) निवेद्यमान दारुणसन्निपातस्य आरम्भ यसिन् He had a dark tongue, which indicated that he was in the stage of सन्निपात सन्निपात is the combined derangement of the three humours of the body (वात, पित्त and कफ) and is fatal The योगरत्नाकर (आनन्दाश्रम ed p 98) gives the general symptoms of सन्निपातज्वर, one variety of which called तन्द्रिक is described as 'प्रभूता तन्द्रार्तिज्वरकफपिपासाकुलतरो भवेच्छयामा जिह्वा पृथुलकठिना कण्टकवृता।' The poet fancies that the tongue was dark because it was burnt up by his very hot breaths उर कान्त—मणि and the other things were placed on his chest to produce a cooling effect When a person of position pays a visit, it is usual to appear in ones best dress and to put on jewels &c Take away the comma after व्युगलम् अङ्ग व्युगलम् who tossed up his arms in putting his limbs into various contortions (through agony) When he tossed up his arms, rays flashed from his nails the rays resemble streams of water So the poet fancies that he constructed with the rays of his nails a showerbath for तापशान्ति नेदिष्ट—superlative of (अन्तिक) very near His reflections fell in water, jewelled pavements, and mirrors, all of which are cool to the touch The poet fancies that he entered inside them (as reflection) for their cooling effect स्पृशती goes with मूर्च्छा and प्रणयिनी He welcomed a swoon when it came over (स्पृशन्ती) him, because it was a source of relief मूर्च्छा is compared to प्रणयिनी (beloved wife) who touches her husband and is a source of comfort to him The reading विश्रामो is much better than विश्वासो, as the latter cannot be well construed with मूर्च्छा अरिष्टैराविष्टम् overwhelmed with very bad symptoms (of death) अरिष्ट also means 'crow The cawing of crows is an evil omen and may be looked upon as the sum of death 'तत्र मरणचिह्ने चारिष्ट वृक्षे च फेनिले । मुराणा च शुभेऽपि

स्यात्काके निम्बे च पुंस्यम् ॥¹ quoted by क्षीरस्वामी. महाप्रस्थान—the great journey i. e. death. At his approaching death, anguish seized the hearts of relatives. The words प्रस्थान and सन्तान (1 continuity; 2 offspring) suggest another idea. When a man starts on a journey, he transfers (i. e. entrusts) to the care of his relatives his children. छाया मुच्यमानम् who was bereft of brilliance (of body). He was languid and had lost his bright complexion. The poet fancies that छाया had left him through jealousy, as he was wedded to अरति. अरति: langour. उद्योग...द्रवाणाम् who was the effort of all (bad) symptoms, or supervenient diseases. The idea is that all bad symptoms had concentrated themselves on him. सर्वास्त्र...तया: Emaciation had let fall all her missiles on him. हस्तीकृतं=वशीकृतम्. विहस्ततया by helplessness. विगतः हस्तः यस्य स विहस्तः तस्य भावः ता तया. विषयी...क्षयेण misery had made him its province, wasting had made him its field. गोचरीकृतम्=विषयीकृतम्. दुःखासिका—दुःखमासते अस्यामिति or दुःखमसिका इव—dejection. अस्वास्थ्यम् restlessness, anxiety. विवेयीकृतं made a servant i. e. brought under control. क्रोडः the chest; क्रोडीकृतम् embraced. लक्ष्मीकृतं made a target. दक्षिणाशया—the south is presided over by Yama. जम्भ devoured (*past p. p. of अद् to eat*). निग्रीर्ण swallowed (*past P. P. of गृ with नि*). वैवर्ण्यम् (विवर्णस्य भावः) loss of colour, paleness. गात्रमद्गः ^{lit.} breaking of limbs i. e. stiffness of body. वण्ट् 1 P. to divide. लुण्ठ्यमान being robbed. आदिस्तितं (*past p. p. of the desiderative base of दा with आ*) desired to be seized. निरूपितं marked, observed carefully. अभाव death, destruction. परिकलितम् grasped all round. परासुता death. दत्तः अवकाशः येन who made room for. वैमनस्यम् (विमनसः भावः) mental depression. समीपे—connect this and the following locatives with वर्तमानम् below. अन्ति...च्छासस्य who was near the last breath. मुखे... प्रवासस्य at the beginning of the great journey i. e. dying. Compare महाप्रस्थान above. The reading महाप्रयासस्य is not so good. जीवितेशः=यमः. विरलं वाचि broken in words. चलितं चेतसि shaken in mind. प्रचुरं प्रलापे profuse in incoherent speech. अनु...वन्धिकाभिः constantly followed by pains in the joints. Com. 'अनुवन्धिका गात्रसन्धिपीडाः' According to the मेदिनी, अनुवन्धी means 'hiccough' 'अनुवन्धी तु हिक्कायां तुण्णायामपि योपिति.' This meaning is preferable. अनवरतरोदनेन उच्छृणे (swollen) नदने यस्याः (*adj. of यशोमत्या*). गृहीता चामरिका यया. गृहीत...वीजयन्त्या who fanned the king with her sighs alone, though she held a chowrie in her hand.

overwhelmed by the first shock of sorrow. आ...भवत् he became as if afraid of fate. भागधेयेभ्यः is ablative. निरा...सीत् for a moment he was as if given up by his mind i. e. he became dazed. अव...धैरेण discarded by steadiness. रिक्ती...रत्या he was made empty by delight i. e. there was not the least trace of gayness left in him. विषमविष terrible poison. तमसा...विशेषयन् excelling even Pātāla in darkness. पाताल as the haunt of demons is supposed to be dark. शून्यत्वे...शयानः excelling even space in its vacancy. His mind became a void. For the शून्यत्व of आकाश, compare above (text p. 2 l. 1) 'आकाशमयः शून्यतायाम्'. नाविन्दत कर्तव्यम् he did not know what to do. पस्पृश...गाम् his heart came in contact with terror and his head with the earth. The idea is that his heart became extremely apprehensive for his father's life and he bowed low before his father (as a son should do). सा अवस्था यस्य सः तदवस्थः who was in that (terrible) condition. निर्भरेण स्नेहेन आवर्जितः influenced by deep affection. प्रभावमानः मनसा—being enfeebled, his body could not run, though his mind ran towards his son. शरी...गात् he rose from the couch with the upper part of his body. विन...न्नमय्य having raised him who bent through dutifulness. विशत्रिव...मध्यम् as if plunging into the midst of the moon's disc. At the sight of his darling son, the king felt as much relief as he would have if he had plunged &c. The following clauses also suggest the cooling or comforting effect which the sight of his son produced upon the king in his burning fever. स्नाप...प्रस्रवणे as if wetting himself in a stream of Harichandana juice. हरिचन्दनः is a kind of very fragrant and yellow sandal. 'तैलपर्णिकगोशीर्षे हरिचन्दनमस्त्रियाम्' इत्यमरः (on which क्षीरस्वामी says 'हरेरिन्द्रस्य चन्दनं, हरि कपिलं वा, तच्चातिशीतलं पीतमाहुः'). तुषाराद्रिः—हिमालयः. कपोलेन...घट्टयत् rubbing his cheek against the cheek (of हर्ष). निमील...लोचने closing his eyes that let fall incessant tears that formed on the tips of his eyelashes. पश्माग्रे ग्रथितं अजस्रं अलं तत् विस्तवति इति ० स्ताविन्. He closed his eyes and shed tears through joy. विस्मृतः ज्वरस्य सञ्जरः सन्तापः येन. अप...स्कारम् who drew aside and then bowed low. प्रणर्ता जननी येन. For क see above p. 31. विगतः निमेषः यसात् सः वि...मेषः, ० मेवश्चासौ निश्चलश्च. क्षयेण क्षामः. कण्ठः यस्य whose throat was parched by exhaustion. कृच्छ्रात् with difficulty. तृतीय...स्यात् to-day is the third day since he took food.

P. 24 l. 19—P. 25 l. 4 तच्छ्रुत्वा ... करवाणीति. बाष्पवेगेन

नि अक्षराणि यथा स्युः the words being choked by the flow of

tears. आयतं निःश्वस्य heaving a deep sigh. ईदृशेषु in such (times or calamities). विधुरयति—विधुरं करोति (denominative verb from विधुर)—renders helpless. सर्वप्रमाथी that overpowers everybody. यतः wherefore. नाहं...दातुम् you will please not give yourself up to extreme sorrow. निक्षिप्तं sharpened. तद्गोति 5th conj. P. of तद्गु to pierce. तनिमा emaciation (from तनु with the affix इमन्). See notes p. 68 on कालिमा. परलोकश्च—A son was supposed to free by his birth the father from a hell called Put. 'पुत्रेण लोकाञ्जयति पौत्रेणानन्त्यमश्नुते । ...पुत्रास्यो नरकाद्यसात्रायते पितरं सुतः । तस्मात्पुत्र इति प्रोक्तः स्वयमेव स्वयम्भुवा ॥' मनु० 9. 137-138. A omits परलोकश्च and this seems better from one point of view. The next sentence is 'यथा...प्रजानाम्'. In this last, the word प्रजानां is well-connected with प्राणाः in the preceding (यथा मम प्राणाः त्वयि स्थिताः तथा सर्वासां प्रजानां प्राणाः त्वयि स्थिताः). The idea is that the subjects love you so much. With the reading परलोकश्च it is possible to say that Harsha would be a very righteous emperor and keep the people in the path of righteousness and enable them all to attain Heaven. But there is another difficulty. As मुखं and राज्यं are co-ordinated with प्राणाः, we expect स्थितानि. If however it be said that the predicate agrees with the last word, then we must have स्थितः (with the reading परलोकश्च). अकलुपस्य कर्मणः—of spotless actions i. e. meritorious actions. कर...लक्षणाणि the marks on your body indicate that the sovereignty of the four oceans is as it were in your hand. For the लक्षण of an emperor, see above p. 20. त्वज्ज...सि by your birth alone I attained all my ends. निर...जीवितव्ये I have no desire to live (longer). भिषजाम् अनुरोधः acting according to the wishes of the physicians. Mark the two accusatives माम् and औषधम् with पाययति (causal of पा to drink). सर्वप्रजापुण्यैः उत्पत्त्यमानानाम्—for the idea see above. उत्पत्त्यमान—future participle of पद् with उद् (meaning 'desiring to be born'). प्रजाभि...जातिभिः—in their subjects and not in their kindred do kings have their relatives. For a converse statement of this fine sentiment, compare शाकुन्तल VI 'येन येन विद्युज्यन्ते प्रजाः क्षिप्तेन वन्धुना । स स पापादृते तासां दुष्यन्त इति पुथ्यताम् ॥'. कृता...पथ्यम् when you have taken your meal, I shall myself also take my diet. अस्य=हर्षस्य. धस्यन् about to burn (future participle of दह्). सन्दुपुक्षे—perfect of पुष् with सम् I A to be kindled. अकाण्डे Adr. all of a sudden. महाप्रलयः great destruction i. e. great calamity. व्यग्रः इव वज्रपातः like a bolt from a cloudless sky. विगतं अग्रं यसात्. For this idea, see above text p. 2. 'अनभ्रवृष्टिरिव वैदग्ध्यस्य'.

सामान्योपि शोक even a common sorrow The construction is 'सामान्योऽपि शोक सोच्छ्वास मरण किमुत विशेषाश्रित शोक' सोच्छ्वास मरणम् (a common sorrow) is a living death Sorrow is equal to death except that breathing continues in sorrow, while in death there is no breathing अनु व्याधि (sorrow) is a serious disease without there being any medicine prescribed for it अनुपदिष्ट औषध यस्य अ प्रवेश it is a leap into fire without being reduced to ashes अनुपरत not dead नरकवास — a person abides in Hell after death But sorrow causes the torments of Hell though a man be not dead नि वर्षम् it is a rain of charcoal without fire Charcoal is produced by fire (i.e. by kindling wood) अश दारणम् it is sawing with a saw without cutting into pieces अत्र पात the stroke of a diamond needle without a (visible) wound किमु श्रित (if a common sorrow is a living death &c) then what words will describe a sorrow of a special sort (of a deeper kind)?

P 25 ll 5-19 राज आवेदयितासीति धूम पातान्—this and the following clauses are to be connected with कवलान् (17) धूम पातान् (mouthfuls) that made him shed tears as if they (कवल) were made of smoke While partaking of food, he wept over them Smoke causes tears in the eyes So the mouthfuls are fancied to be धूममय Explain the following clauses similarly अग्नि दाहान् that produced burning in his heart, as if they (mouthfuls) were made of fire जनित हृदयग्राह ये दत्त मूर्च्छावेग ये That brought on swoon Poison also produces a swoon उत्पादिता घृणा (disgust) ये 'सुगुप्तावरणे घृणे' इत्यमर महापातकस्य are five 'ब्रह्महत्या सुरापान स्तेय गुर्वद्वनागम । महान्नि पातकान्याहुः ससर्गश्चापि ते सह ॥' मनु० 11 54 क्षार वेदनान् that caused pain as if they were made of corrosive substances अगृहीत ताम्बूल येन without taking the betel As he was in grief he discarded betel उत्ताम्यता मासा with a distressed (or faint heart) अस्ता सवितरि when the sun was about to set (lit was desirous of setting) उपहरे in private 'रहोऽतिकमुपहरे' इत्यमर पुन वितरम् you will hear that your father is again restored to his original condition (प्रकृति) The physicians outwardly say that Harsha's father will be restored to health But the words प्रकृति and शोष्यति suggest another sense, which is 'your father will be merged in the supreme spirit from which he came or his body will be reduced to the five elements out of which it was created Death is natural to all beings and life is an accident 'मरण प्रकृति शरी

रिणां विकृतिर्जीवितमुच्यते दुर्धैः' रघु० 8. 87. The five भूतस् (पृथ्वी, अप्, तेजस्, वायु and आकाश) are the प्रकृति of all bodies. पौनर्वसुः a descendant of पुनर्वसु or one who studies the science of medicine promulgated by पुनर्वसु. According to the चरकसंहिता (सूत्रस्थान I) Indra taught आयुर्वेद to भरद्वाज who instructed several sages of whom पुनर्वसु was one. पुनर्वसु imparted it to his pupils, अग्निवेश and five others, each of whom composed a work on आयुर्वेद. चरक edited what अग्निवेश had composed. 'अथ मैत्रीपरः पुण्यमायुर्वेदं पुनर्वसुः । शिष्येभ्यो दत्तवान् पट्म्यः सर्वभूतानुकम्पया ॥' verse 29. अष्टा...देशीयः—for देशीय see notes p. 38. अष्टाङ्गस्य—The science of medicine is said by सुश्रुत to have eight parts viz. (1) शल्य (surgery), (2) शालाक्य (diseases of the eye, ear and other parts of the head), (3) कायचिकित्सा, (4) भूतविद्या, (5) कौमारभृत्यं (rearing up of children), (6) अगदतन्त्रं (antidotes), (7) रसायनतन्त्रं, (8) बाजीकरणतन्त्रम्. See सुश्रुत सूत्रस्थान Chap. I. 6-7. आयुर्वेद is an उपवेद of the अथर्ववेद. 'आयुरसिन् विद्यते अनेन वा आयुर्विन्दतीत्यायुर्वेदः' सुश्रुत सूत्रस्थान I. 14. सुत...लालितः cherished on the same footing as a son. पटीयसी f. comparative of पटु. सास्रः (अस्त्रेण सह, बहुमीहि) shedding tears. कथय...पश्यसि tell me the truth, if you perceive any thing evil (about the king's illness). यथा...यितासि I shall inform you (of the facts) as they are. Mark the first future आवेदयितासि. The young man by his profound study of the science of medicine understood that the king would not live for more than day.

P. 25 ll. 20-34 अत्रैव...नैपीत्. भवन...पालः the keeper of the palace lotus beds. कोकमांशासयन् encouraging or comforting a ruddy goose. 'कोकश्चक्रवाको रक्षाद्वाहयनामकः' इत्यमरः. It should be remembered that Harsha called together the doctors in the evening (text p. 25 l. 10). In the evening the चक्रवाक becomes separated from its mate. For अपरवक्त्र, see notes p. 17. C and T read 'अपरवक्त्रा.' आस्त...वर्त्मनि remain in the path of discernment. सह...विरोचनः the sun mounts (resorts to) the top of Meru together with the glory of the beds of lotuses. सरोजिनी may mean 'bed' or 'lake' (compare the use of पुष्करिणी). 'पुष्करादिभ्यो देशे' पा. 5. 2. 135 (पुष्करिणी। पद्मिनी। सि. कौ.). कमल fades (i. e. its glory departs) when the sun sets. 'मेरुः सुमेरुर्देमाद्री रत्नतानुः सुरालयः' इत्यमरः. All the planets were

विरोचन) was going to Meru (heaven) together with his fair wife (the mother of Harsha) वा इ who was proficient in the prognostications of words क्षता (destroyed) धृति (courage) यस्य तत्र च नैषीत्—the principal sentence is तत्र च एवप्रायान् पितुरालापान् अनवरत (ceaselessly) आकर्षयन् निशा अनेषीत् हारान्—pearl necklaces are cool Notice that in this and the following clauses there is a charming resemblance of sounds between the names of the ladies addressed and the words in which they are called upon to do something for the king मणि वेदेहि—Vaidehi 'place jewelled mirrors on my body घन धि Dhavalakshu! place (on me) the dust of the powder (क्षोद) of camphor (घनसार) 'अथ कपूरमलियाम्। घनसारश्च द्रव्यं सिनाभो हि मवाहुका' इत्यमर ('घनस्येव सारोऽस्य शैल्यात् सिताभ्रत्वाच्च' क्षीरस्वामी) चन्दनचर्चा smearing the body with sandal पाटय मास्तम् cleave asunder (ः c cause movement) the wind with a cloth He wants her to cause a breeze with a piece of cloth The Com remarks 'पाटय पटु कुरु' But this is not necessary Remove the comma after इन्दुमति and place it after अरविन्दै जलाद्रां a fan wetted with water महिनाथ on शिगुपालवध I 65 paraphrases जलाद्राणां as 'जलोक्षिततालवृन्तानाम्' But the अभिधानचिन्तामणि says 'जलाद्रां क्षिप्रवाससि' Compare कादंबरी 'नन्दवताभिरिव सद्यः स्वात्तार्द्रं चिकुरदस्ताभिरुपगृहीतसुरभिकोमलजलाद्रिकाभि (p 983 of P) Hence the meaning wet cloth is preferable तरल्य make unsteady : c move मूर्धानं बधान bind my giddy (lit running) head उरसि कुरु place on my chest the hand with spray 'शीकरोऽम्बुश्या स्मृता इत्यमर नैति निद्रा sleep does not come (to my eyes) अनेषीत् Aorist of नी

P 26 ll 1-23 उपसि तिष्ठत् भ्रातुरागमनाथम्—It should be remembered that राज्यवधन had gone to vanquish the Hunas उपर्युपरि one after another क्षिप्र ध्वगान् couriers that ran quickly प्रत पालान् swift camel riders परिजनेन उपनीतम् (brought presented) प्रतिकर्म personal decoration toilet 'प्रतिकर्म प्रसाधनम् इत्यमर विपत मन येयाम् (bewildered) अव्यक्तम् indistinct किं रसायन what about २०? अनुबध्यमाना pressed importuned दुष्ट स्तापन as if scorched by an inner fire उत्पाट्यमानम् torn up by the roots काम जन A high born (अभिजात) person would indeed cease to exist himself rather than convey like an ordinary (इतर) man words that are unwelcome and distressing (अरतिकर) वृद्धे in a calamity उज्ज्वली मस्य his birth naturally blessed has been rendered more brilliant

by his entering fire like 'gold. कल्याणा (blessed, lovely) प्रकृतिः यस्य (applies to कार्त्तस्वर and कौलपुत्र). Gold also by being heated in fire becomes more brilliant. कुलपुत्रस्य भावः कौलपुत्रम्. कृतस्वरः आकरः तत्र भवं कार्त्तस्वरं हेम. किमस्य...तातः was not my father his father? अन्य...लोके in this world even when other (i. e. ordinary) masters are taken away (lit. become rare), life that is sustained becomes a cause for shame (to the servant). अमृत...जीविनाम् who was like nectar to his dependents. निर्व्याजबान्धवे who was their kinsman without any cause (disinterested). अवन्ध्यः (fruitful) प्रसादः (favour) यस्य. सांप्रतम् *adv.* properly. किं वा...दह्यते or what is burnt of him who is full of glory and abides firmly to the end of the world? आकल्पम्—कल्पं मयादीकृत्य (अव्ययीभाव). For कल्प see above p. 78. स्थेयम् is the comparative of स्वर. ममापि...प्रतिष्ठन्ते As for me, what is that very important work, what is that unperformed task, what is the preoccupation (व्यावृत्ता) of my life, so that it, cruel as it is, does not yet start off? कृतात् शेषः. अन्तरायः obstacle. उत्तरीय...गुण्ठ्य having wrapped himself together with the head by his upper garment.

P. 26. l. 24—p. 27 l. 3 इत्थंभूते...महोत्पाताः. सर्वस्य लोके-स्य—these words are to be connected with all the locatives from कपोलेषु to हृदयेषु. सर्वस्य...कराः the hands of all people seemed as if rivetted (कीलित) to their cheeks. One who is in deep sorrow or thought sits resting his cheek upon his hand. Compare 'वामहस्तोपहितवदना' in शाकुन्तल IV. The people grieving for प्रमादरवर्धन remained in that position so long that it seemed that their cheeks and hands were nailed together. लोचने...स्रुतयः streams of tears seemed as if plastered to their eyes. लेप्य plaster or cement. Plaster or cement sticks to the object to which it is applied and cannot be easily removed. Tears were to be constantly seen in the eyes of the people. ग्रथिताः tied, fastened. उत्कीर्णाः engraved. Engravings are permanent. हावटानि the words 'Oh! alas!!'. लपने...शसितानि sighs were twisting themselves like foliage on their mouths (लपन). They incessantly sighed. परि...पदानि words of lamentation. निधानीकृतानि treasured or stored up. उष्णाशु...निद्रा sleep came not to the hollows of their eyes, as if afraid of being scorched by the hot tears. निःश्रास...हासाः—no one smiled; the poet fancies that smiles vanished being thrown away by the wind of sighs that the people constantly heaved. निर...वाणी speech did not go on

(1) no one talked anything) as if burnt by सन्ताप without leaving any remainder सन्ताप (1) heat, (2) sorrow कथास्व हासा—Not only no body cracked jokes, but nobody even told a tale containing jokes गीतगोष्ठ्य people assembled to hear music गोष्ठौ an assembly जन्मान्तरातीनानि—what was experienced in a former life, no one remembers लाम्यानि—see notes p 28 प्रनाथनानि decorations of the person such as flowers &c स मण्डलानि convivial parties at taverns became like sky—flowers &c absolutely non-existent सपुष्प is an emblem of what is absolutely non-existent Such emblems are summarised in the following verse 'एष बन्ध्यामुतो याति सपुष्पकृतशेखर' । मृगवृणाम्भसि स्नात शशशृङ्गधनुषर ॥' वन्दिवाच the words of court bards Mark the words 'निगतजयशब्दम्' (text p 20 l 33) युगान्न वृत्तय pleasures seemed to belong to another Yuga as it were पुन केतु—Kama was once burnt by Siva, see p 38 above But now at the approach of the king's death, all love-making in the world came to an end through grief महा पिशुना indicative of the fall of a great man 'पिशुनौ खलसूचकौ' इत्यमर भूपतेरभावाय—is to be connected with समुदभवन् Mark the dative The result indicated by a portent is put in the dative, according to the वार्तिक 'उत्पातेन क्षापिते च' (वाताय कपिला विद्युत् । सि. कौ) We may construe भयमुत्पादयन्तो भूतानाम् (causing terror to all beings) or भयमुत्पादयन्तो भूताना महोत्पाता. great portents of the five elements (पृथिव्यप्तेजोवाय्वाकाश) causing fear The महाभारत divides portents into three classes viz दिव्य, आन्तरिक्ष and भौम 'उत्पातास्त्रिविधान्ब्राह्म नारदो भगवानपि । दिव्याक्षैवान्तरीक्षाश्च पार्थिवाश्च पितामह ॥' सभाषव 46 7 8 See also बृहत्संहिता 46 2

P 27 ll 4-26 तथाहि निशाम् तथाहि for instance In the Ramāyana (अरण्य० 23) and in the महाभारत (वनपर्व 179, विराट्० chapters 39 and 46, उद्योग 84) there are long lists of उत्पातः. For want of space it is not possible to quote them But they seem to have been the source of Banas inspiration दोलायमान (swinging) सखलकुलाचलचक्रवाल यस्या The कुलाचल (principal mountains) are seven See notes p 39 अचलद्वरित्री the earth quaked पत्या कामेव as if पृथ्वी was desirous of going with her lord (King प्रभाकरवधन, who was dying) Earthquakes were looked upon as portending great calamities and as punishments, sent by God to chastise mankind for its sins The poet Cowper writes in this strain in his poem 'Time piece' परास्पर वाचाला वीचय देयाम् the waves of which were noisy be-

cause they struck against each other. विजृष्णरे perfect 3rd plural of जृष् 1 A with वि to roll. धन्व...सरन्तः as though remembering धन्वन्तरि in that interval. When the sea was churned by the gods and demons, धन्वन्तरि emerged bearing the jar of nectar in his hand. 'अथोदधेर्मध्यमानात्काश्यपैरमृतार्थिभिः । उदतिष्ठन्महाराज पुरुषः परमाद्भुतः ॥ 31....अमृतापूर्णकलशं विभ्रद्रलयभूषितः । स वै भगवतः साक्षाद्विष्णोर्-शाशसम्भवः ॥ 34 धन्वन्तरिरिति ख्यात आयुर्वेददृग्विज्यभाक् ॥ 35. भागवत० VIII. 8. धन्वन्तरि is also the promulgator of the science of medicine, as we learn from सुश्रुतसंहिता I. 1. 'अथ खलु भगवन्तममरवरं काशिराजं दिवोदासं धन्वन्तरि...सुश्रुतप्रमृतय ऊचुः'. For curing the dying king, the ocean as if wanted धन्वन्तरि and lashed itself into fury as at the time of churning. Mark the genitive धन्वन्तरेः with सरन्तः. 'अधीर्गर्धदयेशां कर्मेणि' पा. 2. 3. 52 (verbs having the sense of 'to remember' and the roots दृष् and ईष् govern the genitive of the object). अभीतानाम् goes with ककुभाम् (दिशाम्). भूभृ...ककुभाम् high rose up comets, appearing like the hair of the quarters, that were apprehensive of the death of the king, (hair) that was plentiful (विकट, or frightful) and curly with extended knots. The quarters are fancied to be the wives of the king and comets (that are long) as hair. Women whose husbands are dying would never think of decorating their hair by making a triple braid, but would tie it together in a knot. वितत...कुटिलाः may give two more meanings; (1) that are plentiful and curly like the peacock's outstretched tail; (2) that are terrible (विकट) and crooked with outstretching masses of flames. (शिखा). It is usual to compare the hair of beautiful women with the peacock's tail. See रघु० 9. 67. Comets have flashing tails. धूमकेतवः—compare 'उपप्लवाय लोकानां धूमकेतुरिवोत्थितः ॥ कुमार० II. 32. धूमकेतवः may also mean 'fires'. But as दिग्दाह is mentioned below, it is better to take the sense of 'comet.' धूमकेतुभिः (by comets, fires) करालितानि (rendered terrible) दिष्ट्युत्थानि यसिन् (adj. of भुवनम्). दिक्पालैः आरब्धः आयुष्कामहोमः तस्य धूमेन धूमं. The quarters had a dark (threatening) aspect on account of the comets. The poet fancies that this is due to the smoke of the sacrificial fire kindled by दिक्पाल for securing long life to the king. For the eight guardians of the quarters, see notes p. 25. अष्टा माः (lustre) यस्य (adj. of अमण्डले). तप्त...वभ्रुणि reddish brown like a red hot iron jar. भानु...जहार In the sun's disc someone desiring the (continuance of) the life of the (dying) king offered as it were a human offering under the guise of a horri-

ble headless trunk. A spot appeared on the sun's disc resembling the headless trunk (कवन्धः-न्धम्) of a man. This the poet fancies to be a human offering. Compare रामायण अरण्यकाण्ड Chap 23. 11 'कवन्धः परिघाभासो दृश्यते भास्करान्तिके ।' ज्वलितं परिवेशमण्डलं (circle of halo) तस्य आभोगः (expanse) तेन भास्वरः (adj. of श्वेतमानुः, the moon). जिघृक्षया (ग्रहीतुमिच्छया) जृम्भमाणः (yawning) स्वर्मानुः (राहुः) तस्मात् भयं तस्मात्. उपरचितः अग्निप्राकारः येन. The moon had a circle of blazing halo round it. The poet fancies that it was a wall of fire raised by the moon out of the fear of Rāhu that had opened its mouth wide to swallow the moon. अवनि...साधिताः (1) won over by the valour of the king; (2) decked by the brilliance of the king. अदहन्त...दिशः the reddened quarters were as if burnt. The quarters glowed red (this is called दिग्दाह). A loving (अनुरक्त) woman would enter fire before her husband dies (प्रथमतर &c.). A woman who wants to die by burning herself would be decked with all decorations (प्रसाधित). स्तुतः शोणितशीकराणां (रक्तविन्दूनां) आसारः (shower) तेन अरुणिता (reddened) तनुः यस्याः. अनुमरणाय for following (her lord, the king प्रमाकर*) in death. प्रावृतः पाटलः (red) अंशुकपटः यया. The earth was wet with a shower of blood. The poet fancies that the earth was going to be a सती and had covered herself in a red garment as a सती did. नरा...भीतैः afraid of the tumult that would arise on the king's death. कालायस... दिग्द्वाराणि the doors of the quarters were blocked by masses of untimely dark clouds as if they were iron door-panels. Though it was not the rainy season, dark clouds rose in the sky. The poet fancies them to be the doors of the sky. प्रेत... रटन्तः like the shrill (पटु) sounding drums beaten at the march of the Lord of the dead (यम). When a king marches, drums are beaten. हृदयस्फोटनाः (applies to पटहाः and निर्घोषाः) making the heart to burst. पस्कायिरे perfect of स्फाय् । A to swell. निर्घा...घोषाः the terrific sounds of whirl-winds. निर्घातः— 'पवनः पवनाभिहतो गगनादवनीं यदा समापतति । भवति तदा निर्घातः स च पापो दीप्तविहगस्तः ॥' बृहत्संहिता 39. 1. निकटीभवन् यममहिपः तस्य बुध्पटैः उद्भूताः. As the king was dying, the buffalo of यम is fancied to be near. क्षुमणिः सूर्यः तस्य धाम (brilliance). This is the object of धूसरीचक्रः (rendered dim). क्रमेष्टक...वृष्टयः showers of dust brown like camel hair. विरसविराविणीनाम् that howled disagreeably (so as to produce disgust). The reading विसर० would mean 'that howled in groups'. It is not so good.

उन्मुखीनाम् that had uplifted their faces. शिखिनो...राजयः rows of female jackals howled, receiving (प्रतीच्छन्त्यः) the flames of fire like meteors falling from the sky. The words in the text as they stand cannot be well construed. इव should have been placed after पतन्तीः or उल्काः. The idea seems to be that the jackals had blazing firebrands in their mouths and howled; meteors also blaze and fall from the sky. C and T translate 'like firebrands catching fire from flames that fell from the sky.' But then the difficulty is: what are the points of resemblance between rows of jackals and firebrands. Instead of being compared to firebrands, jackals are described as carrying firebrands. Compare 'नदन्मुखोल्काविचितामिषाभिः स वाद्यते राजपथः शिवाभिः ॥' रघु० 16. 12. If we read ज्वालाभिः with three MSS of B, all the difficulties may be removed. Then the meaning will be '(jackals) that as if received in the shape of flames of fire the meteors falling from the sky.' उल्का also means 'a firebrand.' धूमायमानः कवरीविभागः (सीमन्तः) तेन विभावितः विकारः यासाम् whose distress was shown by the fact that the parting line of their hair emitted smoke. प्रकीर्णेन केशपाथेन प्रकाशितः शोकः याभिः that as if manifested their grief by their dishevelled hair. One who is in grief has dishevelled hair. It was believed that in times of misfortune the hair of the images of goddesses in the house emitted smoke. That smoke is fancied to be dishevelled hair (both being dark). सिंहासनस्य समीपे उप० (अव्ययीभाव). भ्रामरन् — भ्रमराणामिदम्. Read विधूयमान for विदूय०. कालरात्र्याः विधूयमानः वृजिनः (curved, curling) वेणीबन्धः तस्य विभ्रमं (object of विभ्राणम्)—(bearing) the appearance of the braided hair of कालरात्रि, that (hair) is curly and dangling (about the neck). वेणी is the hair of women twisted into a single unornamented braid (when their husbands are absent or ill). The dark and hovering bees resemble the dark and dangling braid. कालरात्रिः night of destruction at the end of the world. As the king was dying the word is appropriately used here. अटताम् goes with वायसानान्. व्याक्रोशी the cawing (of crows). For the cry of the crow as an evil omen, see text p. 20 ll. 22-23. Compare वनपर्व 179. 44 'पृष्ठतो वायसः कृष्णो याहि याहीति शंसति'. ० मध्याद्—connect this with उच्चक्षान. सरस...लोहितम् as red as a piece of juicy meat. चञ्चन्ती (moving about) चञ्चुः (beak) यस्य. उच्चैः may be connected with कूञ्च् or with उच्चक्षान (tore away on high).

P 27 l 27—p 28 l 11 अन्य देव्या इति The principal sentence is 'अन्यस्मिन्नहनि समीप अस्य (ह्यस्य) रानकुलाद् वेलेनि नाम्ना यशोमत्या प्रतीहारी आनगाम द्रुतगतिवशेन विशीर्यमाणा (broken) अलङ्कारा' तै झाङ्कारिणी (causing a tinkling) विज पादस्य (she) seemed to be the triumphal proclamation of despondency आकुल्यो चरणयो चलन्ती तुलाकोटि तस्या ऋणितेन वाचालिताभि उर्द्ध्वाभि that raised their necks The Hamsis began to cackle when they heard the jingling of anklets and followed it The poet fancies that they did so in order to ask the news 'पादाङ्गदे तुलाकोटिमन्त्री नूपुरोऽस्त्रियाम्' अमर ('तुलाङ्गदे जङ्घाया कोटिरिव' क्षीरस्वामी) रसलिते विशालश्रोण्या शिञ्जाना रक्षणा ता अनुरीति इति० राविणी ताभि—that screamed in response to the girdle jingling on her broad hip when she stumbled वाष्पाधा—she stumbled being blinded by tears, when she stumbled the bells of her girdle rang and the domesticated cranes screeched It was their screeching that guided her अदृष्ट क्वाटपट्ट तस्य सवट्टन (striking against) स्फुटित ललाटपट्ट तस्य ऋधिरपट्ट तेन—her face was covered with blood as her forehead struck against the panels of doors which she did not observe in her weeping The blood resembled the fringe (पटान्) of a red silken garment (with which also women may veil their face) सन्तापवलेन विलीन वनकवलय तस्य रसधाराम् She was throwing aside her cane (which she was to carry as a doorkeeper) The poet fancies that it was the stream of her golden bracelet that melted because of her सन्ताप (sorrow, heat) Both cane and gold are yellow मुख पटीं स्फुरन्तीं आकषती she drew (into position) her flashing silken shawl that was waved about by her breath मुख० and स्फुरन्तीं apply also to निर्मोक्षमन्त्रीं पणिनाव पती as a female serpent may draw after her a slough Both the shawl and slough are white नम्रा ससिना (adj of सञ्जयेन) that hung over her bent shoulders तमाल वरेणव—her dark hair resembled a tattered garment of Tamala leaves (which are dark) धम्मिल्ल रहितेन that was not arranged into a braid 'धम्मिल्ल सयता कचा' इत्यमर शिरो कुचा her bosom was covered with a dangling mass of hair कुच पीडया—beating the breast is a sign of sorrow The word पीडया suggests that her breasts were hard (which is a sign of youth and beauty) समुच्छ्वन्न swollen If one were to scald his hands with boiling water (hot tears) the hands would be dark red निहार a stream spring शीर्यति—that was scattered into drops 'adj of निक्षरे) सपयन्तीव लोकम्—the idea is—in her bright

cheeks the people were reflected. Tears flowed from her eyes in streams on her cheeks and thus the reflections were bathed in water (tears). She was to tell the people sad news and thus plunge them into the fire of sorrow. One who kills himself by entering fire has first to perform a ceremonial bath. *प्रवृत्तेः* starting from her restless eyes. *तारकांशुभिः* by the rays of the pupils. *श्यामा...दहन्तीव*—her pupils were dark and she cast dark glances, whereby the day looked darkened. The poet fancies that the day looked dark because it was burnt by her grief. *प्रत्युदता* received, welcomed. *कुट्टिमे न्यस्तं हस्तयुगलं यया* she made her obeisance to the prince. *गलन्तीभिः* &c.—Her lip was dry through grief; when she bent her face, the rays of her gleaming teeth fell upon the lip. The rays resemble water. *किमपि...देव्या* the queen has resolved upon something (strange).

P. 28 ll. 12—34 *ततस्तु...लापान्*. *अपरम्*—he was already grieving for his father and now he had to grieve for his mother. *च्युत ... सत्त्वेन* as if left by firmness of mind. *द्रुतः* melted. *आचान्तः* drunk. *तुलितः* weighed i. e. lifted up, made light of. *अङ्गीकृतः* branded. *आतङ्गेन* by pain. *अप्रतिपत्तिः* (अविद्यमाना प्रतिपत्तिः यस्य) who did not know how to proceed. *प्रतिपन्ना संज्ञा* येन who regained his consciousness. Put the dash and quotation mark after this and not before. *दुःखाभिपन्नः* impact or contact of griefs. *कठिने* qualifies both *हृदये* and *अश्मनि*. *द्रुत...पयति* gives rise to fire. When an iron hammer falls upon hard stones (flint), sparks issue forth. When many causes for grief arise, the heart is set ablaze. *निरनुकोशस्य* = निर्दयस्य. *तत्र...लापान्*—the principal sentence is *तत्र च...राजमहिषीणाम् 'अश्लोत् दूरादेव...आलापान्'*. The queens, being about to burn themselves, bid a last farewell to their favourite attendants, trees, pets and things. *चिन्तय...जननी* take care of yourself; your mother is going abroad. *जतीगुच्छः* a clump of jasmine. *मर्षणीयाः...हाराः*—It was the convention of poets that the *अशोक* tree blossomed when kicked by young damsels. Such conventions are summarized in the verse 'स्त्रीणां स्पर्शाद्विषकुर्विकसति बकुलः सीधुगण्डूपसेकात् पादाघातादशोकस्तिलककुरवको वीक्षणालिङ्गनाभ्याम् । मन्दारो नर्मवाक्यात् पटुमृदुहसंनाचम्पको वक्त्रवाताचूतो गीतात्रमेरुर्विकसति च पुरो नर्वनात्कर्णिकारः ॥' quoted by महिनाथ on मेघदूत II. 17. Compare कादम्बरी 'अशोकतस्तादनारणितरमणीमणिनूपुरसङ्कारसहस्रमुखरेषु' (p. 138 of P). *कर्ण...राधाश्च* and the fault

of plucking thy tender leaves for (making them into) ear ornaments वारुणी रक्षित naughty on account of receiving mouthfuls of wine The वरुण blossomed by the sprinkling of mouthfuls of wine See the verse quoted above दातव्यो...लि you should offer to me the handful of water निवाप libation of water offered to deceased parents &c at a श्राद्ध ('पितृदान निवाप स्वाद' इत्यमर .) अपत्यमसि gives the reason कि व्याहरसि—why do you call me ? स्वप्ने—she wishes that the *Maṇḍ* may dream of her departed mistress मार्गलग्नम्—who clings to my path. सम्भाविन honoured, celebrated गृहहरिणिवे domesticated doe (vocative) मीविदह chamberlain 'मुविदन्त विवाह जानन्त लान्ति मुविदह्य ऊढा स्त्रिय तत्र भवा सीविदह्य' क्षीरस्वामी बह्वकी lute 'वीणा तु बह्वी' इत्यमर अयं जन—refers to the person speaking (one of the queens) कालायनी or—निवा means 'a widow of middle age who puts on red garments' 'कालायन्यर्धवृद्धा या काषायवसनऽधवा' इत्यमर अलक्ष्णान् who am unlucky (*lit* not possessed of auspicious signs) भ्रात्रेयी foster—sister अपश्चिमान्—अविद्यमान पश्चिम यस्या—who can be seen no further hereafter अयं लि Here do I fold my hands by way of bidding (last) farewell अवर ध्वज embrace at the time of death

P 28 l 35—P 29 l 24 दहमान ददश The principal sentence is तै (आलपै) दहमानश्रवण प्रविशन्नेव नियान्ती मातर ददश दत्त सर्व स्वापतेय (धन) यया स्वपनौ साधु स्वापतेय according to 'पथ्यसिधिवसतिस्वपनेर्दंज' पा 4 4 104 गृहीत मरणप्रसाधन यया who put on all the decorations of death (as सती) जानकी वैक्ष्यन्तीम् who was about to enter fire before her husband like Sita सीता entered fire in the presence of (पुर) her husband For the incidents leading to the अग्निशुद्धि of सीता, see रामायण युद्धकाण्ड Chap 115 118 After the defeat and death of रावण, राम received सीता rather coldly and said that he could not take her back as she had dwelt long in another's house सीता then called upon लक्ष्मण to prepare the funeral pyre Going round राम and calling upon fire not to harm her if she was chaste, she entered it The fire assumed bodily form and handed over सीता to राम अत्यग्र (fresh) स्नान तेन आर्द्र देह यस्या सा वेदेहा तस्या भाव वेदहता तया लक्ष्मी when it rose out of the ocean at the time of churning must have been wet as the queen was बुभुक्ष्म दधानान् who wore two garments reddish brown with safflower juice, as if she were the Heaven with two twillights सान्ध्य *adj* 'from सन्ध्या) We must read अविध्वामरण Her husband was

yet living and therefore she was going to die like a सुवासिनी with all her decorations, with ताम्बूल in her mouth and so on. The author specifies below some of these, such as कण्ठसूत्र, हार, अङ्गराग &c. ताम्बूल...पाटलम् reddened by the mass of the brilliance of her lip that was dyed dark-red with betel. पट्टांशुकम् a silken cloth (shawl &c.). चिह्नम्—all the signs of a सुवासिनी that she wore on her body were tinged with the hue of her lip. कण्ठसूत्र- (Marathi गंगदसूत्र)—is an indispensable ornament always worn on the neck by all women whose husbands are living. The red कण्ठसूत्र hanging on her bosom looked like a stream of blood issuing from her broken heart. तिर्यं...त्पीडयन्तीम् who pressed her throat with a necklace the threads of which were drawn aside by the thorn-like point of her ear-rings that were bent crosswise, as if it (necklace) was a halter of white silk rolled together. The idea of पाश is suggested by her approaching death. The necklace of pearls with its threads resembled a white silken rope with which one may hang oneself. सरसः (juicy, thick) कुङ्कुमाङ्गरागः (saffron unguent) यस्याः सा राराग तस्याः भावः रारागता तया. कवलिता devoured. दिव्यश्रुता—instru. of the desiderative base of दह्. Her body glowed with saffron paste and therefore appeared as if it were surrounded by flames of fire. चिता...पूरयन्तीम्—tears fell on her garment. Being white they looked like flowers which would be required as offerings to the funeral fire. गृह...विकिरन्तीम्—bracelets that she wore fell from her hands at each step; they resembled offerings presented to गृहदेवता in bidding them a last farewell. आप्रपदीनां reaching to the feet. 'स्यान्निष्वाप्रपदीनं तन्नामो-त्याप्रपदं हि यत्' अमरः. The word is formed according to 'आप्रपदं प्राप्नोति' पा. 5. 2. 8 (पादस्याग्रं प्रपदं तन्मर्मादीकृत्य आप्रपदम्). गुण--मालाम् a wreath of flowers strung together. The wreath reaching her feet resembled a swing, which also has गुण (ropes) resembling garlands. The swing is said to be that of यम, because she was going to die. अन्तर्गुञ्जन्तः मधुकराः तैः मुखरेण. आमन्त्र्य...कर्णोत्पलेन—the idea is:—she had a lotus on her ear as an ornament. In that lotus bees were humming. The humming of bees is fancied to be the words of farewell uttered by her कर्णोत्पल to the lotus of her eyes (that were about to perish along with her). Domestic हंस are always represented as following the tinkling of the anklets of ladies. See above (text) p. 27 ll. 28-29. बद्धं मण्डलं यथा स्यात् तथा in a circle. संनिहितः प्राणसमः यस्मिन् (1) on which her husband dear to her as her own life was drawn; (2) in which

her husband dwelt (with चित्तम्). She held fast (अविचले) in her hand a board; her mind also was fixed fast on dying. Remove the comma after दामकाम्. अर्चयि (पूजार्थ) बद्धं सद्यमानं भवत्पुष्पाणां दाम यस्याम् (with पताकाम् and यष्टिम्). She had held fast to her bosom the spear-haft of her husband and had tied round it in worship a garland of white flowers. The poet fancies the प्रासयष्टि to be the banner of a पतिव्रता. The pole of a banner also has garlands of flowers hanging from it. 'प्रासस्तु कुन्तः' इत्यमरः. A सती if her husband died abroad was allowed to burn herself with his पादुकाः. Here यशोमती being the wife of a warrior appropriately takes प्रासयष्टि. बन्धोरिव—When a person in grief sees a friend or relative, tears begin to flow. Compare for the idea 'सन्तानवाहीन्यपि मानुषाणां दुःखानि सद्बन्धुवियोगजानि । दृष्टे जने प्रेयसि दुःसहानि स्रोतःसदस्रैरिव संप्लवन्ते ॥' उत्तरराम० IV. 8.; 'स्वजनस्य हि दुःखमग्रतो विवृतदार-मिवोपजायते ॥' कुमार IV. पत्युः— is to be connected with सचिवान्. पादपतने समुद्रमत् अभ्यधिकं बाष्पाग्मः तस्य प्रवाहेण उपरुद्धा दृक् येषाम् whose eyes were choked up by the torrent of tears that welled up when they fell at her feet. कथं..देशान् who with difficulty understood the instructions (she gave). अनुनयेन (courteously) निवर्तितः अत एव विधुरः (distracted) बृद्धबन्धुवर्गः तेन वर्धमानः ध्वनिः यस्य. There was wailing in the house, which was augmented by the group of old kinsmen, who, when they followed the queen, were courteously asked by her to return to the house. मर्तुं... इदयाम् whose heart was captivated by the roar of caged lions, that resembled the voice of her lord. धात्र्या...साधिताम् who was adorned by her nurse and by her own devotion to her lord. Her nurse had helped in decorating her person. In each of the following clauses, words like प्रसाधिताम् bear a literal and also a metaphorical meaning. जरत्या...धार्यमाणाम् she was supported by an old woman and by swoon, both being familiar. Frequent swoons gave relief to her aching heart and supported her. व्यसनसङ्गतया (1) who accompanied her in her misfortune (with सखी); (2) that was connected with (i. e. arose from) her misfortune (with पीडा). गृहीतसर्वाङ्गव्ययेन—her servants clasped her limbs; anguish pervaded all her limbs. कुल...छिताम् she was preceded by great nobles and she was full of heavy sighs. अतिवृद्धैः—the chamberlains were very old, while her sorrows were very heavy (बृद्ध grown, increased). कौलेयक a dog. Everything that pertained to her husband was dear to her and she was sorry to part even from the favourite dogs of her husband.

'कौलेयकः सारमेयः कुकुरो मृगदंशकः' इत्यमरः. The word is formed from कुल according to 'कुलकुक्षिमीवाभ्यः श्वात्सलङ्कारेषु' पा. 4. 2. 96. (ढकञ्। कौलेयकः श्वा, कौलोऽभ्यः। सि. कौ.). सपत्नी...पतन्तीम्—in the hour of death, she forgot all petty jealousies.

P. 29 l. 25—P. 30 l. 10 दूरादेव...प्रारोदीत्. सखेह...चूडः the hair on the top of whose head was as if affectionately kissed by the rays of the jewels of the anklets (of his mother). When he fell at his mother's feet, the rays of the jewelled anklets naturally fell on his hair. The poet fancies that the rays did so out of love. देवी...त्पतनम्—the sentence is देवी यशोमती...वाष्पो-त्पतनं निवारयितुं न शक्ता. पादयोः निहितं शिरः येन (*adj.* of तनये). विमनसि whose mind was distracted. गुरुणा...दृश्यमाना arrested or enveloped by the great force of grief as by a large mountain. उद्देगस्य आवेगः तेन. The reading of A and C 'उद्देगवेगेन' is also good. If a torrent be arrested by a large mountain, it runs past with great force. मूर्च्छा एव अन्धतमसं (blinding darkness). 'अवसमन्धे-भ्यस्त्वमसः' पा. 5. 4. 79 (तमस् when preceded by अव, सम् and अन्ध has अ added on to it). रसातल is one of the seven पाताल. (अतल, वितल, सुतल, तलातल, रसातल, महातल and पाताल). पाताल, as the haunt of demons, must be dark. There is also another suggestion. A torrent flows on the earth (रसातल). चिर...ण्डितेन formed into a mass by being pent up for a long time. खेह...भूयमाना she was overwhelmed by a tide of love that manifested itself in full strength. If a flow (of water) were pent up for a long time, it bursts forth in a flood; similarly if one checks tears for a long time, they will gush forth irresistibly. कृताः प्रयत्नाः यया सा व्यक्ताः उत्कटः (great) कुचयोः उत्कम्पः तेन प्रकटितं असह्यशोकस्य आकृतं (emotion) यया. गद्गदिकया गृह्यमाणः गलः तेन विकला who was in a distressing condition with her throat choked up (on account of tears). निःसामान्येन (unparalleled) मन्थुना (grief) तरलीक्रियमाणः अधरोदेशः (अधरप्रान्तः) यस्याः. पुनरुक्तेन (repeated) स्फुरणेन निविडितं (tightened) नासापुटं यस्याः. We may perhaps explain differently. Her grief was so great that it could be inferred from the tremor of her lip. But her nose also was in tremor. This latter was superfluous (पुनरुक्त) so far as the inference of the grief by which she was shaken was concerned. सञ्छाद्य—connect this with व्यटान्तेन and वदनेन्दुम्. सञ्छाद्य...वदनेन्दुं she covered up her moon-like face, that was raised up a little, with the hem of her shawl (अंशुकपट) the body of which was inlaid with a row of the rays of her nails, as if with a flood of lucid

issuing through the small interstices (of the shawl) As she held the fine shawl with her hands, the rays of her bright nails shot through the interstices of the fine texture of the shawl. The bright rays resembled tears. करनसमयूखमालया खचिदा सनुः यस्य (adj. of उपगन्तेन). तन्वन्तरेभ्यः निर्गच्छत् अच्छ अलं तस्य स्रोतसा इव. सरन्ती—governs शैशवम् as its object. अद्भुतायिनः अस्य (हर्षस्य) of him while he lay on her lap. ज्ञाति...हृदया as her heart thought of her parents' home. न पश्यतम् do not look at (me) विश्रान्तं भागधेयं यस्याः whose good luck has come to an end. असुनिहितं—राज्यवर्धनं had been sent away on the expedition against the Hūpas. इवशूरं—we saw at the end of the fourth उच्छ्वास that राज्यश्री left the parental roof with her husband. किम्...जेनेन How have I offended you? अपराद्धं तव—the root राष् with अप meaning 'to offend' governs the genitive or locative of the person offended. मुचितासि I am robbed. कृतान्तं=दैवम्. मुक्तः कण्ठः यथा स्वात्था—lit. giving a free scope to her throat i. e. bitterly, loudly. प्राकृतप्रमदेव like an ordinary (or low) woman.

P. 30 l. 11—P. 31 l. 11 प्रशान्ते...पतत्. प्रशान्ते...वेने when the force of grief had ceased. प्ररुदितस्य—connect this with दृष्टिम्. पद्मपालीपु पुञ्जमानः नयकिरणनिबहः यस्याः. पद्म...मार्जं she wiped his eye that as if melting only flowed the more, on the tips of the lashes of which clustered a mass of the rays of her nails. When she placed her hand on his eye the rays of her nails looked like tears. स्वयमपि connect this with लोचने...प्रमृज्य (after wiping her son's eyes, she wiped her own). कठोर...दरे the inside of which (eyes) was bereft of whiteness that was swallowed up by a deep red. On account of long weeping her eyes had grown red. धवलश्या instrumental of धवलमिन् (from धवल). See notes on कालिमा above p. 68. कथत् अन्न तेन शयन् पर्यन्तः ययोः the corners of which had become swollen by hot (lit. boiling) tears. शुक्लशीकरेण तार (bright) तारकितं पद्म ययोः the bright eyelashes of which were starred with lucid drops (of tears). तारकित (having stars i. e. spotted)—तारकाः सजाताः अस्य—according to 'तदस्य सजातं तारकादिभ्य इत्थच्' पा. 5. 2. 36. The bright drops of tears on the eyelashes resembled stars. स्रक्ष्मतराणां अश्रुविन्दूनां परिपाटी (series) तस्याः पतनानुबन्धः (continuous falling) तेन विधुरे (लोचने). वाष्पाद्रं...लताम् then she placed on the top of her ear her tresses that were loosened in her sorrow and that stuck (गृहीता) to her cheek wet with tears. ...सयान् she then pushed aside the mass of her hair that

hung obliquely (on her shoulder) and that was entangled with her ear-ornament that had got loose and was dangling about. 'वालिका । बाल्यां बालुकापत्रकाह्लाकर्णमूपणे ॥' मेदिनी (कान्त० 130). अश्रु...चरीयन्—she raised into its position the shawl covering her bosom that had slightly slipped aside... तरङ्गित...मुलकमलम्—the passage as it stands is difficult to construe. So read लवण्यं and कुञ्जिकावर्जितं, as done by C and T. तरङ्गितमिव (connect with पयसा below)—the idea is:—when she washed her face, it seemed as if it were flooded with waves, as a lotus growing in a lake may be tossed by ripples. The reading of B नखांशुपटलेन yields a good sense. In washing her face, she again and again passed her hand over it. The rays of the bright nails of her hand were like water and hence her face over which the rays spread looked as if flooded with waves. मग्नाः अंशुकपटान्तः तस्य तनवः ताम्राः लेखाः तामिः लान्छितं लवण्यं यस्य (adj. of कमलम्). She had pressed the hem of her shawl against her face when she wiped off her tears. The red lines caused by the pressure of the hem marked her beautiful face. A lotus flower has also red lines on its petals which are small and deeply impressed like the hem of a shawl. (मग्नाः अंशुकपटान्तवत् तनवः ताम्राः &c.). कुञ्जिकया आवर्जितं राजतं राजहंसास्यं तस्मात् समुद्रीर्णेन—(with water) that was emitted from a swan-mouthed vessel of silver inclined by a hunch-backed girl. The attendants of the harem always included hunch-backed persons, dwarfs, deaf-mutes and eunuchs. See कादम्बरी 'प्रनृत्तकलमूककुञ्जकिरातवामनवधिरजडजनपुरःसरेण' (p. 74 of P); 'कुञ्जकिरातवधिरवामनवर्धरकलमूकानुगतेन परिजनेन' (p. 59 of P). A lotus may also be bent and be tossed with water emitted from the mouth of a swan that being white resembles silver. The swan may be attracted by a कुञ्जिका (a fragrant flower plant). कल...धृते held by deaf-mutes. 'कलमूकोच्चावधुतिः' इति हलायुधः. वासःशकले on a piece of cloth, napkin. नासि...हो वा It is not that you are not loved, nor are you devoid of good qualities, nor do you deserve to be abandoned. स्तन्ये... हृदयम्—She means to say that her whole heart is with him, as if it had been drunk up by him. प्रभूताः प्रभोः (प्रभाकरवर्धनस्य) प्रसादाः तैः अन्तरिता—She means:—between you and me (that am to see you) intervene the numerous favours bestowed on me by my husband. My eye only sees them and not you. पुरयान्तरविलोकने व्यसनं (attachment) अस्ति अस्याः. Both लक्ष्मी (sovereignty or Glory) and earth (क्षमा) pass from one brave

man to another and feel no pang in leaving one to go to another कुलकलत्रम्—I am a lady of a noble house. चारित्र्यमान धन यस्या धर्मेण धवले spotless on account of its righteousness प्रशस्त पुरुष पुरुषप्रकाण्डम् 'मत्तिका मचर्चिका प्रकाण्डमुदतहर्षा ! प्रशस्तवाच वान्यमूनि' इत्यमर बीरना—Unfortunately Bana does not give us the name of the family in which यशोमती was born. पराक्रमक्रीडा bought by valour : e who cares only for valour or whose heart is won by valour भरत—The reference is probably to भरत, the son of दुष्यन्त and शकुन्तला There was another भरत, son of ऋषभ and grandson of नामि after whom India came to be called भारतवर्ष See for his story विष्णुपुराण II. 1 and 13 and मार्कण्डेय पु ७3 40 भगीरथ—son of दिलीप and descendant of सगर—brought down the Ganges from Heaven नाभाग—For the story of नामाग, see विष्णुपु० IV 1 and मार्कण्डेयपु० 113 There is a great deal of confusion about नामाग The रामायण makes him the son of नहुष and grandson of अम्बरीष (अयोध्याकाण्ड 110 33), while in the विष्णु० he is represented to be the son of नेदिष्ठ and father of अम्बरीष In the अर्थशास्त्र of कौटिल्य (p 12) we find that अम्बरीष was the son of नामाग वृन्दारक best, m. god सेवायां सम्रान्ता (flurried) अनन्तसामन्तसीमन्तिन्य तामि समावर्षितै (poured) जाम्बूनदपट्टे अभिषेक जाम्बूनदम् gold ('जाम्बूद्वीप जम्बूफलसोत्पन्नयां जात जाम्बूनदम्' क्षीर स्वामी) महादेवी ललाटेन—My forehead secured the honour of having the fillet of chief queen tied round it पट्ट is the broad band which runs round the crown immediately above the forehead The बृहत्संहिता (chap 49) gives some directions about पट्ट to be worn on the crowns of kings, queens &c अमित्राणा कलत्राणि दध व ददीवृन्द (troop of captives) तेन विधूयमानं चामर तस्य मरुता च च चीनाशुक (silken cloth from China) तस्य धरी शिरःसु निहित चरण युगलम्—we need not take these words literally What she means is that she completely humbled her co-wives नमन्त्य निसिलकटककुटुम्बिन्य (the matrons of the whole capital) तामा किरी टेपु (diadems) माणिक्यानि तेषा मालाभि अर्चितम् All the matrons of the capital bowed at her feet, as she was the Mahadevi एव यवा all whose limbs have thus been blessed विमपरमपेक्षे what else should I expect (or hanker after)? आर्यपुत्रविरहिता bereft of husband (applies to both रति and यशोमती) दग्धस्य मर्तुं —नाम, the husband of रति, was burnt by शिव, the king's body also would be burnt after his death निरर्थका प्रलापान्—the author seems to have in mind particularly the fourth Sarga of the कुमारसम्भव of कालिदास, where we have रतिविन्यास We

know from the Introduction to the हर्षचरित that बाण was a great admirer of कालिदास. पितुश्च...धूलिः I am like the dust of the feet of thy father i. e. I am very much inferior to your father. 'There' is another idea. Dust raised up by the feet of a person goes up into the sky. She says that like dust she will go to heaven before her husband to announce the arrival of a hero like him to the Apsarases, who will therefore be pleased with her as the harbinger of good news. It was a poetic convention that the Apsarases were ready to welcome to heaven the heroes that died gloriously on the battle-field. प्रत्यग्र—fresh. धूमः ध्वजः यस्य—fire. मरणा...साहसम्—not to die, but to live at this time would be a cruel thing in me. अक्षयं—स्नेहेन्धनं (स्नेहः एव इन्धनं) यस्य. The fire of sorrow for my husband is fed up by the fuel of imperishable love; while ordinary fire is fed with fuel that may be exhausted. स्नेहः also means 'oil'. कैलासात् ईषत् न्यूनः कैलासकल्पः; see notes on the affixes कल्प, देश्य and देशीय p. 38. प्रयसति...श्वरे when the lord of my life is departing on a journey (i. e. is dying). जरत् तृणं तस्य कणिकावत् लघीयः (जीवितं) light like a bit of old (i. e. rotten) grass. जीविते...घटते lit. where can it be possible (or proper) that one should be covetous of life? नर...पातकिनीम् that an guilty of the deadly sin of disregarding the death of the king. She means that to continue to live after the king's death would be a great sin in her. न स्पृश्यन्ति will not touch (i. e. I cannot enjoy the pleasures of your rule). दुःख...मवति prosperity (or grandeur) in those that are consumed by sorrow is inauspicious, accursed and useless. भूतिः means 'ashes' also. Ashes, except of the sacrificial fire, are अमङ्गल. 'भूतिर्भसानि सम्पदि' इत्यमरः. विश्व...वपुषा I wish to abide in this world not in flesh and blood, but in the glory of widows. The glory of widows was to burn themselves on the funeral pyre of their husbands. प्रसादयामि I beseech you. न...कदर्शनीयासि I should not be slighted by opposing my desire (to burn myself). कदर्शनीय *potential pass. p. of the denominative verb from कदर्श.* कुत्सितः अर्थः कदर्शः, according to 'कोः कत्तयुरस्येचि' पा. 6. 3. 101 (when कु being the first member of a तत्पुरुष compound is followed by a word beginning with a vowel, it is changed to कत्).

P. 31 ll. 12-27 स तु...स्तोद. उभयकराम्यां विधृतं वपुः यस्याः

holding her body in both his arms. अवनितलगतं शिरः यस्याः. दुर्नि... भायं concluding that her grief was impossible of being checked.

बुद्ध क्रियाम् and thinking that only that course of conduct be fitting a lady of high family was better क्रिया refers to her resolve to die अभिनन्दति. रूपम्—the author assigns this as a reason why हर्ष acquiesced in the resolve of his mother Noble birth, though made timorous by love, approves of what is proper to the time and place पौरा दिग्भि who was as if obstructed by the quarters that were full of the echoes of the wailings of the citizens सरस्वती—is a river on the banks of which the modern Thanesar (स्यान्वीश्वर) in Karnal District, Panjab, is situated It rises in the Sirmur state on the borders of the Ambala District and is lost in the sands in the great desert for several miles स्त्री पतौ she cast terrified glances as is natural to women Her eyes had grown red by weeping Therefore the glances resembled red lotus flowers We have seen above (notes p 13) that red lotuses were to be used in the worship of the sun मानु न्दवी as the form of the moon enters the sun (on the day of the अमावास्या) Note 'चद्रमा वा अमावास्यायामा दित्यमनुप्रविशति सोऽन्तर्धीयते त न निर्जानन्ति' ऐतरेय ब्राह्मण, 8th पञ्चिका chap 5, compare विक्रमोर्वशीय III 7 'रविमावसते&c' चित्रमानुम्—अग्निम् चित्र मानु also means 'the sun' इतरोपि refers to हर्ष स्वल्प अवशेष यस्या सा श्लेषा प्राणवृत्ति यस्य तम् which was almost ebbing away परिवर्त्यमाना तारवा यस्य (1) the pupil of whose eye was being revolved (with the king) (2) that makes the stars revolve (with the moon) अस्त पन्तम् (1) about to die, (2) about to set अस द्रुत assailed by an excess of intolerable sorrow त्याजित धैर्यम् affection made him lose all steadiness Mark the construction (हर्ष धैर्यं त्यजति primitive, स्नेह हर्षे धैर्यं त्याजयति causal, हर्ष स्नेहेन धैर्यं त्याजित passive causal) आश्लिष्य—governs पादपद्मौ सकल लालितौ fondled by the crests of all haughty kings अन्तस्ता भवन्तम् as if it were his moonlike face melting through an inner fire This and the following clauses are to be connected with अश्रुस्रोतसा सन्तान वर्षन् दशन पद्मानम् as if it were the net-work of the light of his teeth reduced to water His bright tears resembled bright water His teeth were very white अच्छाच्छम् very bright अश्रु वर्षन् showering a continuous stream of tears as if his eyes were made up of a large cloud इतरवत् like a common man विमुक्त आराव (cry) येन

P 31 l 28—P. 32 l 10 राजा तु लोचने उपरुध्यमाना दृष्टि यस्य whose sight was obstructed (&c whose eyes could not see his son in the last moments) अविरतरदितशब्देन आश्रितौ श्रवणौ

यस्य whose ears were affected by the incessant weeping (of हर्ष). Sight failed the dying king, but the incessant weeping arrested his ears and roused him to some consciousness. अविद्यमानं महासत्त्वं येषाम् that have no firm heart. महा...बीजिता Firmness of mind is the first (foremost) stay of the people and royal blood comes after it. People first betake themselves to the man of strong will. सर्वैः अतिशयैः आश्रितः the abode of all eminent things (or virtues). क—क—two कs denote great disparity or incongruity. कुल...करणमिव to call you the lamp of the family is to slight you whose majesty is like that of the sun. प्रदीप (1) lamp; (2) ornament. To call a man a lamp when he is like the sun would be really condemning him. शीवेण पटुप्रज्ञया (sharp intellect) च उपबृंहितः (magnified) पराक्रमः यस्य. The lion has only physical strength (पराक्रम), but no keen intellect and no heroic heart. लक्षणेः आख्यातं (declared) चक्रवर्ति-पदं यस्य. पुनरुक्त superfluous. गृह्यतां श्रीः accept royal dignity. स्वयमेव...गृहीतस्य—लक्ष्मी herself has come to you. Compare for a somewhat similar idea 'लभेत वा प्रार्थयिता न वा श्रियं श्रिया दुरापः कथमीप्सितो भवेत्' कुमार० V. उभय...गीषोः who are desirous of conquering this world and the next. अपुष्कलम् not sufficient, little. शशिनः करानां निकरः समूहः तद्वत् निर्मलं यशः तस्य सञ्चये एकः केवलः अभि-निवेशः (fondness) अस्ति अस्य इति० वेशिनः. When हर्ष has set his heart in achieving spotless fame alone, it is useless to ask him to take the treasury. राजकम्—राज्ञा समूहः. गतार्थम् meaningless. अनुचितनियोगः an injunction that is unworthy. दीर्घाभ्यां दोर्दण्डाभ्यां अर्गलितानि (bolted, safeguarded) दिष्टुखानि येन. अनुवादः repetition. It is a technical term in the पूर्वमीमांसा system. When a Vedic text lays down an injunction (विधि), other passages, that either reiterate, explain or illustrate the विधि, are called अनुवादः. विधिविहितस्य वचनमनुवादः. Harsha was already protecting the world. To call upon him to protect the world was simply superfluous, a mere repetition in words. आनुपङ्गिकम्—necessarily following; incidental (अनुपङ्गात् आगतः ढङ्). हर्ष was like a लोकपाल. If he guarded the whole world it necessarily followed that he would protect his attendants. धनुर्गुणस्य किणः तस्य कलङ्कः तेन कालीकृतः प्रकोष्ठः यस्य whose forearm is blackened by the spot of the scar of the bow-string. निग्राह्यतान्—It would be better to have निगृह्यतान्. चापलम् rashness, levity. नूतन...वयसि in tender years. निरवकाशा has no room or scope. सहज...चिन्ता this is a ' ' ' ' for your inherent valour i. e. this is a matter which

dealt with by your valour, I need not enjoin you to do this. The words are capable of yielding another sense. To ask you to annihilate your foes is casting a doubt (चिन्ता) on your inherent valour. C and T translate 'Annihilate your foes is a suggestion of your inborn valour. This is not clear. अपुनर् न्मीलनाय never again to open them. The reading of B 'प्रत्यपच पृषात्मज' would mean 'the son of the sun (ः e यम) came to him.

P 32 l 11—P 33 l 2 अस्मिन्नेवान्तरे नीयत पूषापि—The force of अपि lies in this that, as the king lost his life, so even the sun lost his brilliance, which is the sun's essence. लज्जमान इव अधोमुखः the sun hung down as if ashamed. One who feels ashamed hangs down his head. The sun hung down on the western horizon. भूपालस्य अभावः (death) तेन शोकः स एव शिखी (अग्निः) तेन. A thing heated in the fire becomes red. मन्दः दिवः slowly the sun descended from heaven as if for paying a visit of condolence, following the practice of worldly men. अग्रियप्रश्नः is opposed to कुशलप्रश्नः दिक्षु desirous of giving. अपरन्तलनिधिः western ocean. सद्यो दत्तं नृपाय जलावलिः येन आलोहितम् slightly red. Water is to be offered with वरः (hand, ray). In offering water, one would naturally feel sorrow. एव च नीयत—the principal sentence is नरेन्द्रः सरस्वतीं नीत्वा यशः शेषतमनीयत निधनेन निधीयमानः विपुलः वैराग्यः यस्मिन् शान्तः वपुः यस्य. An ascetic has distaste for the world (वैराग्यः), the sun, a short time after the king's death, lost his radiance (विरागस्य भावः वैराग्यम्, विगतः रागः रक्तिना यस्य). An ascetic must be शान्तः (restrained), so also the sun's body became subdued (ः e lost its colour). An ascetic enters the recesses of mountain caves. the sun set behind the western mountain. समुपोद्ब्रजमानः (increasing) महाजनस्य अष्ट तदेव द्वादश (stormy or rainy day) तेन आर्द्राह्वे निर्वाति (loc sing of प्र प of वा with निर्) आतपः when the heat (of the sun) became extinguished (as if wet with &c). Separate रुचा (कान्ता) इव लोहितायति—loc sing of प्र प of the denominative verb from लोहितः. The world was reddened by the glow of the setting sun, but the poet attributes the glow of the world to the tear flushed eyes of the people. उष्णायमाना (hot) अने कनराणां निशासाः ते सन्तापः तेन द्रुष्टः (scorched) नृपाः कमलिनीषु when the lotus beds were left by glory, as if the latter had started to follow the king (in death). Day lotuses fade in the evening : e their glory leaves them. That लक्ष्मी is identified with राज्यलक्ष्मी and is fancied as leaving them to perish after

the king. पति...भुवि when the earth, having covered itself in shadows, became dark as if through grief for her husband. A king is poetically spoken of as the husband of the earth. The shades of evening were falling fast and so the earth seemed to be shrouded in them. द्यामायमाना (1) becoming dark; (2) behaving like a द्यामा (a handsome lady). A handsome woman would have all her brilliance (छाया) covered up (i. e. gone) through grief for her husband. परिवृता (concealed) छाया (कान्तिः) यस्याः; छायाभिः परिवृता परिवृत्तछाया (like the compound राजदन्त). C and T prefer the reading परिवृत्त for परिवृता and explain 'the shadows have retraced their' course eastwards.' परिलङ्घानि कलत्राणि यैः (applies to both कुलपुत्र and चक्रवाक). The चक्रवाक becomes separate from its mate at the approach of night. See above p. 10 and 57. वनान्तान् (1) vicinity of woods (with कुलपुत्र); (2) the fringes of water (with चक्रवाक). The noble young men betook to woods out of grief; the चक्रवाक to water. 'वने सलिलकानने' इत्यमरः. छत्र...शयेषु when the water-lilies closed their calyx, as if afraid of losing the umbrella-like expanse of their petals. कुशे जले शेते इति कुशेशयम्. 'सहस्रपत्रं कमलं शतपत्रं कुशेशयम्' इत्यमरः. The lotuses closed their buds at the departure of the sun. The poet fancies that the lotuses did so because they were afraid that their petals would fade and their umbrella-like appearance would disappear. There is another meaning. The lotuses are compared to devoted servants (lying on mere कुश grass in their grief and not on soft beds). They were terrified by the breaking of the royal umbrella (i. e. by the death of the king) and hide the treasure (कोश) in order to safeguard it for the rightful heir. C and T explain that lotuses are compared to queens, who hide the treasures. But कुशेशय is not feminine. Besides it is not in keeping with Indian sentiment to represent the widowed queens as hiding treasures when engrossed in grief. छत्रभङ्ग would be a very bad omen, foretelling the death of the king. Compare बृहत्संहिता 46. 74 'शक्रवज्रेन्द्रकीलस्तम्भदारप्रपातमङ्गेषु । तद्वत्कपाटतोरणकेयूनां नरपतेर्मरणम् ॥'. रघुदित...तपे when the red glow (of evening) flowed away (gradually vanished) as if it were the flood of blood from the broken hearts of the quarter wives. अनु...धीशे when the lord of brilliance (the sun) remained only in अनुराग (red. glow; love). The sun vanished and what he left behind was only the red glow of the western sky. The king, who also was

तेजसामधीश, had gone away, leaving behind only love. वितन्यमानः बहलः रागः तेन पाटलायाम्. प्रेतपताकायाम्—A banner flies in the sky स्फुरन्तीषु. लेखासु when streaks of darkness appeared obstructing sight. The black chowries of the hearse resemble darkness and are an evil omen when seen (दर्शने प्रतिकूला). असिता...काष्ठायाम् (1) असितागुरुवत् कालः काष्ठाः दिशः यस्याम्—in which the quarters are dark like black aloe wood (with रजनी); (2) which had the black beams of dark aloe wood (with चिता). असितागुरो. कालानि काष्ठानि यस्याम्. दन्तामल...लक्ष्मीषु—Here there are numerous puns. The principal idea is that the night lotuses (कुमुद) began to expand. The night lotuses are compared to *satis* joyfully following their husbands in death. दन्तवत् (like ivory) अमलैः पत्रैः (petals) प्रसाधिता कर्णिका यासाम् (with कुमुद); दन्तस (of ivory) अमलैः पत्रैः (thin plates) प्रसाधिता (manufactured) कर्णिका (ear-ring) यासाम् (with women). पत्र may also mean 'painting or figures' in the latter case. 'कर्णललाटात्कनलङ्कारे' पा. 4. 3. 65. Compare ललाटिका above. केसराणां (filaments) मालाभिः कल्पिता मुण्डमालिका यासाम् on whose top (मुण्ड) there were rows of filaments (with कुमुद); (केसराणां वकुलानां &c.) whose heads were wreathed with garlands of वकुल (with Satis) We saw above that a Sati was to die with all her ornaments &c. प्र... सुखीषु (1) with expanding buds (with कुमुद); with smiling faces (with Satis). A Sati was not to show that she regretted the step that she was taking. The निर्णयसिन्धु (परि० III) quotes a passage from the स्कन्दपुराण 'अनुव्रजति भर्तारं गृहारिपुत्रवत् मुदा! यदे पदेऽश्वमेधस्य फलं प्राप्नोत्यनुत्तमम् ॥'. अव...कूजिते when the twitter of groups of birds lying in their nests (कुलायः-यम्) at the top of trees was heard as if it were the tinkling of the bells of the descending car (विमानः-यम्) of the gods. It was believed that celestial cars were sent to take heroes and great souls to heaven. नाक...पत्रे इव—the round and bright orb of the moon resembles a white umbrella. The moon rose in the east, of which Indra (पुरुहूत) is the lord. The poet fancies that the rising moon was the umbrella of Indra, come forward to welcome the king (प्रमाकर०) who was travelling along the path of heaven. नरेन्द्रः refers to प्रमाकरवर्धन; connect the word with अनीयत. स्वयं...स्वन्धैः—the feudatories themselves took on their shoulders the bier (शवशयिका). शिविसमः—शिवि was a king and is referred to as an ideal of self-sacrifice. Once इन्द्र assumed the form of a इयेन (hawk) and pursued धर्म

as कपोत. The latter threw himself on the lap of शिवि for help. The इयेन asked the king to give his own flesh in return for the कपोत whom he wanted to save. When the कपोत was placed in a balance, its weight increased and शिवि had to offer his whole body: Thereupon the gods showed themselves to him. See कथासरित्सागर I. 7. 88 ff; रामायण II. 12. 43 'शैव्यः इयेनकपोतीये स्वमांसं पक्षिणे ददौ'. पुरोहितः पुरःसरः वेपाम्—headed by the family priest. हुताश...नीयते by being honoured with fire, he was reduced (to ashes), so that nothing but his fame remained.

P. 33 ll. 3-24 देवोऽपि ... यामिनी. पुञ्जीभूतेन—goes with लोकेन. All the persons connected with the king formed a group and were huddled up there. They were so many that it seemed as if the whole world had gathered there in grief. अन्त... सिच्यमानः wet as if outside (in the form of tears) by the melting of affection, which though inside, was heated by the fire of sorrow. Affection is internal; tears are visible. The poet fancies that the tears he shed were melted affection. निर्व्यवधानायां धरण्याम् on bare earth. व्यवधानम् what comes between, what intercepts. Nothing came between हृदयं and the earth. उपविष्ट एव—he sat; he did not even lie down. भीमरथी—name of the 7th night in the 7th month of the 77th year of a man's life. This was believed to be a most critical point. 'If a man survived it, it was believed that he would live for 100 years.' The Com. gives three explanations 'भीमरथी नरकनदी कालरात्रिर्वा अन्ये तु सप्तसप्तत्या वर्षस्तत्संख्येश्च मासैर्दिनैश्च तावद्भिर्गतैरेका रात्रिर्भीमरथी भवति तामतिक्रान्तो वर्षशतजीवी नरो भवतीति प्राहुः'. तावते...लोकः now that my father is removed, the world of mortals is only this much i. e. the world cannot reach hereafter a higher stage. लोकस्य...पन्थानः the ways of the people are broken i. e. their progress is arrested. मनो...स्नानानि the splendid goals of ambition are blocked up (or rendered impossible). खिलम् means 'barren or waste soil.' खिलीम् means 'to become barren or impossible.' स्वगितानि covered, veiled. हुता...यात्रा the business of the world has come to an end. प्रोषिताः ...काराः various kinds of manly deeds (or sports) are exiled. पुंस्पर्कारः manliness. विद्यान्ताः...भूमयः places where trust could be reposed have ceased to exist. अप...दानानि noble deeds are without an abode. अपदानम् (seems to be another form of अवदानम्) a pure course of conduct; a noble deed. निर...रसता the single-minded devotion to valour has no support now. कथा...शता capacity to judge has now become a matter of legend.

(ऊर्णितस्य माय) might, vigour Might has ceased to exist and so people may offer water to it just as they do to the dead प्रव्रज्या—the order of a religious mendicant वभ्रातु मनुष्यता let excellent manhood bind the widow's single braid The idea is—as the king is dead, वरमनुष्यता has now nobody to resort to We have seen above that widows used to tie their hair in a single knot समा पदम् (1) let royal glory resort to a hermitage, (2) let राजश्री go to a hermitage By the great resemblance in sound between राजश्री and राज्यश्री the words suggest the misfortunes of राज्यश्री धवले वाससी—a widow was to wear white garments See धर्मसिन्धु (परि० III विधवाधर्म) वामो न विहृत वसेत् । वहतु वस्त्रले—wearing bark garments is a sign of forest life क इतया where will gratitude go to find him? महा माणू atoms for the creation of great men For atoms see above pp 12 and 44 जगज्जा धर्मस्य the world has become a darkness for righteousness The idea is that righteousness cannot now find its way to anybody, as the whole world is enveloped in darkness दिवसम् (acc of time) for the whole day वीरगोष्ठय as assemblies of heroes असम भित्तय —असम (unparalleled) समररस (liking for fighting) तेन समारब्धा कलहकथा (रणकथा) ताभि कण्ट विता (thrilled) सुमदाना कपोलभित्तय यासु दीर्घरक्ते नयने यस्य (1) whose eyes were long and red (with मुख) the roots of which are long and red (with सरोज) For this latter meaning of नयन, compare the use of नेत्र in 'दीर्घरक्तनालनेत्रामुत्पलिनीमिव सरसी' (text p 10 l 3) लोह गर्भम्—लोहस्तम्भात् अभ्यधिक गरिमा गर्भे यस्य—that possessed a massiveness greater than that of an iron pillar लोका श्रूयेत सा भारती might I hear that voice of his calling me son' even in another world? मुधा रन्ती emitting nectar. The ocean when churned gave up मुधा (अमृत) The words of the king were sweet like nectar मथ्यमान क्षीरसागर तस्य उद्गारवद् गम्भीरा (deep like the roar &c)

P 33 l 25—P 34 l 13 तत जगाम तत हर्ष (p 34 l 2)—the principal sentence is तत चचाल उपखानाय देवो हर्ष The poet now gives a graphic description of day break कृकवाकु cock 'कृकवाकुस्तान्नाम्रू कुक्कुटश्च रणायुध' इत्यमर गृह गयूरेषु when the domesticated peacocks let themselves fall from the tops of the trees growing on pleasure hills गृहगिरि artificial eminences near the mansions The peacocks rested in the branches of trees during the night and came down when the day broke पत्ररथ* a bird (पत्राणि पक्षा रथ अस्य) सद्य तमसि the darkness suddenly

grew less and became exhausted. मन्दोभूतः आत्मलेहः येषाम् (1) in which the oil was failing; (2) whose love for their self had grown dull. A person who has lost all attachment to his self longs for death. The lamps also, as very little oil was left, were about to be extinguished. स्फुरन्तः अरुणस्य (रविसारथेः) किरणाः वल्कलमिव तेन प्रावृत्तं वपुः यस्य—the sky was covered with the flashing bark-like rays of early morn and therefore seemed to have taken to the life of a religious mendicant. A परित्राजक also wears bark-garments that are red. प्रभात...तारकास्तु when the stars that were grey like the neck of a sparrow (कलविङ्कः) were being taken across by the morning. The idea seems to be that the vault of the sky is like a lake over which the stars were ferried and by morning found themselves on the other side. The stars looked dim in the light of morn. The grey stars resembled the fragments of the king's bones. The burnt up bones of the dead are collected on the third or fourth day in the morning and are carried to holy rivers like the Ganges and are thrown in them. See कुल्लूक on मनु० V. 59; the धर्म० (परि० III) says 'अस्थिसञ्चयनं तु दाहदिनादारभ्य प्रथमदिने द्वितीये तृतीये चतुर्थे सप्तमे नवमे वा गोमयैः सह स्वस्वस्रोतःप्रकारेण कार्यम् ।...अस्थिनां गङ्गाम्भसि तीर्थान्तरे वा प्रक्षेपः'. The reading समुच्चीयमानास्तु of some MSS. of B is rightly preferred by C and T. It means 'being gathered together.' Bones are first gathered and then placed in a jar (see next clause). But if we take the reading in the text, we have first a reference to the carrying of the bones and then to the jars, which inverts the natural order. भूमृ...धारिण्यु (1) possessing round foreheads that had on them mountain minerals (with elephants); (2) carrying jars that contained the remains (bones) of the king. भूमृतां पर्वतानां धातवः गैरिकादयः (red chalk &c.) तद्रमाः कुम्भाः तान् धारयन्तीति; भूमृतः राज्ञः धातवः (अस्थिनि) तद्रमाः कुम्भाः घटाः &c. 'कुम्भौ घटेभमूर्धाशी' इत्यमरः. विविध...मुखेषु—applies to both the wild elephants and those that carried the ashes of the king. तीर्थम् a descent into a river (Marathi घाट); a place of pilgrimage. It is better to read शावे शुचि० with some MSS. of B. शावः (1) tawny; (2) funeral, relating to a dead body (शवसम्बन्धी). शावः शुचि... पाण्डुरश्च शाव...पाण्डुरः. शुचि...पाण्डुरः (1) pale as a ball of white wax; (2) pale with a mass of boiled rice. सिक्थः boiled rice; सिक्थम् bee's wax. The pale moon in the morning looked like a पिण्ड of boiled rice offered to the dead. *Piṇḍas* are often offered on the sandy banks of sacred rivers and the ocean. The

moon was going to dip into the western ocean. परिसरः vicinity. क्रमेण—connect this with अस्तमुपगते रजनिकरे. नृप...तेजसीव—the poet fancies that the dimness of the moon's disc in the morning is due to the mass (विसरः) of the smoke of the pyre on which the king was burnt. नरपतिशोकः एव पावकः तेन दाहः तेन किणः (scar) तस्य कलङ्गेन कालीकृतं चेतः यस्य. On the dim disc of the moon was seen a dark spot, which the poet fancies to be his mind burnt to charcoal by the fire of sorrow for the king. प्रोषितानां (gone on a journey i. e. dead) समस्तानां अन्तःपुरपुंरंभीणां मुखचंद्राः तेषां वृन्दं तस्य उद्वेगेन विद्राणं वपुः यस्य. We saw above that all the queens had prepared themselves to die (text p. 28 l. 17 तत्र च मर्तु-मुषतानां राजमहिषीणां &c). The poet fancies that on seeing the agony (उद्वेग) of the women of the harem, the moon (as if out of compassion for the other moons-faces) vanished bodily (i. e. set). विद्राणं run away (past p. p. of द्रा with वि). C and T translate विद्राणं as 'stupefied'. प्रयत्नं अस्तमिता रोहिणी तया रणरणकः (eagerness, anxiety) तेन विमनाः (distracted) तस्मिन्. रोहिणी is the favourite wife of the moon out of the 27 नक्षत्रs. राजतीव... सवितरि when the sun that had mounted the sky shone like the king (प्रभाकरः). The king also mounted heaven after dying. The reading राजतीव preferred by C and T would no doubt improve the sense, but is not supported by the MSS. used by B. परि...प्रवन्धे when the continuance (प्रवन्धः) of night was turned back, like the kingdom. The kingdom also had changed hands. परिवृत्तम् exchanged; turned back. प्रबुद्ध...कर इव like a bed of lotuses roused by the awakened flamingoes. हर्षं also was advised by the circle of wise (प्रबुद्ध) swan like kings (to give up wailing). Read चापह्वानाय for चोप०. अपह्वानम् bathing on the death of a relative. Drop the comma after ०हसेषु. नूपुररवस्य विरामेण (cessation) मूकाः मन्दाश्च मन्दिरहंसाः येषु (adj. of शुद्धा०). We saw above (p. 92) that हंसs followed the jingling of the anklets of young ladies. But as all the queens had perished on the death of the king, there were no young ladies left. पतितः यूथपः यस्य. कक्ष्या...जने his father's servants stood in the courts of the palace. कक्ष्या also signifies 'the girth rope of an elephant or horse'. विषादि...कुजरे when the king's sad elephant reclined against its post, motionless and dull and having its rider weeping on its back. उपरि रुदन् निषादी (हस्तिपकः) यस्य (adj. of ०कुजरे). 'आधोरेणा ३३ हस्तारोहा निषादिनः' इत्यमरः. मन्दुरापालकस्य (stable keeper) कथिते. अजिरं (courtyard) भजते इति. विधान्तः जयशब्दकलकलः यस्मिन्.

आस्थानमण्डपः Hall of audience. अपस्नातः—अपस्नातो मृतस्नातः' इत्यमरः—
one who has bathed after the death of a relative. अनि...मौलिः
without wringing his hair. उद्गम...वाससी two white silken robes.
'तत्स्यादुद्गमनीयं यद्वीतयोर्वस्त्रयोर्युगम्' इत्यमरः. निरातपत्रः without an um-
brella (the insignia of royalty). निरुत्सारणः without anybody
to remove people from his path. समुप...सप्तौ although a horse
was brought near. चक्षुषा...उद्गिरन् as if emitting from his eye
the fire of sorrow through fear of burning his father who now
remained only in his (हृदय's) heart. His eyes were extremely red.
The poet fancies that the redness was the fire of sorrow in his
heart. हृदयं emitted it from his eye, so that his father now
enshrined in the heart might not be burnt by the fire. अतान्त्रु...
क्षालितस्य—हृदयं had not taken betel for many days and had washed
his lip a long time before (yet it was red by nature). कल्प...
ल्यस्य—the tender leaves of any tree are reddish; much more
therefore of कल्पतरु. The धर्मः (परि० III) says 'तत्राशौचमध्ये नापमां-
सापूपमधुरलवणदुग्धाम्बुक्षारानि वर्ज्यानि.' अधर...मोक्षैः on account
of the brilliance of his spraylike lip, he seemed to vomit, as he
sent forth hot sighs, lumps of flesh and blood, because his heart
was struck. If one were beaten in the region of the heart, he
may vomit blood. When he heaved up deep sighs his red lips
quivered and presented the appearance of blood being vomited.

P. 34 ll. 14-27 राज्ञः...विचेरुः. उद्गाधैः (उद्गतं बाष्पं येषाम्)
full of tears. आत्मानम् mark the reflexive use of 'आत्मानम्
with the plural केचित्. भृगु...वन्धुः some tied themselves to
precipices i. e. killed themselves by falling from precipices.
'प्रपातस्त्वतये भृगुः' इत्यमरः. अनशनैः शुचम् असमाम् अशमयन् they des-
troyed their unparalleled sorrow by fasting (i. e. they
died fasting). शलमाः moths. गृहीतवाचः that took the vow
of silence. तुषारशिखरिणं = हिमालयम्. उपलब्धका—see p. 63. सेवा-
विमुखाः disgusted with service (i. e. with the life of a servant
at the royal court). परि...जगृहुः resorted to untenanted spots
in forests subsisting on a limited number of morsels. परिच्छिन्नैः
पिण्डकैः may also mean 'with thin bodies.' धर्मः एव धनं येषाम्.
धमन्त्यः धमनयः येषाम् with veins fully blown up (i. e. all the
veins appeared prominent, they were emaciated). गृहीत कापायं
(red cloth) यैः. कपायेण रक्तं कापायम्, according to 'तेन रक्तं रागाद्'
पा. 4. 2. 1. कापिलं—कपिलस्य हृदम्. कपिल is the founder of the
सांख्य system, which enumerates 25 तत्त्वसः. अधिजगिरे perfect of इ
with अधि to study. It is to be noted that the wearing of

कापाय is here associated with कापिलमत, but याज्ञ० prescribes कापाय for all those that desire मोक्ष 'त्याग परिग्रहाणा च जीर्णकापाय धारणम्' ॥ III 157 आचोनि चूडामणय ये the crest jewels of which were torn away शरणीतुन धूर्नन्ति (शिव) ये. नटा जघर्णि tied knots of matted hair परिपाटल प्रलम्ब चीवराम्बर (tattered garment) तेन सत्रीता enveloped स्वाम्य चक्रु —they rendered glorious their devotion to their master अनुराग also means 'redness' By putting on red garments, they made redness appear brilliant तपोवनहरिणाना निहाञ्चले (tips of the tongues) उद्विहमाना (licked) मूर्तय वेपाम् They became वानप्रस्थs and resorted to the forest पाणि मृष्टे wiped (or scoured) with their spray like hands आताम्र (slightly red) राग (colour) वेपाम् नयन वहन्त they bore water in their eyes and in their jars The idea is —they shed tears, which they wiped with their hands and their eyes were red by weeping They also rubbed their jars with their hands and carried water in them The baked jars were red in colour गृहीत व्रत ये who took the vow of an ascetic (सन्यासी) See वसिष्ठस्मृति Chap 10 for the धर्मs of a परिव्रान्त 'मुण्डोऽमोऽपरिग्रह सतागाराण्यसङ्कल्पितानि चरेद्भिक्षु विधूमे सत्र—मुमले । 17 यशोपवीदी उदरमण्डलुहस्त शुचिर्बाह्वणो वृषलात्रवर्णा न हीयते ब्रह्मलोकात्' । 24

P 34 l 28 P. 35-L 4 देवमपि वारयन् The principal sentence is देवमपि हर्ष मुनय पौराणिका पर्यवारयन् श्रिय शाप इति—supply मन्यमानम् (1 32) after this pair and after each of the pairs in the following clauses श्रिय शाप इति म० who regarded royal glory as a curse It will be noticed that the poet is influenced in his choice of words in this passage by the jingling assonance of sounds महीं महापातकम्—As we must shun महापातकs, he shunned the earth For महापातकs, see above (p 84) भोगान् मुजङ्गा—as the serpent, so charming to look at, is yet deadly, so the objects of worldly enjoyments he regarded as dangerous निलय निरय इति who looked upon home as Hell (because he suffered torments) जीवितमयश —to have continued to live after the death of such a noble father was really infamy बल्यता health 'कल्यौ सज्जनिरामयौ' इत्यमर विषममृतमिति—poison he regarded as nectar, because the former, if taken by him, would have assuaged all his torments and united him by death with his father काम ऋकच इति—he looked upon desire as a saw e to entertain desires for anything when his father was as painful to him as sawing with a saw पितृ गताः

whose fathers and grand-fathers had enjoyed (court favour).
 कुलपुत्राः—This and the following words like गुरुः are to be connected with पर्यवारयन् below. वंशक्रमेण आदितं गौरवं येषु to whom respect was paid for generations. ब्राह्मः गिरः येषाम्—whose words were to be accepted (or acted upon)—qualifies गुरुः. श्रुति=वेद. स्मृति—like those of Manu, Yājñavalkya &c. इतिहास—this is often employed to denote the महामारत. It is defined as 'आर्पादिवहुधाख्यानं देवर्षिचरिताश्रयम् । इतिहासमिति प्रोक्तं भविष्यद्भूतधर्मयुक् ॥'. धृता...शालिनः possessing learning, noble birth and character. मूर्धाभिषिक्ताः—crowned. We must connect the two adjectives शालिनः and षिक्ताः with अमात्याः and राजानः respectively. C and T connect मू० with अमात्याः and take राजानः as qualifying अमात्याः and translate 'anointed counsellors of royal rank endowed with learning &c.' But this is far-fetched. यथावत् अधिगतं आत्मतत्त्वं येः that have correctly understood the truth about the self. संस्तुताः=परिचिताः. मस्कः रिणः=भिक्षवः 'भिक्षुः परिव्राट् कर्मन्दी पाराशर्यपि मस्करी' इत्यमरः. 'मस्करमस्करिणौ वेणुपरिव्राजकयोः' पा. 6. 1. 154. पतञ्जलि derives the word as 'मा कृत मा कृत कर्माणि शान्तिर्वः श्रेयसीति आहातो मस्करी परिव्राजकः' महाभाष्य ed. by Kielhorn Vol. III. p. 96 (from मा + कृ). सम...नामयः Dependent kinsmen who shared his joys and sorrows. समे सुखदुःखे येषाम्. 'सपिण्डास्तु सनामयः' इत्यमरः ('समानो नाभिर्मूलमेपां सनामयः' क्षीर०). चित्तज्ञः clever in reading the thoughts (of their master or of the people). निष्का...मुनयः sages that were disinterested friends. सं...वादिनः students of the Vedānta philosophy expert in expounding the unsubstantial character of the world. 'मीमांसको जैमिनीये वेदान्ती ब्रह्मवादिनि' क्षीर०. The position of the thorough-going Vedāntin is summarized in a half-verse 'ब्रह्म सत्यं जगन्मिथ्या जीवो ब्रह्मैव नापरः ॥'. पौराणिकाः—पुराणानि अधीते वेद वा पौराणिकः (पुराण + ठक्). The Purāṇas are a class of works attributed to Vyāsa containing information principally on mythology, cosmogony, the legendary origin of royal families and their doings, the doctrines of various sects &c. Bāṇa in the third उच्छ्वास specifically refers to the वायुपुराण.

P. 35 ll. 5-19 अस्व...तिष्ठदिति. न...तैः not being left to himself by them. तैः refers to the कुलपुत्राः, गुरा and others referred to in the preceding paragraph. मनसापि...चरितुम् even in thought he had no opportunity to do as his grief dictated. If left to himself Harsha in his grief might have caused some harm to himself. But as he was always surrounded by

numerous people who engaged his mind in various things, he could not even think of (much less actually do) any harm to himself. अपि नाम न गृहीयाद्वल्के how much do I wish that he may not assume bark robes ! He is afraid that राज्यवर्धन would betake himself to a forest. We have to understand अपि नाम before अस्त्र...पृथिवीम् and the following clauses. अस्त्र...पृथिवीम्—would he whose lotus-like eyes are filled with tears see that the earth is helpless (without a lord) ! One whose eyes are full of water cannot see clearly. The Com. seems to have read न in each clause 'अत्र च सर्वत्र नेत्याशङ्कयाम्'. Then the meaning would be 'I am afraid that he would not see &c'. But here the force of अपि नाम is gone and the sentences are not so striking as they are without न. प्रथम. विह्वलः overwhelmed by the terrible poison of this first calamity (father's death). पुरुषोत्तमः refers to राज्यवर्धन. It also means विष्णु. When the gods and demons churned the ocean for jewels, the first thing that came out was the poison हालाहल. See रामायण I. 44. and भागवत-पु. VIII. प्रथम व्यसनं एव विषमं विषं तेन विह्वलः. अभिषेकम् (1) coronation ; (2) bath. One who is suffering from heat, would take a bath and find it very refreshing. राज...चरेत् (How do I wish) that he may not act the contrary when addressed by the princes (to assume sovereignty). पराचीनता=प्रातिकूल्यम्. पक्षपाती devoted to. तातश्लाघया by way of praising father. काञ्चन—As प्रभाकरः was fair in complexion, the word काञ्चन is put before ताल. दिवसक...कसितम् that was upturned and expanded, the whole day with love for the sun. A lotus blooms by day. The king प्रभा० was devoted to the sun (see text p. 3) and had a smiling (विकसित) face all day. हसितः मदेन अलसः हलधरः (वलरामः) तस्य इव विभ्रमः येषां (adj. of विलासाः)—that had the appearance of the grace of the laughing Bālarāma lazy with drink. वलराम, the brother of कृष्ण, has the ploughshare as his weapon. He is described as fond of drink. See विष्णुपु. V. 25. वदान्य liberal.

Uchchhivāsa VI.

P. 36 Verse 1 The metre of this verse and the next is *आर्या*, for which see p. 49. उच्चित्य having collected or gathered. प्रहिताः निगूढाः आत्मदूताः तैः नीतानाम्. The king sends his spies to find out valiant men; यम् also sends his दूतः. विजिगीषुः (from the desiderative base of जि with वि) a conqueror. 'सनाशंसभिश्च उः' पा. 3. 2. 168 (the affix उ is applied to desiderative bases, to the roots शंस् with आ and भिश्च). This verse contains a suggestion of the fate of राज्यवर्धन who was treacherously murdered by the गौड king, whose name the com. gives as शशाङ्क 'अनेनोच्छ्वासार्थः सङ्गृहीतः । तथाहि कृतोऽन्तो विनाशो येन स शशाङ्कनामा गौडाधिपतिः शराणां राज्यवर्धनानुचराणां तत्सहितानां संग्रहमकरोत् । ...तथाहि तेन शशाङ्केन विश्वासार्थं दूतमुखेन कन्याप्रदानमुक्त्वा प्रलोभितो राज्यवर्धनः स्वगेहे सानुचरो मुजान एव छत्रना व्यापादितः ।'.

Verse 2 Construe खलस्य विसम्बन्धातदोषः वीरकोपकरः स्वभाव्य (भवति). वि...करः the sin of murdering the confiding produces resentment in the mighty and 'brings about the death (of the murderer himself). नव...करिणः—the elephant wantonly breaks a young tree, but the noise of breaking robs the sleep of the lion that kills the elephant. Here खल refers to the गौड king who killed the young राज्य०. राज्यवर्धन's death by treachery roused हर्ष (वीर) to wrath and led to the destruction of the गौड king.

P. 36 ll. 5-20 अथ...जीवितम्. अथ...द्राक्षीत्—the sentence is अथ...देवो हर्षः...महाजनेन...अकाले आत्मानं वेष्टयमानं अद्राक्षीत्. प्रथमं प्रेतपिण्डं भुङ्क्ते इति० भुक् तस्मिन्. प्रथम...जन्मनि when the ब्राह्मण, that takes the first oblation offered for the dead, had been fed. गतेषु अशौचदिवसेषु—the impurity due to the death of a सपिण्ड lasts for ten days. 'दशाहं शावमाशौचं सपिण्डेषु विधीयते।' मनु० V. 59. दीयमा...कलोपे—even now the bed and other things of the dead are given to ब्राह्मणः. The धर्मसिन्धु (परि० III) says 'एकादशाहे शय्यादाने यथ विधिः स्मृतः । तेनोपभुक्तं यत्किंचिद्रत्नवाहनभाजनम् ॥ यद्यदिष्टं च तस्यासीत्तत्सर्वं परिकल्पयेत् ।'; and 'अथ रथं गजं धेनुं महिषीं शिविकादिकम् । शालग्रामं पुस्तकं च कर्तुरी कुङ्कुमादिकम् ॥ दासीं रत्नं भूषणादि शय्यां छत्रं च चामरम् । दद्याद्विज्ञानुसारेण प्रेतस्तत्तत्सुखं लभेत् ॥.' अमत्रम् a goblet, vessel. पत्रम् vehicles. 'पत्रं वाहनपक्षयोः' इत्यमरः. C and T read 'नृपतिकट' and translate 'the various appurtenances of the royal bier.' This is not good. The personal property, as it were, of the deceased

king was distributed, as, if retained, it would have reminded the survivors every now and then of the use which the departed made of those articles कीकसम् bone The bones of the deceased king were taken to holy places The peoples hearts also, when they heard that the bones were being taken to तीर्थs, ran thither out of devotion to the king कल्पित चिह्ने when the tomb on the spot of the funeral pyre had been covered with a plaster of *chunam*, which (tomb) became a dart of sorrow कल्पित शोकशल्य येन—the tomb remained there to remind people of their loss as the point of a dart may permanently remain in the body चैत्यचिह्नम् monument, tombstone B reads कल्पित . शल्येषु, and C and T connect it with कीकसेषु This is not bad The meaning would be 'the bones had been like the points of darts' (in the hearts of the people) महाजिजिति the victor in great battles (आजि) विसर्जिते—even now on the 11th or 12th day after death a bull is let loose for the dead As the deceased was a king an elephant was let loose उत्साये शय्यान् when the beds used in misfortune were being cast aside The धर्मसिन्धु says that in mourning one should lie down on a bed of mats 'दृणकटास्तीर्णभूमौ पृथक्शयीरन् न कम्बलाद्यास्तीर्णभूमौ' (परि= III) उप क्षमेषु capable of listening to advice अनु योग्येषु fit to pay attention to requests (अनुरोध) गण गुणेषु—when everybody had become so far composed as to be able to recount the virtues of the king प्रदेश शोके—C and T translate 'Grief was becoming a moral theme' It is not clear how this meaning is arrived at The meaning seems to us to be 'when grief came to have a limited scope' i.e. when शोक was not to be found at all seasons and places, but only at particular times and places कृतेषु तदेषु when the poets had sung their dirges Take away the comma after स्थाने स्वभावशेष दर्शन यस्य—For some days after his death, the people felt as if the king was among them उत्सृष्ट व्यापार येन who was doing

sentence is अनन्तरं च...ज्येष्ठं भ्रातरमपश्यत्. द्वार...कथ्यमानम् who was announced by the lamentation of the doorkeeper, as if it (आक्रन्द) were an attendant that entered first. At the sight of राज्यं the doorkeeper wept. The द्वारपाल allows (मुक्त) high personages and their attendants to enter. The attendants precede the high personages to show them the way. 'दूर...बाहुव्येन—this and the following instrumentals qualify परि-जनेन. दूरं द्रुतं आगमनं तेन मुषितं बाहुव्यं यस्य whose numbers were thinned (lit. robbed) by the long and quick march. वि-च्छिन्नः छत्रधारः यसिन् in which the umbrella-bearer was not to be found (he lagged behind). लम्बितः (lagged behind) अम्बरवाही (the man in charge of the wardrobe) यसिन्. शृङ्गारः a golden pitcher 'भद्रकुम्भः पूर्णकुम्भो शृङ्गारः कनकालुका' इत्यमरः. आचमनधारिन् spittoon-bearer. ताम्यन् (exhausted) ताम्बूलिकः (betel-bearer) यसिन्. खड्गन् (limping) खड्गग्राही यसिन्. कति...प्रायेण mostly consisting of a few well-known (प्रकाश) servants. For दासेरक, see p. 28. बहुवासरान्तरितं स्नानभोजनशयनं तेन श्यामं क्षामं (emaciated) वपुः यस्य. अविरला मार्गधूलिः तया धूसरितं शरीरं यस्य सः शरीरः तस्य भावः शरीरता तया. अविद्यमानं शरणं यस्याः. The poet fancies that the earth in the form of dust resorted to him because it had become bereft of a protector by the death of प्रभाकरं. क्रमागतया (1) that was hereditary in his family; (2) that came to him (stuck to his body) by his walking (with धूलि). हृणानां निर्जयाय समरे शरीः व्रणाः तेषु बद्धैः पट्टकैः (pieces of cloth) शबलीकृतः (spotted) कायः यस्य. The long and white bandages are fancied to be the glances of राज्यलक्ष्मी that was approaching him (he was the king after his father). Long eyes is a sign of beauty. The inside of the eye is white like the bandages. द्रुतं मांसं येषाम्. आवेद्यमानः दुःखभारः यस्य. He had lost flesh through grief. The poet fancies that the flesh so lost had been offered into the fire of grief for preserving his father's life. When a sacrifice is performed, offerings are given in fire. There is a striking contrast presented by the inference of a heavy weight from lean (कृश) limbs. Ordinarily lean limbs do not carry heavy weights. अवगतः चूडामणिः यस्मात्. मलिनाः आकुल्याः (dishevelled) कुन्तलाः यस्य. श्वेतारः garland of flowers on the head. His head was not decorated through grief. The poet fancies that grief had mounted on it. आतपेन गलिता रवेदराजिः यस्मात् (adj of स्पष्टेन). रुद्रेव—Drops of perspiration stood out on his forehead owing to heat. The poet fancies that his forehead was eager

to bow at the feet of his father and wept, as it could not do so owing to the death of प्रमा० प्रधीयस् comparative of पृथु One who faints has water sprinkled on his face राज्य० shed tears which fell on the earth The poet fancies that the tears were water poured over the earth that had swooned away owing to the death of her honoured lord निम्नीकृत dug out, made hollow His cheeks that were once round and fleshy had become hollow Constant dripping of water wears away even stones The poet fancies that the constant falling of tears on the cheeks wore away the cheeks and made them hollow गलित ताम्बूलराग यस्मात् राज्य० used no betel owing to grief So his lip had not its usual redness The poet fancies that the ताम्बूलराग came in the way of his very hot breaths, became melted and disappeared from his lip पवित्रिकामात्रे अवशेष यस्या सा ०शेषा इन्द्रनीलिका &c पवित्रि द्रहन्तम्—the idea is—in his यज्ञोपवीत there was a sapphire ring the rays of which shot upwards and rendered his ear dark The poet fancies that the darkness of the ear is due to its being burnt by the fire of the great grief at the recent news of his father's death पवित्रक = शणमूत्रजाल क्षत्रियस्य यज्ञोपवीतम् The only इन्द्रनील he had was on the ring in his यज्ञोपवीत C and T render 'his sapphire ornament of which only the amulet was left' अस्फुटामिव्यक्त व्यञ्जन (beard) यसिन् 'व्यञ्जनं लब्धनश्मश्रुनिष्ठानावयवेऽपि' इत्यमर His face had only a slight growth of beard, which was rendered darker by the light of the dark pupils of his (downcast and motionless eye One who is in mourning has to allow his beard to grow Though he had a slight growth of beard, he seemed to have a thick growth of it owing to the rays of his eye महा हृत् (1) overwhelmed by the fall of a great mountain (with lion), (2) overwhelmed by the death of the great king (with राज्यवर्धन) निरवलम्बनम् without refuge or support If a mountain falls on a lion, the latter will lose a place for prowling and will be stunned तेज पति (मूर्धं नृपतिश्च) तस्य पतनेन परिम्लाना श्री यस्य दिवसमिव श्यामीभूतम्—who (राज्य०) had become dark (in complexion) like the day The day also turns into night when the sun dips down into the sea श्यामीभूत means श्यामीभूत with दिवसम् 'श्यामा स्वाच्छारिवा निशा' इत्यमर नन्दनम्—the garden of Indra. मग्न वल्पपादप यस्य If the tree in the नन्दनवन be broken there will be no shade (छाया) राज्य० also had no छाया (splendour) left, as his father, ० was a veritable वल्पवृक्ष to suppliants, was dead. प्रोषित

दिक्कुजरः (दिग्गजः) यसात्. If the दिग्गजस went away, the quarters would be empty (शून्य). राज्य० also was शून्य (vacant-minded). The eight quarters are guarded by eight दिग्गजस. 'देरावतः पुष्ट-रीको वामनः कुमुदोऽञ्जनः । पुष्पदन्तः सार्वभौमः सुप्रतीकश्च दिग्गजाः ॥' इत्यमरः. दिशां भावः दिग्भावाः (the state of the quarters). गुरुः (heavy, crushing) वज्रपातः तेन दारितम् (with गिरि); गुरौ (पितरि) वज्रपातः (मृत्युः) तेन दारितम् (with राज्य०). The wings of mountains were clipped by Indra with his thunderbolt. See p. 19 above. किङ्क... रुण्येन enslaved by sorrow. दुर्मनसः भावः दीर्मनसम्—despondency. स्विन्न...पेन all perspiring through सन्ताप (heat, sorrow). उच्यितम् gathered, collected. लुप्तम् robbed. C and T would prefer वृत्तं the reading of two MSS. of B for धृतं for the sake of alliteration. प्रत्या...ख्यानेन discarded by reflection. Compare 'अवष्टम्भो ज्ञानं धैर्यं प्रतिसंख्यानमित्यस्तमितैषा कथा' कादम्बरी (p. 156 of P.). दूरी... भवत्वेन cast aside by firmness (lit. the quality of being invincible). अवो...बुद्धीनाम् that was beyond the counsels of the aged. The instrumentals from अवोध्येन qualify शोकेन below. असा ... तानाम् that was not to be cured by the words of the good. अग...गिराम् that was inaccessible to the eloquence of elders. अशक्ये...शक्तीनाम् not within the reach of the power of scriptures. अ...यत्नानाम् that was beyond the way of the efforts of wisdom. The idea is that the efforts of wise men would not avail to lessen his sorrow. अभूमि...चयानाम् that was not a proper place for gradual healing up. उपचयः lit. increase, prosperity. आवेगेन उद्भूताः कृत्स्नस्नेहस्य उत्कलिकाः ताभिः उत्क्षिप्यमाणः कायः यस्य—whose body was lifted up on the waves of the whole love that surged up through emotion. स्नेह is compared to the sea; emotion caused by the sight of राज्य० to the tide of the sea. The agitation (उत्कलिका) due to the emotion is compared to waves (उत्कलिका). A man swimming in the sea is borne on the crest of waves. Harsha's body was shaken by agitation.

P. 37 l. 20—P. 38 l. 2 अथ तं...स्यात्. कलितं held in. सारितेन goes with रुण्येन. We must read संकलयन्निव (as if grasping). He stretched out his long arms to embrace हर्षं. The poet fancies—that he did so in order to embrace all sorrows (i. e. he would thereby become full of all sorrows). सङ्कल्पयन् hardly yields any sense. पतितं क्षौमं यसात् from which the fine garment had fallen (or slipped away). सब...हृदयानि (their) hearts were as if uprooted together with their fastenings. A and C omit the

sentence अश्रु लोकेन That sentence seems to mean 'the people let fall in their eyes a stream of tears resembling veins of blood'. The preceding sentence spoke of the uprooting of hearts. If that were actually done blood would flow forth from the veins of the body. The stream of tears is fancied to be the veins of blood. स्मृत नृपति (प्रभाकरवर्धन) येन When the prince wept, the king's favourite also wept. He seemed to be the echo of the prince. निवृष्ट नयनजल येन Rain ceases in autumn of its own accord no one can stop it. So राज्यवर्धन stopped weeping after a long time. तोयेन—connect this with अञ्जाल्यत् तत्कर लेखमिव (eye) that seemed to have a streak of foam produced by a big flood of water because of the pencils of the rays of his finger nails. When he washed his face, he moved his hand over it. The rays of his bright nails resembled white foam and so his eye seemed to be covered with foam. पक्ष्माग्र सङ्गलन्त बिन्दव तेषा वृन्द तेन मन्द उन्मेष तेन मुपित दशन यस्य (his eye) the vision of which was robbed by the fact that its opening (उन्मेष) was obstructed by the mass of tear drops gathering on the tips of his eyelashes. वाससा न्ममाज—he wiped his face with a white towel. The towel resembled moonlight in whiteness and in being cool. So the poet fancies that he wiped his face scorched by very hot tears with a piece of moonlight. विभूष षीड्य having carelessly wrung his head (मौलि) that was unadorned and the locks on which were disturbed and dishevelled. विगता भूषा यस्मात् विवस्ता व्यस्ता (scattered about) कुन्तला यस्य सावशेष अधरेण—(connect this with कुर्वाण)—by his lower lip that quivered on account of the remnants of sorrow, which (lip) therefore seemed as if desirous of living and as if desirous of kissing itself, as it was charming on account of its bath. The idea is—when राज्य० bathed he washed his lip and eyes. As his grief had not all died out, his lip quivered. One who lives makes movements. So the quivering of the lip showed that in spite of grief it wanted to live. In kissing also the lips move. So the poet imagines that the lip quivered because it wanted to kiss itself on account of its own agreeableness due to the bath. अवशेषेण सह साव० (बहुव्रीहि), सावशेष मन्थु तेन स्फुरित शारद (शरदि मव) शशी तस्य वरै विवसितानि निशदानि (shining) कुमुदवनानि तेषा दलावलि एव बलि तस्य विक्षेप (throwing). The कुमुद० bloom in moon light. The moon is at its best in शरद. His quivering lip resembled the flashes of lightning.

become rare when शरद् comes; his washed face resembled the clear moon of शरद्. When राज्यं cast glances in various directions, the poet imagines that he did worship to the दिग्देवताs with the offerings of petals of कुमुदः. चतुःशालम् a quadrangle enclosed by four buildings. चतसृणां शालानां समाहारः चतुःशालम्. वितर्दिका—platform, terrace. See p. 53. नीचापाश्रये विनिहितः एकः उपवर्हः यस्याम्—on which a single cushion was placed beneath a low awning. For अपाश्रय, see p. 21. 'उपधानं तूपवर्हः' इत्यमरः. जोषम् *adv.* silently.

P. 38 ll. 3-15 देवोऽपि...मण्डलम्. कुथायां प्रसारिता मूर्तिः (शरीरं) येन. कुथा a blanket or carpet. औरस...शोकस्य for the sight of a very near relative is the youth of sorrow. औरसः—उरसा निर्मितः according to 'उरसोऽण् च' पा. 4. 4. 94. The word is primarily applied to a son and extended to any close blood relation like a brother. The idea is that at the sight of one's near relations grief increases in intensity. Compare notes p. 96. सः (l. 8) refers to दिवसः. प्रत्यग्र...तनुरिव as if his body had recently (प्रत्यग्र) been chopped by the chisel of त्वष्ट. The sun at the time of setting looked red. One whose body is recently cut would be red with blood and flesh. बहद्बहलरुधिररसं (बहन् बहलः रुधिररसः यस्मिन् तत्) मांसं तस्य इव दृविः (कान्तिः) यस्य that looked like flesh moistened by plentiful blood. प्रत्यग्रत्वष्टृ—त्वष्टृ, is the architect of the gods. He had a daughter named संज्ञा that was married to the sun. She could not bear the light of the sun. त्वष्टृ, wishing to reduce the superfluous lustre of the sun, placed him on his lathe and trimmed off some of his lustre. With the portion thus taken away त्वष्टृ manufactured the चक्र of विष्णु, the त्रिशूल of रुद्र and the other weapons of the gods. Vide विष्णुपु० III. 2. 9-12 and मार्कण्डेयपु० Chap. 77. 'अग्निमारोप्य सूर्यं तु तस्य तेजोविज्ञातनात् । कृत्तवानष्टमं भागं न व्यज्ञातयताव्ययम् ॥' विष्णुपु० III. 2. 9. Note रघु० VI. 32 'आरोप्य चक्रमग्नमुष्णतेजास्त्वष्टेव यत्नोल्लिखितो विभाति ॥'. अपरः (western) पारावारः ocean. मज्जिष्ठावत् अरुणः. मज्जिष्ठा Bengal madder. It is used as a red dye. अरुणः सारथिः यस्य. मुकुलायमानाः (closing) कमलिनीकोपाः तेन विकलम् (distressed). चक्राण perfect of कण् to cry in distress, hum. The कमल closes its petals at sunset. चञ्चरीकः = भ्रमरः. On this word क्षीरस्वामी remarks 'चञ्चरीकमसनेन्द्रिन्द्रिररोलम्बा देद्याम्'. सविधः (near, approaching) विरहव्याधिः तेन विधुरा वधूः तया बाध्यमानम् (*adj.* of चक्रवालम्). विबुद्धस्य (blooming) वन्धूकस्य इव भाः (तेजः) यस्य (*adj.* of भास्वति). वन्धूकम् is a kind of red flower.

असौ सह सास्त्राम् tearful चक्रवालम्—group For the separation of the चक्रवाल from its mate at sunset, see pp 10, 57 सञ्चरन्त्या goes with श्रिय श्री is said to be wandering because प्रमादवर्धन being dead there is yet no new king installed मधुररवेण सह स रव कैरवाङ्गर must be taken as the object of सञ्चरन्त्या The कैरव are white lotuses that expand at nightfall The bees buzzed over them The poet fancies that this buzzing was the jingling of the small bells on the girdle of लक्ष्मी कल रमणीयम् goes with ष्वरम् The कलहसी were there near the कैरव beds and lent their grace to them आण—perfect of अण् to sound The bees were like bells, the कलहसी like माणिस्यकाञ्ची and the white lotuses like the fair complexion of लक्ष्मी प्रफट कलङ्क यस्य (adj of ष्वण्डलम्) उदयमानम् (pr p of अय् 1 A with उद्) rising विशङ्कट (large) विषाण (horn) तेन उत्कीर्ण (scattered) पङ्क तस्य सङ्कर (contact) यस्य स ष्वङ्कर शङ्करस्य शङ्कर (tame) शङ्कर (bull) तस्य वकुदकू (conical hump) तत्सङ्काश तत्सदृशम् 'विशङ्कट पशु बृहत्' इत्यमर The moon was like the hump of the white bull of शिव and the horns of the moon resembled the horns of the bull and the spot on the moon was like the mud on the horn of the bull. This passage is full of suggestions as C and T observe The word शङ्काङ्कमण्डलम् indicates the rise of the गौड king (शङ्काङ्क as the com says) who murdered राजवर्धन The red sunset symbolizes bloody wars

P 38 ll 16—P 39 l 18 अस्या धरण्याम् नास्ति अतिक्रमण यस्य तत् अनतिक्रमण वचन येषाम् whose words could not be disregarded भूमि योगानाम् you are a proper person for the injunctions of elders : e elders enjoin you to do something because they feel sure that you would not disobey Or गुरु may mean 'father, the sense being 'our father used to give you instruction as you were the fittest person to receive it' अग्राहि चित्तवृत्ति you held the heart. A person may seize a banner that has ropes The king's mind also was गुणवत्, or the king's mind was the banner of the virtuous (गुणवता पताका) : e he was the foremost or preeminent among the virtuous (as a banner is) विधेयम् docile, obedient विधे विधानेन उपनत नैर्घृण्य (निघृणस्य निदयस्य भाव) यस्य (my heart) that has become callous by the decrees of fate C and T translate 'विधि' as 'my heart softened to compliance with the decrees of fate.' This is wrong विमणिपति = भणितुमिच्छति प्रेमविलोमा which runs counter to affection Read विलोमा for वामता perverseness, refractory spirit वैधेय fool, dullard

‘अज्ञे मूढयथाजातमूर्खवैधेयबालिशः’ इत्यमरः (विधेयः एव वैधेयः स्वार्थेऽण्). लोकवृत्तम् ways of the world. मान्धान्तृ—see for his story p. 23. प्रभाकरः was a pre-eminent चक्रवर्ती as मान्धाता was. ‘यौवनाशोऽथ मान्धाता चक्रवर्त्यवर्नी प्रभुः । सप्तद्वीपवतीमेकः शशासाच्युत तेजसा ॥’ भागवतपु० 9. 6. 34. पुरुकुत्स was the son of मान्धातृ and killed the मौनेयगन्धर्वस that had ousted the Nāgas and re-instated the latter. He married नर्मदा. See विष्णुपुराण IV. 3. भ्रूलतया आदिष्टानि अष्टादश द्वीपानि येन who issued commands to the eighteen worlds with his brow. दिलीपे मृते वा रघुणा (किं कृतम्)—Bāṇa seems to follow the रघुवंश here in making रघु the son of दिलीप. According to the रामायण (II. 110 and I. 70) दिलीप’s son was भगीरथ, whose grandson was रघु. So according to the विष्णुपुराण (IV. 4) दिलीप’s son was दीर्घबाहु whose son was रघु. महान् असुरसमरः तन्मध्ये अध्यासितः त्रिदशानां (देवानां) रथः येन. Compare for the idea that दशरथ helped the gods in battle रघु० 9. 19 ‘स किल संयुगमूर्ध्नि सहायतां मभवतः प्रतिपद्य महारथः’। It was in this battle with the demon शम्बर that कैकेयी, who had helped दशरथ, got two वरस from him. See रामायण अयोध्याकाण्ड 2. गोष्पदीकृताः चतुर्णां उदन्वतां अन्ताः येन—who looked upon the confines of the four oceans as a puddle. गोष्पदम् (गो + पद)—सू is inserted according to ‘गोष्पदं सेवितासेवितप्रमाणेषु’ पा. 6. 1. 145. (गावः पचन्तेऽस्मिन्देष्टे स गोभिः सेवितो गोष्पदः । प्रमाणे, गोष्पदमात्रं क्षेत्रम् । सि. कौ.). The four oceans were as small to him as a puddle that is as deep as a cow’s hoof. तिष्ठन्तु...देष्टे let alone these. तातेन—refers to प्रभाकरवर्धन. शतात् समधिकाः (more than a hundred) अध्वराः तेषां धूमः तस्य विसरेण (mass) धूसरितं वासवस्य (इन्द्रस्य) वयः येन—who rendered the youth of Indra grey by &c. It was believed that whoever performed a hundred अश्वमेध sacrifices would displace Indra. Indra is therefore always represented as anxious to put obstacles in the performance of these sacrifices. Indra grew old through anxiety and jealousy when he learnt of the hundred and more sacrifices of प्रभा०. सुगृहीतं नाम यस्य—of blessed memory. This is a term used in respectfully addressing or speaking of a person (particularly a deceased person). कुत्सितः पुरुषः कापुरुषः, according to ‘विभाषा पुरुषे’ पा. 6. 3. 106 (कापुरुषः । कुपुरुषः). स्त्री womanishness. आस्पदम्=स्थानम्. भू... यस्ते (1) the king being killed; (2) the mountain being shattered or laid low. If a mountain were shattered to pieces, all the torrents will be at once let loose; so the king being killed, all his tears flow in torrents. अस्त...तैवसि—refers to the setting of the sun and the death of the king. अन्यकारीभूताः दश आशाः (दिसः)

यस्य प्र लोक the light of wisdom fails When the sun sets, there is no light in the ten quarters The king being dead, राज्य० cannot think wisely and looks on the whole world as dark. Remove the comma after हृदयं, which is the object of उपसर्पति My heart is aflame with grief and therefore विवेक does not come to it, as if afraid of being burnt by the fire in the heart सन्ताप (1) sorrow, (2) heat. जातुपम्—made of lac जतुनो विकार, according to 'जपुजतुनो पुक्' पा 4 3 138 (आभ्याम् स्यात् विकारे एतयो पुगागमश्च नापुपम् । जातुपम् । सि कौ) पदे पदे (1) at every word, (2) at every step दिग्ध* (poisoned) रोष (arrow) तेन आहता 'पनी रोष द्विपुर्दयो' इत्यमर 'विपाके दिग्धत्तिकौ' इत्यमर दूरेण भ्रमति (1) wanders far, (2) wanders at a distance (from the person hated) परिहरन्ती avoiding अम्बा—refers to यशोमती वार्धु वित्तानि money that is employed by a moneylender or usurer वार्धुषिक् (from वृद्धि)—वृद्धयर्थे द्रव्य वृद्धि ता गह्वा प्रयच्छति इति—according to वार्तिक 'वृद्धेर्वृधुषिमायो वक्तव्य' on 'प्रयच्छति गह्वन्' पा 4 4 30 A very exacting moneylender would stipulate for interest to be calculated from day to day, and even without such stipulation, ordinarily every day adds to the interest that has to be paid अधूममम्भारात् मम्भूत अम्भोपर (मेघ) तेन भरितमिव पञ्चवन —but people of the five races (i.e. the Aryans in the four quarters and the निषाद), hence, people in general Compare ऋग्वेद III. 59 8 'मित्राय पञ्च येमिरे जना अभिट्ठिष्वसे' 'सु पुमास पञ्चवना पुरपा' इत्यमर पञ्चत्व प्रयानि is dissolved into the five elements (पृथिव्यप्ताजोवाय्वाकाश) असम्परायिकम् not warlike, cowardly सम्पराय = युद्धम् अवष्टम्भ्य having enveloped शोक—connect it with दहति and the following verbs वाटव राशिम्—this and the following three clauses are to be respectively connected with दहति and the three following verbs वाटव —is the submarine fire, otherwise called औव The sons of कर्तवीर्य, with the desire of destroying the descendants of भृगु, killed even the children in the womb One of the women of the family secreted the child in her womb in her thigh (ऊरु) and preserved it Hence the child was called औव At sight of him, the sons of वाटवीर्य were struck blind and his wrath gave rise to a flame which was going to burn the whole world, when at the desire of his विदुः the मार्गवः, he cast it into the ocean Compare शाकुन्तल III 3 'त्वयि ज्वलन्तौव श्वाम्बुराशी' ५०० आदिपद for the

१ पविरिव पवन (दारयति)—for the clipping of the wings १

२ untains see p. 19 मरुतः (मरुतोति)—for showing

greater favour to रोहिणी than to his other wives, the नक्षत्र, the moon was cursed by their father दक्ष to be a consumptive. Compare 'दर्शयन्निव चिरकालमं दक्षशापानलदाहचिह्नं' कादम्बरी (p. 178 of P). सुमेरुकल्पस्य resembling Meru. For Meru, see p. 85. For कल्प, see notes on देशीय p. 38. कल्प...पुरुषस्य who was a noble spirit (to be found once) in a कल्प. For कल्प, see p. 78. Another meaning also may be suggested 'a noble spirit like a कल्पवृक्ष'. अतिबाहयितुम् to get through. विरक्तं (1) disgusted; (2) tinged redder. चकोरस्य—It was believed that the eyes of चकोर became red at the sight of poison. अर्पेक्षास्य of कौटिल्य says 'क्रीडो विपाम्याद्ये माचति । ग्लायति जीवजीवकः । प्रियते मत्तकोकिलः । चकोरस्याक्षिणी विरज्येते' (pp. 40-41). काम० says 'चकोरस्य विरज्येते नयने विपदर्शनात् । मुख्यं माचति क्रीडो प्रियते कोकिलः किल ॥' VII. 12. बहवः मृतपत्राः अवगुण्ठनं यस्याः that covers her face with many shrouds of the dead. The चाण्डाल were in the habit of taking the clothes in which corpses were shrouded. रञ्जितः रङ्गः (समाजः) यया that pleases the audience or sight-seers. People were diverted by the sight of the various shrouds worn by Chāṇḍāla females. जनङ्गमः=चण्डालः. राज्यवर्धन says he wants to give up राज्यलक्ष्मी, which he compares to the श्री of चण्डाल. 'चण्डालप्लवमातङ्गदिवा-कीर्तिजनङ्गमाः' इत्यमरः. It would be better to read जनङ्गमाङ्गनाम् as C and T suggest. वंशवायाम्—(1) which is outside of (noble) family; (2) which is to be borne on bamboo-poles. वाय in the latter case is equal to वाह्य, as there is no difference between व and व, र and ल, ट and ल in यमक, श्लेष and चित्र 'यमकश्लेषचित्रेषु वययोऽल्लयोर्न भिद । नानुस्वारविसर्गौ च चित्रमङ्गाय संमती ॥' वाग्भटालंकार I. 20. चण्डाल carry all their belongings on poles. अनार्याम् (1) disreputable; (2) not of Aryan lineage. The चण्डाल were outside the pale of Aryan society. दग्ध...कुलिख as a bird in a burnt dwelling. दग्धगृहे may also mean 'in this palace accursed' (by the king's death). स्नेहमल is to be connected with मनसि and वाससि. स्नेह (1) affection (2) oil. Affection clung to his heart and he wanted to get rid of it in a hermitage. An oily and dirty spot sticks to a garment which must be washed in water. अन्तरितानि यौवनसौख्यानि यस्याम् in which the pleasures of youth cannot be had (adj. of जरा and चिन्ताम्). The cares of the kingdom would not allow हर्ष to enjoy youth as otherwise he would have done. अनमिमनाम् not esteemed or liked (with जराम् and चिन्ताम्). जरामिव पूरुः—ययाति married देवयानी daughter of शुक्र preceptor of the देव्यः. शर्मिष्ठा, daughter of the king of

देव्यः, was her servant ययाति fell in love with her and secretly married her When देवयानी complained, her father शुक्र cursed him to be prematurely old ययाति propitiated शुक्र and obtained permission to transfer his old age to any one that would accept it He had two sons यदु and तुर्वसु from देवयानी and द्रुह्य, अनु and पूरु from शर्मिष्ठा All his sons except पूरु refused to take up the decrepitude of their father पूरु, the youngest dutifully took it up and was placed on the throne by ययाति See विष्णुपु IV 10, रामायण VII 58 59 महाभारत आदिपर्व गुरो (1) of his father (with पूरु) (2) of me who am your elder (brother) स्वक्ता सकला बालक्रीडा येन (applies to हर्ष and हरि both) हरिणा = विष्णुना दीयता लक्ष्म्यै give your chest to लक्ष्मी हर्ष is asked to accept sovereignty विष्णु took लक्ष्मी as his wife बालक्रीडा—these words suggest the doings of कृष्ण (the incarnation of विष्णु) in गोकुल रुक्मिणी the wife of कृष्ण is looked upon as the incarnation of लक्ष्मी 'राघवत्वेऽभवत्सीता रुक्मिणी कृष्णजमनि' विष्णु० I 9 141 निखिल—*a sword*—(निष्कान्तखिलशतोऽङ्गुलिभ्य इति which is longer than 30 finger breadths)

P 39 l 19—P 40 l 22 अथ तिष्ठत निश्चिता शिखा यस्य the point of which is very sharp मामतरेण concerning me It may also mean 'without me : *e* behind my back' शोकात् च न यस्य (*adj* of श्लेष) चेतस समाक्षेप Distraction or aberration of mind आहो भवति? Is it possible that he is not my brother? The idea is that he speaks so unlike my brother that I am forced to doubt whether he is the same as my brother विवक्षित = वक्तुमिष्टम् निपातनोपाय a means of decline or downfall निखिलपुण्यस्य परिक्षय तस्य उपक्षय (indication) यस्मिन्ना is to be connected with निखिल० The idea is—do these unexpected words of my brother indicate that all the merit I gathered by my actions has now been exhausted? अन लसित वा or is it the wanton act of the group of all unfavourable planets? तातस्य विनाशेन नि शङ्क (fearless) कलिकाल तस्य क्रीडितम् (prank, freak) The idea is that प्रभाकर० had held कलि in check अय—refers to राज्य० य कश्चिदिव like a low person यत्किंचनवारिण माम्—connect with समादिष्टवान् यत्किंच स्मृतमिव (he has ordered) me (thinking me) capable of doing anything as if I were not born of the line of पुण्यभूति अनात्मानुजमिव as if I were not his own younger brother The reading अदृष्टदोषमपि breaks the symmetry of the clauses all of which contain an इव, but yields a good sense reading दृष्टदोषमिव of A and C means 'as if I were one do

tected in committing a fault.' श्रोत्रियनिव—What Harsha says is this:—to ask me to assume sovereign power when my elder brother is quite competent to do it is as detestable as to ask a श्रोत्रिय to drink wine, to induce a faithful servant to prove treacherous to his master &c. सुरापान was one of the five महापातक, for which see above p. 81. नीचोपसर्पणम् to approach or wait upon a mean person. तदे...यत् This much (out of what राज्य० does) is indeed befitting that &c. शौर्यस्य उन्मादः एव मदिरा तथा मत्तं समस्तं सामन्त-मण्डलं एव समुद्रः तस्य मथने मन्दरः तस्मिन्. The feudatories intoxicated by the pride of valour are compared to the ocean; as the ocean was churned with मन्दर as the churning handle, so प्रमाकरो was the churning handle of the kings (i. e. subdued them and made them yield tribute as the ocean had to yield jewels). For मन्दर, see above, p. 42. For the technical meaning of मण्डल, see p. 42. The king प्रमा० was in the midst of the मण्डल as the handle मन्दर was in the midst of the ocean. The ocean also had मदिरा (वारुणी, one of the 14 jewels). या...वृष्टिः as for this command to me to assume sovereignty, it scorches me who am already burnt and is a shower of cinders on me who am like a desert parched by drought. अवग्रहेण (वृष्टेर्विपातेन) रूषितः (past p. of the causal of रूषे). धन्वन् m. a barren or dry soil. 'समानौ मरुधन्वानी' इत्यमरः. 'वृष्टिर्वैपं तद्विपातेऽवग्रहावग्रही समौ' इत्यमरः. यद्यपि... मानः—supply जगति दुर्लभः after this and after every-one of the following clauses. विभु...मानः a person in power without pride. द्विजातिः=ब्राह्मणः. अविचमाना एषणा (greed, covetousness) यस्य. मुनिर-रोषणः a sage without anger. The Purāṇas illustrate only too well this dictum. वणि...रः a trader who is not a thief (knave). प्रिया जाया यस्य सः जानिः. जाया becomes जानि when it is the last member of a बहुव्रीहि compound. 'जायाया निङ्' पा. 5. 4. 134. प्रिय...हनः (it is rare to find) a husband fond of his wife who is also not jealous. कुहन adj. jealous. 'कुहना दम्भचर्यायामीप्यालौ कुहनं त्रिषु' इति भेदिनी. कीना...गतः (it is rare to find) a poor man who is not an eyesore. 'कृतान्ते पुंसि कीनाशः क्षुद्रकर्षकयोनिषु' इत्यमरः. मृगयुः a hunter. पारा... ब्राह्मण्यः (it is rare to find) a mendicant who possesses the qualities of a (good) ब्राह्मण. पाराशरिन् originally means 'one who studies the मिथुसूत्र promulgated by पाराशर्य'; hence any mendicant (whether learned in the Vedānta or not). 'पाराशर्य—शिलाशिभ्यां मिथुनदसूत्रयोः' पा. 4. 3. 110 (पाराशर्येण प्रोक्तं मिथुसूत्रमधीयते पाराशरिणो मिश्रवः । सि. कौ.). कितवः a gambler. The reading of A

and C is good परि धु. an ascetic who is not desirous of enjoying (life) गोप्य a servant राज नात (it is rare to find) a king's son who is not wicked (or ill educated) This last is the matter in hand हर्ष means—kings sons are generally badly educated, and so an ordinary prince would have done as राज्य० wants me to do But I am the pupil of no less a person than राज्य० himself को हि नाम—connect these words with चण्डालोऽपि राज कुञ्जरे who is a गन्धद्रिप to the (elephants in the form of) kings (a e from fear of whom kings run away) For गन्धद्रिप see p 4 (notes) विप्ली भुजे who has rendered useless his large thighs and arms resembling a stone pillar Or we may take that the thighs resembled a slab of stone and the arms a pillar सकल पवित्रम्—people would shed tears when they would hear that राज्य० had abandoned the kingdom मृदो धानम् a sphere of mud called earth वसुधा अभिधान यस्य मृदोलव—is the object of कामयेत धनमदेन खेला (playful) निखिला खला तेषा मुखविकारलक्षणे आरयायमान नीचाचरण यस्या whose vile conduct is exposed by the indications offered by the changing features of the faces of the wicked &c The idea is—लक्ष्मी very often resorts to wicked men who become purse-proud and whose faces assume arrogant looks Thus it is लक्ष्मी that is responsible for the arrogance and conceit of the wicked कुम्भदासी a bawd, procuress 'कुम्भो राज्यन्तरे हस्तिमूर्धासौ राष्ट्रसान्तरे । कामुके वारनायी च' मेदिनी लक्ष्मी goes about seeking the deeds of the valorous, and is therefore like a bawd कथमि येष how did my brother think this which is extremely improper to be possible (in me)? अनवदातम् Impure चेतस च्युत passed from his mind सौमित्रि—लक्ष्मण . लक्ष्मण is the Hindu ideal of a younger brother and so are भीम, अर्जुन, नकुल and सहदेव It is to be noted that it is not a mere rhetorical touch that Dana puts this sentiment in the mouth of Harsha The inscriptions of हर्ष (for which see Introduction) show that हर्ष revered his brother as much as (or perhaps more than) his father अनपेक्षित मत्तनन यया that cared not for those that loved him प्रमविष्णुता—the position of being a lord Harsha means that राज्य० was never before so heedless of the feelings of those that were devoted to him कुलिशस्य (thunderbolt) शिखरवत् सर (sharp) नसर (claw) तस्य प्रचय (mass, thickness) तस्य प्रचण्डाचपेटा तथा पाटिन मत्तमातङ्गस्य उत्तमाङ्ग (शिर) तस्य मदच्छटा (mass or streak of ichor) तथा दुरित चारुवेसरभार तेन भास्वर मुरा दस्य

निवासं...वृद्धः who protects behind his back the mountain cave—his dwelling? प्रतापः सहायः येषाम्. कश्चप...यस्य what indeed is this considerate treatment (अनुरोधः) of my brother towards लक्ष्मी which is fickle? चीवरेण अन्तरिती (covered) कुची यस्याः. हर्ष's idea is:—if राज्यवर्धन wants to go to तपोवन, why does he not take राज्यलक्ष्मी which is rightfully his with him to the forest and there make her follow the life of an ascetic? Why does he press me to accept her? जराजालिनी (1) that presents the appearance of old age (with लक्ष्मी); (2) that falls into a snare which resembles old age (with मृगी). A मृगी also carries कुश and leaves in its mouth (on which it subsists) and is often caught in a net. The word जराजालिनी further suggests the idea that लक्ष्मी should remain in the forest with राज्य० till old age and then it will be time for हर्ष to think of becoming a king. In olden times, Indian kings transferred their kingdoms when they grew old to their sons and went to a forest to practise austerities. Compare रघु० 7. 71 'तदुपहितकुटुम्बः शान्तिमार्गोत्सुकोऽभून्नहि सति कुलधुर्ये सूर्यवंश्या गृहाय ॥'; उत्तरराम० I. 22. किल्बिषम् sin (object of आपास्यति, the subject being तपः). 'पापं किल्बिषकल्मषम्' इत्यमरः. मनसा...वनम् who in thought went to the forest before (his brother.).

P. 40 ll. 23-31 अत्रान्तरे...पातयत्. The principal sentence is अत्रान्तरे...सहसैव प्रविश्य...राज्यध्रियः परिचारकः संवादको नाम...सदसि आत्मानमपातयत्. We have a number of nouns in the locative (absolute). पूर्वादिष्टेन—who had been previously ordered (by राज्य०). वस्त्रकर्मान्तिक—keeper of the wardrobe. कर्मान्तिकः—कर्मणि अन्तिकः or कर्मान्ते नियुक्तः—a servant. Read ०ताडनमियेव for ०ताडनमिव. निर्दय...स्त्रेणे when the women in the palace were screaming as if their heart being afraid of the rough beating with their hands had disappeared somewhere. The women in grief at the departure of राज्य० to a forest beat their bosom (हृदय) and wept. The poet imagines that they screamed because they had lost their heart. When one loses a thing, one raises a hue and cry to find it. ब्रह्मणि साधु ब्रह्मण्यम्, न ब्र० अब्रह्मण्यम्—this is an exclamation used when some calamity befalls. It originally meant 'what is not good to a Brāhmaṇa'; hence 'any calamity or misfortune.' ऊर्ध्वौ दोषौ (arms, from दोस्) यस्य. दोषन् is optionally substituted for दोस् from the accu. plural. पाद...परे—the citizens fell at the feet of राज्य० to dissuade him from his resolve. विद्राति (loc. sing. of the pr. p. of द्रा with वि) running away.

विदुन चेत यस्य whose heart was melted or agitated पयावुल्ल वाम
यस्य whose dress was disorderly निगारणे उच्चन मन यस्य नखेन
ल्लिखित मणिकुट्टिम (jewelled pavement) ये —when a person is in
reverie, he often scratches the pavement with his nails
प्रशान्ततम extremely well known विमुक्त आरुह्य येन

P 40 l 32—P 41 l 8 अथ इति अस्माक व्यसन तस्मिन्
व्यवसाय तस्य वर्धनं तस्मिन् वद्धा धृति येन (*act* of विधि) that is firm
in increasing its efforts (व्यवसाय) to bring down calamities on
us अधृतिकरम् causing loss of steadiness of mind The sentence
is विधि इव अधिकतर अधृतिकर किं अपर दु छातिशय समुपनयति छिद्रपु प्रहर्तु
शील एषा इति छिद्रं that strike at a weak point अवनिपति =
प्रभाकरवर्धन ग्रहवर्मा मालवराजनेन जीवलोक त्याजिन —ग्रहं was made to
leave this world (*he* was killed) by the king of Malva. Dr
Buhler suggested that देवगुप्त was the name of the Malava king
and that मालव is not Malva in Central India but the Malva in
Punjab near Thanesar (E I Vol. I p 70) Vide Introduc-
tion आत्मन त्याजिन —(the मालव king) in killing ग्रहवर्मा made
his own (मालवराज's) merit to leave himself The idea is that
he by that act became bereft of all पुण्य if he had any This is
a fine example of the figure सहोक्ति बालासमनिगमयुगलेन चुम्बिता
चरणौ यस्या निगड chains कान्यकुब्जे—the modern Kanoj which
seems to have been the capital of the Maukharis ग्रहवर्मा विवन्ती
rumour अ मत्वा thinking that the army is without a leader
The reference is to the army of Thanesar 'साधन मृतसत्कारे
सैन्ये सिद्धीपथे गतौ' इति मेदिनी जिष्ठु desirous of seizing (this
kingdom)

P 41 ll 9 34 ततश्च दिदेश अनुपेक्षणीय—not fit to be
treated with indifference. व्यतिकर occurrence, calamity 'अथ
व्यतिकर पुति व्यसनव्यतिपद्मयो' मेदिनी अद्युत भवस्य humiliation
not having been even heard of before (by राज्यं) The author
assigns reasons why the deep seated affliction of राज्यं at once
disappeared परिमव refers to the treatment meted out to राज्यश्री,
the sister of राज्यं वीर वमन because his birth was in a
family of heroes वृषा मृताया who now became an object for
compassion (because she was widowed and imprisoned) वद्ध
मूल येन that had taken deep root हलाट भिद्यन् on his forehead
a frightful frown of the eyebrow appeared The frowning
brow is compared to यमुना, the sister of यम, the waters of which
are dark (दयामायमाना) The brow also is dark वैशिनिपटन
(वृष्ण) तस्मात् शङ्का (fear) तथा आकुल कालियकुल तस्य भद्रा भू तस्या

मङ्गैः तरङ्गिणी—The river had ripples owing to the knitting of the brows of the family of the serpent कालिय that was afraid of कृष्ण. The eyebrow of राज्य० also presented a wavy appearance on account of the frowns it had. केशिन् was a दैत्य in the form of a horse sent by कंस to kill कृष्ण in वृन्दावन. कृष्ण put his hand in its mouth, when it increased. Kes'in was cut in two. See विष्णु पु० V. 16. कालिय—the reference is to कालियमर्दन. The serpent was in the waters of the यमुना and rendered it poisonous. No tree except a कदम्ब grew on its banks. कृष्ण threw himself from the कदम्ब into the Jumna and trod upon the hoods of the serpent. The serpent and its wives begged कृष्ण to show mercy. कृष्ण said 'नात्र स्थेयं त्वया सर्पं कदाचिद्यमुनाजले । समुद्रपरिवारस्त्वं समुद्रसलिलं व्रज ॥ मत्पदानि च ते सर्पं दृष्ट्वा मूर्धनि सागरे । गरुडः पत्रगरिपुस्त्ययि न प्रहरिष्यति ॥'. विष्णुपु. V. 7. 75-76. यमुना was the daughter of सूर्य and संज्ञा and sister of यम. See मार्कण्डेयपु० 77. परामृशन् (*adj.* of पृष्ठवः) rubbing or striking. दिङ्नागस्य (दिग्गजस्य) कुम्भकूटवत् विकटः तस्य—that was as broad (or formidable) as the conical head front of a दिग्गज. For कुम्भ, see p. 109. बाहु...पृष्ठवः—with his left hand he stroked the upper part of his (right) arm, as wrestlers do when they get ready for a wrestling match. The word कोप is used because the upper part looked like a bud. नख...पेकमिव चकार—When he stroked his arm with his hand, the rays of the nails, which looked like water, brightened it. Hence the poet fancies that the arm was bathed in the water (rays of nails) in order to honour it preparatory to undertaking the responsibility of a fight. The com. says that कोप is an ordeal. With this sense all the words cannot be explained. But it is possible to explain some. Before the ordeal, the person charged had to bathe (अभिषेक). The कोश ordeal is described as follows in the व्यवहारमयूख 'तमाहू—यामिशस्तं तु मण्डलाम्बन्तरे स्थितम् । आदित्याभिमुखं कृत्वा पाययेत्सुतित्रयम् ॥ पूर्वोक्तेन विधानेन स्नातमाद्राम्बरं शुचिम् । अर्चयित्वा तु तं देवं प्रक्षाल्य सलिलेन तु । एनश्च आर्चयित्वा तु पाययेत्सुतित्रयम् ॥'. सङ्गलत् स्वेदसलिलं तेन पूरितं उदरं यस्य (*adj.* of पाणिपरः). निर्मूलं...केश इव as if he had seized the hair (of the Mālava king) in order to tear him up by the roots. His wrath made him perspire and quiver and made his right hand seize his sword. The dark sword resembles केश. So the poet fancies he seized not the sword but the hair of मालवराज. दुर्मद...ष्ठयेव as if eager to seize the hair of the haughty Glory (in amorous sport). स्वेद and कम्प are two of the eight.

सात्त्विकभावः, these two and रोमाञ्च are often described when lovers meet Compare 'आसीदर कण्टकितप्रकोष्ठं स्विन्नाङ्गुलिं सववृते कुमारी' रघु० 7 22 पुनरपि—We saw above (text p 39 l 18) that राज्य० laid down his sword on the earth शस्त्रप्रहणेन मुदिता राजलक्ष्मी तया कियमाणा दिष्टवृद्धि (congratulation) तस्यां विधुता सिन्दूरधूलि . Even now at marriage celebrations and other festivities, red powder is sprinkled over people For दिष्टवृद्धि see above p 11 समासत्रा सकलमहीपाला तेषां चूडामणीनां चक्रं तस्य आक्रमणेन जातं अहङ्कारं यस्य He sat in a posture peculiar to warriors of old His upturned right foot he placed on his left thigh and the left foot was placed on the ground निष्ठुरं अङ्गुष्ठेन कषण (rubbing) तेन निष्ठूता (emitted) धूमलेखा येन निर्वा शिख इव as if he had let loose the knot of hair on his head for making the earth void of (rival) heroes He violently rubbed his toe against the pavement and a streak of smoke was thereby produced This is dark and hence fancied to be a knot of hair (शिखा) An irascible person may take a vow not to tie up his hair until his enemies are uprooted, as चाणक्य did Vide मुद्राराक्षस III 29 'शिखां मोक्तुं मुक्तामपि पुनरप्य धावति कर', VII 17 'पूर्णप्रतिज्ञेन मया केवलं बध्यते शिखा ॥' The word विमुक्तशिख may suggest another meaning He violently pressed his toe against the ground whereby a dark line of smoke was produced That indicated that he was about to give out a flame (शिखा) Fire burns the earth and frees it of Arjuna trees 'नदीसर्पेण घोरतरुनिन्द्रुं वकुभोजुं' इत्यमरः वीर also means 'reeds दर्पेण स्फुटिता सरसा व्रणा तेभ्य उच्छलित (sent up spurted) रुधिरं तस्य छटा तया अवसेकं राज्यवर्धन's wounds were fresh and by his agitation they again cracked and blood began to flow प्रबोधयन्निव—has two senses When one faints through poison, water is sprinkled over to rouse him The blood served to rouse his valour that had been inert owing to sorrow राज्य० also wanted to give advice to हर्ष इदं प्रजा —what he means is —I leave these as they are you must look after them, I cannot do it, I have only one task to discharge भूपति (प्रभाकर वर्धन) तस्य भुजौ परिचौ (bar, bolt) इव अत्यन्तं अविनीत (wicked all mannered) अरि तस्य निग्रहं सोऽयं वशस्य च—The construction is यो मौखराणां मालवैः परिमव सोऽयं कुरङ्गकैः कचग्रहं केसरिण —that the Malavas should insult the Maukharas and the line of पुष्पभूति is like the seizure of the hair of the lion by deer करपातं श्लप पङ्गुं वत्सवैः यस्य the taking of the tiger as a captive by calves

अलगदः a water-serpent. गरुड is the enemy of all serpents and shows no mercy to them. 'अलगदो जलव्यालः' इत्यमरः. अयुतं ten thousand.

P. 42 ll. 1-24 तं च...मित्रम्. जामिः sister. 'जामिः स्वसकुल-
क्रियोः' इत्यमरः. विज्ञानेन प्रकोपः तस्य आधानं (production) तेन
द्वयमाने. दूरं प्ररुढा प्रणयपीडा यस्य. मनसि...पीडा इव when 'his mind had
pain due to love (for राज्यं) much augmented by the plea
that he (हर्ष) should return (remain behind). The reading
निवर्तनादेशेन (by the order of राज्यं to stay behind) is much
better. कमिव...गमनेन what possible harm does my lord see
in my following (my lord)? यदि...सि if you raise the objection
that I am a mere boy, that is a greater reason why I
should not be left behind. 'बाल आ पोटशादपार्त्'. This passage
may be looked upon as indicating that हर्ष was about sixteen
at this time. रक्षणीय...स्थानम्—If you assign for my staying
behind the reason that I need protection (and therefore
should not be taken on a campaign), then your arms are
a cage for me. What greater protection can there be than
your own powerful arm? सं...करोति—if you say that I am
not to be taken with you because I require to be carefully
brought up, then separation from you will make me thin (what-
ever other care may be bestowed on me in your absence).
स्त्री...सि then I am placed among women i. e. I am treated just
as women (who are delicate and unable to bear hardships).
तत् (सुखं) प्रयाति—all my happiness, being centred in you, marches
with you. विरहो...तरः separation from you is more difficult
to bear (than even the toils of the journey). कलत्रं...वसति—
the idea seems to be:—you may say that you leave me behind
because you want me to guard your harem; but then Glory
(which is really the only wife you care to have) dwells in
your sword i. e. Glory, the only wife you should have, is
taken by you on your sword and not placed under protec-
tion. राज्यं was to secure Glory by his sword. C and T
translate 'if you would have me watch over my wife &c.';
but this does not appear to be correct. There is no connection
between हर्ष's watching over his own wife and the fact of
Glory residing in his brother's sword. पृष्ठ...तापः if you leave
me behind (to guard your rear), that is unnecessary, as your
valour remains behind (and will guard everything). राज...
गुणेः if you say that the circle of princes will be without super-

vision, then (I say there is no need for it as) the princes are well secured by your virtues. A person is also bound (बद्ध) with ropes (गुण). न...गणयसि if you say that a great man (like yourself) does not require an outsider as a companion, then you count me as distinct from yourself. I regard myself and yourself as identical. प्रलुः (very small) परिकरः (retinue, train). लघु also means light (in weight). पाद...भारः what great weight is there in the dust of your feet? ह्यं means that he is like the dust of his brother's feet and so there is no भार (weight, responsibility) in taking him on the expedition. द्वयो ..इया If you argue that it is not proper that both of us should go, then favour me by ordering me to go (and you may remain behind). सदृशो दोषः the idea is:—if you leave me behind because you are afraid out of your affection for me (of what may befall me) then I say I am afraid of what may befall you in my absence. So this fault of कातरत्व is common to both of us and should not be urged against me alone, according to the न्यायवैशेषिक maxim 'यत्रोभयोः समो दोषः परिहारोऽपि वा समः । नैकः पर्यनुयोक्तव्यस्तादृशं विचारणे ॥' तर्कमाया. आत्मम्भरिता selfishness, greed. 'कलेग्रहिरात्मम्भरिश्च' पा. 3. 2. 26 (आत्मानं विभर्तीति). क्षीरोदकेनपटलवत् or-पटलेन पाण्डुरम्. Fame is poetically represented as white. The foam of the milky ocean must be very white. When अमृत was churned out of the ocean, it must have been white with the foam &c. अद...देयु I have never before been deceived (i. e. deprived) of favours i. e. you always granted whatever favours I asked. अति...हितः why should a very insignificant foe be given great importance by making too great a preparation? हरि...म्भारः a host of lions for (catching) a hare causes great shame. हेपण—from हेपयति, causal of ह्यी 3rd conj. कवचयन्ति put on armour. आशुशुक्षणयः—fires. This is a word used more in the Vedas. अष्टादश द्वीपाः एव अष्टमङ्गलकं तस्य माला अस्ति अस्याः that is wreathed with the bracelet in the form of the eighteen द्वीपं. The com. says 'अष्टमङ्गलकं कङ्कणमित्यन्ये.' A horse is called अष्टमङ्गलक. कुल...वाहिनः blowing against the group of principal mountains. For the कुलपर्वतः, see p. 39. न संनहन्ति do not gird up their loins, do not put on armour. सुमेरोः वप्रः (slope) तस्मिन् प्रणयः (liking) तेन प्रगल्भाः (bold) or सुमेरौ वप्रः (butting) तस्मिन् &c For सुमेरु, see pp. 8, 85. न परिणमन्ति do not stoop to strike with their tusks. Elephants and bulls are represented as butting against the slopes of hills and mounds of earth. सकलपृथ्वीपतीना प्रलयस्य

उत्पाते धूमकेतुम् that (bow) is a comet portending the destruction of all kings. For धूमकेतु as an उत्पात, see above p. 89. मान्धाता इव—see p. 23 above. चारुः चामीकरपत्रलता एव भलङ्कारः स एव अङ्गः यस्य स० राहुः, राहुः कायः यस्य—the frame of which is marked with ornamental and charming figures in gold. 'चामीकरं जातरूपं महारज-तकाञ्चने' इत्यमरः (चामीकरे आकरे भवम्). वि...तायाम् in the hunger for destroying my enemy that has been roused in me. एकाकिनः goes with मम. राज्य० says 'do not claim a share in killing मालवराजः; let me alone secure him as my victim'. अयं कोपकवलः एकः this one morsel of my wrath. The morsel is the king of Mālvā. अभ्यभिन्नम्—अभिन्नस्य अभिमुखम् (अव्ययीभावः).

P. 42 l. 25—P. 43 l. 13 अथ...करोत्. तथागते भ्रातरि his brother being in that condition (i. e. so occupied). There is another suggested meaning. तथागत is a name of बुद्ध. 'सर्वज्ञः सुगतो बुद्धो धर्मराजस्तथागतः' इत्यमरः. So the meaning is 'his brother having become a Buddha' (i. e. having died in the Buddhist faith). We learn from the Madhuban inscription (see Introduction) that राज्यवर्धन was a very devout Buddhist. दत्तः प्रजागरः यस्यैः who was kept awake. तृतीयो भागः त्रिभागः, त्रिभागः शेषः यस्याः. यामिकः watchman. द्वीपैः उपगीताः गुणाः (virtues, cables) यस्य. A ship also has गुणः (cables, ropes); a ship is laden with heaps of jewels or rich merchandise of every description. रत्नराशि may also mean 'the sea' (generally called रत्नाकरः). Ships bring the essence of the sea i. e. the best things from beyond the seas. This verse is suggestive of the fall of राज्य०. अग्नि...वनया by the thought of the evanescent nature (of things). प्रक्षीणं भूयिष्ठं यस्याः when (night) had almost come to an end. Dreams seen in the early morning were believed to come to be true. अभ्रंलिङ्गम् touching the clouds. This is another indication of the fall of the mighty राज्य०. अनुवदन्ति persistently follow. अकल्याणस्य आख्याने विचक्षणम् clever in announcing evil. 'The throbbing' of the left eye and arm in the case of men portends evil. अशु... क्षणाः declaring the downfall of no mean king. अविकलः कायबन्धः यस्य whose bodily frame is not maimed, is perfect. कवन्ध...विम्बे in the disc of the sun that has a headless trunk. 'मारुकराहृत्कर-भ्रमप्रभाकरविभाकराः' इत्यमरः. राहु is a demon without trunk and is all head. In the disc of the sun a headless trunk was seen and thus राहु was as if provided with a complete body when it seized the sun. विमाध्यते is seen. See above text p. 27 l. 9. (मानु-मण्डले मयङ्करकवन्धकायव्याजेन). The बृहत्संहिता says 'दण्डे नरेन्द्रमृत्युर्था-

धिमयं स्यात्कवन्धसंस्थाने ।' (III. 17.). सप्तर्षयः—the constellation of the Great Bear. The Great Bear emitted a dark smoke-like streak and thereby darkened all the planets. The poet fancies that the smoke emitted is what they had taken in while performing तपः. To inhale only smoke is a kind of तपः. The बृहत्संहिता (13. 7) says 'उल्काशनिधूमाद्यैर्हता विवर्णा विरश्मयो हस्ताः । इत्युः स्वं स्व वर्गं विपुलाः स्निग्धाश्च तद्दृश्यैः ॥'. दिशां दाहाः—Note बृहत्संहिता 'दाहो दिशा राजभयाय पीतो देशस्य नाशाय हुताशवर्णः ।' (31. 1.) and 'योऽतीव दीप्त्वा कुरुते प्रकाशं छायायामपि व्यजयतेऽर्कवचः । राशे महद्देवते भयं सः' &c. (31. 2.). तारागणः—the falling stars appear like the particles of ashes due to दिग्दाह. The falling of stars is looked upon as an evil omen. See बृहत्संहिता (33. 11) 'अम्बरमध्याद्बह्व्यो निपतन्त्यो राजराष्ट्रनाशाय ।' तारा...शुचैव—the moon is called तारानाथ or नक्षत्रेश; the poet fancies that the moon, the lord of stars, was grieved at their fall and therefore lost colour. The उल्काः appear like so many missiles in the battle of the planets. विलोलाः तारकाः यासां or यासु (1) the pupils of which are unsteady; (2) the stars in which fall down. The quarters are compared to ladies frightened at the sight of a battle. सञ्चारयतीव रश्मां as if carries the earth. बहत् बहलं रजःपटलं तेन कलिलः शर्कराशकलैः सूक्तारी च whistling with bits of gravel and full of flying (बहत्) and thick clouds of dust. न ... लघस्य I don't see that this hour is auspicious. For लघ, see pp. 24, 60. असिन्न...पन्थी who will obstruct fate when it seizes even a delicate scion in our family as an elephant seizes the tender shoot of a bamboo (वंशः). The scion is राज्यवर्धन. करीरः—रम् shoot of a bamboo; shoot in general. 'वंशाङ्गुरे करीरोऽस्त्री' इत्यमरः. द्रवदिव—his heart melted or was wet with स्नेह (oil or affection). Another meaning is—his heart was broken inside and was as if running away (द्रवत्); but he somehow kept it firm. यथा...करोत् he performed all his various duties, as he was in the habit of doing them.

P. 43 ll. 14-23 आस्थान ... श्रौपीत्. असहं दुःखं तेन उष्णाः निश्वासाः तेषां धूमः तेन रक्ताः (coloured) तन्तवः यस्य. His body was dressed in dirty clothes. The author fancies that the mud was the smoke of his hot breaths, which (smoke) coloured the threads. जीवित...लज्जया—he was ashamed that he should continue to live after his master's death. नासा...दृष्टिम् whose eye was fixed on the tip of his long nose. दुःखेन दूरप्रसूढानि रोमाणि. on which there was a long growth due to sorrow. His.

face, though mute; told the tale by the long growth of beard. बृहद्भवारः a great horseman, an officer of cavalry. अभिजाततम of very noble birth. चक्षुषि सलिलेन—supply अगृह्यत—water (tears) came to his eyes. उत्सङ्गे मुवा the earth came to his lap i. e. he lay on the bare earth (in grief). अगृह्यत लोकपालैः—वरुण (the Lord of सलिल), the wind, the fire are among the eight लोकपाल 'सोमाभ्यर्कानिलेन्द्राणां वितापत्योर्यमस्य च । अष्टानां लोकपालानां वपुर्धारयते नृपः ॥' मनु 5. 96. तस्मात्—from कुन्तल. हेलया (easily) निर्जितं मालवानीकं येन. मिथ्योपचारेः उपचितः विश्वासः यस्मिन् in whom trust was increased by false civilities.

P. 43 l. 24—P. 44 l. 4 श्रुत्वा...यासीत्. क्रोधः एव पावकः तस्य प्रसरेण परिचीदमानः (increased) शोकावेगः यस्य. The principal sentence is ततश्च...परं भीषणतां अयासीत्. अमर्षेण (क्रोधेन) विभुतं शिरः तस्मात् शीर्यमाणानि शिखामणीनां शकलानि तैः अद्भारकितम्. Pieces of jewels from his crest were scattered about when he shook his head in wrath, which (pieces) looked like the live coals of the fire of wrath he sent forth. अद्भारकित is formed from अद्भारक on the analogy of तारकित, for which see p. 98. रोष...च्छेदेन with his lip that was curved through wrath. When a man drinks anything he moves his lips and makes them curved. लोहितायमाने (becoming red) लोचने तयोः आलोकः (light) तस्य विक्षेपैः (casting). He cast glances with his blood-shot eyes in all directions, which were thereby made lurid. For दिग्दाह, see above (text l. 5). रोषानलेनापि—connect with वितन्यमान. असह्यः सहजशौर्योः अमदहनः तेन दह्यमानेन. वितन्यमानं दुर्दिनं (स्वेदसलिलशीकराणां आसारः एव दुर्दिनं) यस्मिन्. His wrath made him perspire and drops of perspiration stood out like drops of rain on his body. When one is oppressed with heat, one sprinkles drops of water over one's body. The poet imagines that the perspiration was water sprinkled by the fire of his wrath over itself, being afraid of the hotter and unbearable fire of his inborn valour. पूर्वं अदृष्टः अदृष्टपूर्वः क्रोधः तस्मात् भीतैः. His limbs shook through wrath; the poet fancies that his limbs were afraid of his wrath which they had never seen before. A terror-stricken man trembles. हरः=शिवः. कृतः भैरवः भयङ्करः आकारः येन (with राज्यं); कृतः भैरवस्य आकारः येन (with हरः) who assumed the form of भैरव. भैरव is the name of a terrible form of शिव. हरिः=विष्णुः. प्रकटितं नरसिंहरूपं येन (1) who presented the appearance of a brave man; (2) who manifested the Man-Lion form. In the latter case the reference is to the नृसिंह incarnation of Vishnu, for which see above p. 39.

Words like सिंह are employed to denote pre-eminence, bravery &c.' 'स्युत्तरपदे व्याघ्रपुद्गवर्षभकुञ्जराः । सिंहशार्दूलनागाद्याः पुंसि श्रेष्ठार्थे गोचराः ॥' इत्यमरः. नरः सिंह इव (कर्म०). अपरस्य तेजःप्रसरः तस्य दर्शनेन प्रज्वलितः that burst forth into flame at the sight of the spread of another's brilliance. राज्य० was fired by the action of his foe (the गौड king); the सूर्यकान्त emits fire at the sight of the sun (a second source of light). Compare for the idea 'न तेजस्तेजस्वी प्रसृतमपरेषा प्रसहते स तस्य स्त्रो भावः प्रकृतिनियत्वादकृतकः । मयूखैरग्नान्तं तपति यदि देवो दिनकरः किमाग्नेयग्रावा निकृत इव तेजासि वमति ॥' उत्तरराम० VI. 14. क्षय—दिवसः=कल्पान्तदिवसः. उदिताः द्वादश दिनकराः तैः दुर्निरीक्ष्या मूर्तिः यस्य (with दिवसः). °दिनकरवत् दुर्निरीक्ष्या मूर्तिः यस्य (with राज्य०). For कल्पान्त, see above p. 78. At the time of प्रलय, it is supposed that twelve suns simultaneously rise in the sky. Compare 'दग्धुं विश्वं दहनकिरणैर्नोदिता द्वादशार्काः' वेणीसंहार III; 'यावत्त्राणिमि तावदस्य कल्पान्तोदितद्वादशदिनकरकिरणातपतीव्रस्य' &c. कादम्बरी (p. 156 of P). महो...कारी who caused trembling to all भूमृत्सु (kings, mountains) like a portentous hurricane. विवर्धमानः विग्रहस्य (शरीरस्य) उत्तरेधः (sublimity, height) यस्य—(1) the grandeur of whose form increased (with राज्य०); (2) whose height increased (with विन्ध्य). The विन्ध्य wanted the sun to revolve round itself as it did round Meru. The sun refused, whereupon the विन्ध्य began to grow higher and higher in order to obstruct the sun's path. The gods in fear sent Agastya who came to the mountain and asked it to allow him to go to the south and to remain in its original state till he returned. अगस्त्य never returned and so विन्ध्य remained low in height. *Vide* महाभारत वनपर्व chap. 104. Compare रामायण 'मार्गे निरोद्धुं सततं भास्करस्याचलोत्तमः । सन्देहं पालयंस्तस्य विन्ध्यशैलो न वर्धते ॥' अरण्य० 11. 86. दुर्नरेन्द्रेण (by a wicked king; by a bad snake-charmer) अभिभवः (insult) तेन रोषितः. आशीविषः—आशीसु आशीःपु वा (तालुगतदंष्ट्रासु) विषं अस्य—a serpent. For नरेन्द्र see p. 33. परीक्षितः=son of परीक्षित i. e. जनमेजय. सर्व...यतः who was bent upon burning all भोगिन्सु (kings, serpents). परीक्षित्, the grandson of अर्जुन, died of snake-bite and जनमेजय made a resolve to extirpate the whole serpent race in revenge. He instituted a सर्पसत्र in which all serpents were burnt except तक्षक who was saved by the intercession of the sage आस्तीक, at whose request the sacrifice was closed. See महाभारत आदि० chap. 49-58. 'उरगः पृथगो भोगी' इत्यमरः ('भोगः सर्पदेहः कुटिला गतिर्वासास्तीति' क्षीर०). 'भोगी मुजदग्नेऽपिस्त्राद्वासपात्रे नृपे पुमान्' मेदिनी. नृकोदरः=मीमः. He took now to kill दुःशासन when the latter dragged द्रौपदी by her hair

and called the पाण्डव 'गौरीः' and killed and drank his blood; See कर्णपर्व chap. 83 'सत्यां चिकीर्षुर्मतिमान्प्रतिज्ञां भीमोऽपि दच्छोणितमस्य क्रीष्णम्' 29. मुरगजः = घेरावतः. प्रतिपक्षस्य वारणाय प्रधावितः who ran to repel his foe (with राज्य०); प्रतिपक्षश्चासौ वारणश्च (गजश्च) तस्मिन् प्रधावितः who ran i. e. attacked a rival elephant. पूर्वा...पस्य who was the first advent of prowess. आगमः may also be taken in the sense of 'tradition, revealed scriptures, Veda.' It is believed that the Veda is eternal and that in each कल्प there is only a fresh manifestation. Hence the word पूर्व. उन्माद इव मदस्य—he was the fullest realization of मद. आवेग...लेपस्य the impetuous onrush of haughtiness. सर्वोद्योगः the full endeavour. यु...ष्मणः the inauguration of an era of youthful warmth. रणरसः passion for fighting. For नीराजन, see above p. 78. On the day of नीराजन, a king marches on an expedition. The idea is that he was the marching day of असहिष्णुता i. e. असहिष्णुता was to become active in his person from that day.

P. 44 l. 5—P. 47 l. 18 अवादीच...व्यरंसीत्. गुरुषु goes with आर्यम् (राज्यवर्धनम्). निर्व्याज...शस्त्रं who subdued all the kings by his valour that is free from stratagem and who had laid aside his weapon (this applies to both राज्य० and द्रोणाचार्य). कलशयोनिं = द्रोणं. As to the birth of द्रोण see भादिपर्व 63. 6 'मरदाजस्य च स्कन्धं द्रोण्यां शुक्रमवर्धत । महर्षेरुग्रतपसस्तप्ताद्रोणो व्यजायत ॥'. In the great महाभारत war, once an elephant named अश्वत्थामा was killed and the report spread that अश्वत्थामा, the son of द्रोण, was killed. द्रोण asked धर्म, who replied 'हतः कुञ्जरः'. The last word was uttered in a low tone. The old man heard only the first word and in grief for his son laid aside his weapon when धृष्टद्युम्न killed him. See द्रोणपर्व chap. 190. कृष्णवर्मा (अग्निः) तस्मात् प्रसूतिः यस्य सः ०सूतिः धृष्टद्युम्नः. About the birth of धृष्टद्युम्नः see द्रोणपर्व chap. 191. 2 'य इहा मनुजेन्द्रेण द्रुपदेन महामखे । लब्धो द्रोणविनाशाय समिदादव्यवाहनात् ॥'. The word कृष्ण० further means 'who is the source of dark paths i. e. dark deeds' (as applied to गौडाधिप and also धृष्टद्युम्न). ईदृशेन मृत्युना—the reference is to the treachery practised by the गौड king. अनार्य...पातम्—the sentence is अनार्यं तं मुक्त्वा...केषां मनःसु आर्यशौर्यशुणाः पक्षपातं न कुर्युः—Excepting that vile wretch, in whose minds would not my lord's valour and other qualities produce a favourable impression? भागीरथी...पाण्डुराः—The waters of the Ganges are white; the foam would be whiter still. Both राजहंस and the qualities are white like the foam. The राजहंस cause

पक्षपात (movement with or flight on their wings) in the मानस lake (मन सु सर सु) पर कृत (1) that remind one of the valour of परशुराम (with गुणा), (2) that remember the valour of परशुराम (with हस्ता) परशुराम, while he was learning धनुर्विद्या from शिव, being jealous of the power of स्कन्द who had once by his missile called शक्ति pierced the mountain कौञ्च, shot an arrow through that mountain and made a passage, through which it was believed the हंस passed from the plains to the मानस lake बाण perhaps derived his inspiration from the मेघदूत 'प्रालेयाद्रेरुप तटमतिक्रम्य तास्ताविशेषान् हसद्दार भृगुपतियशोवर्त्म यत्कौञ्चरन्ध्रम् ॥' In the वनपर्व chap 225 33 'विभेद स शरै र्शैल कौञ्च हिमवत सुतम् । तेन हसाश्च गृभाश्च मेहं गच्छन्ति पर्वतम् ॥', it is स्कन्द who makes a hole for हंस अत्युग्रस्य— applies to गौडाधिप and निदाघरवि कम शोषणे in drying up the water of the bed of lotuses The summer sun dries up the water in which lotuses grow राज्यवर्धन is compared to कमलाकर, because he was also कमलाकर (the abode of लक्ष्मी) and सलिल to जीवित अनपेक्षिता प्रीति ये that paid no heed to his friendship (with the hands of गौडाधिप), that paid no heed to the bloom (lit happiness) of the lotuses (with 'the rays of the summer sun') गतिम् fate, state (after death) कसिन्नरके—In the विष्णुपु० (II 6) a large number of hells such as रौरव is mentioned So also in the मार्कण्डेयपु० chap 10 and 12 शपाक = चण्डाल . Construe पापकारिण अस्य नामापि गृह्यतो मे जिह्वा &c किं कार्यम् lit undertaking what object : e with what object in view आय — connect with तेन क्षयमुपनीत भुद्रेण goes with both तेन and धुणेन अनुप्रविश्य who worked himself into favour with my lord that bores inside (timber) विगता घृणा (दया) यस्य धुण —an insect that eats into timber and produces furrowed lines thereon resembling letters Note the word धुणाक्षरन्याय राज्य० is compared to a sandal pillar मधुरसास्वाद (1) taste of honey, (2) taste of wine भावी वष्ट द्रव the coming trouble of the fall of distressing शिलीमुख (arrows, bees) One who takes away honey from the honeycomb is attacked by the bees 'अलिवाणौ शिलीमुखौ' इत्यमर (शिली शल्यं मुखे अस्य). निज पण (1) that is a blot on his own family (with अयश), (2) that renders dirty ones house (with कज्जल) जाल केन (1) by one who lights up a path of deceit (with गौडाधमेन), with a lamp placed in a latticed window Lampblack sticks to windows and mars the brightness of a house 'जाल समूह आनायो राधाक्षक्षारकावपि' इत्यमर जाल deceit न द्रु आशु (quickly) अस्तम्. न वेधसादिष्ट शशी is there not

the moon ordered by the creator? ग्रह...पः—ग्रहाणां पण्डे (समूहे) विहारः तस्मिन् एकः केवलः हरिणाधिपः सिंहः—who is the sole lion in roaming among the cluster of planets. The moon wanders in the midst of planets. It is compared to a lion, that also roams about in the midst of thickets. There are further suggestions due to paronomasia. विहार may mean 'reducing'. The moon puts into the shade the group of planets. The lion is called मृगाधिप (lord of beasts). The moon is हरिणाधिप because the spot on the moon is supposed to be a deer. अज्जादिकदम्बे पण्डनखियाम्' इत्यमरः. विनयविधायिनि that lays down (i. e. teaches) discipline or obedience. ब्यालवारणः a wicked or unruly elephant. कुषैकटिकाः bad jewellers. 'मणिकारो वैकटिकः' क्षीर०. तेज...नाशकाः (1) those that destroy the best of spirited men (with तादृशाः); (2) those that destroy brilliant jewels. 'रत्नं स्वजातिधेष्टेऽपि' इत्यमरः. इत्येतदभि (p. 44, l. 22)...विशपितवान् (p. 45, l. 14). The principal sentence is इत्येतत् अभिदधतः एव अस्य (हर्षस्य) पितुः मित्रं सेनापतिः... सन्निधावेव समुपविष्टः सिंहनादनामा विशपितवान्. सम...हरः foremost in all battles. हरितालं (yellow orpiment) तस्य शैलवत् अवदातः (polished, bright) देहः यस्य. परिणतः (full grown) प्रगुणः (straight) सालः (a tree) तस्य प्रकाण्डं (trunk) तत्प्रकाशः तत्सदृशः. अति...गतः that had reached maturity as if on account of the warmth of his great valour. Heat makes a thing ripe; or cooking (पाकः) is effected with heat. C and T translate 'tall as if ripened by valour's exceeding heat.' This is wrong. There is no connection whatever between tallness and ripening by heat. गतं भूयिष्ठं यस्य. शयने आदौ मुग्धः पश्चादुत्थितः. The सेनापति very often lay wounded with arrows but always got over his wounds. There is another sense. सेनापति (i. e. सेनानी) is a name of स्कन्द, who also lay on a bed of शर (reeds). शरजन्मा is a name of स्कन्द. See for the story, रामायण I. 36 and 37. शान्तनवः=भीष्मः, son of शन्तनु and the Ganges. भीष्म also lay wounded on a bed of arrows, waiting for the उत्तरायण, after the advent of which he wanted to die. See भीष्मपर्व chap. 119. 'शरतल्पे महेश्वरसं शयानं पुरुषपंभम् । 92...तानववीच्छान्तनवो नाहं गन्ता कथंचन । दक्षिणावर्त आदित्ये एतन्मे मनसि स्थितम् ॥' 104. भीष्म was the grand-uncle of the पाण्डवस and yet was the most vigorous of the combatants in the महाभारत war. दु...तया as his body was such that: it could not be subdued (by old age). प्रकटितः. प्रकम्पः यया (1) that manifested shaking (in him); (2) प्रकटितः प्रकम्पः यस्यान् (2) that had shaking. A person that is afraid trembles.

Through old age, his limbs shook The poet fancies that it was
 जरा (not he) that was trembling, being afraid of touching him
 परा.. रूहेषु touched in his stiff hair The idea is that his hair
 was turning grey शशिन कराः तेषां निकर (समूहः) तद्वत् सिता सरल
 शिरोरुहाः तैः सदाः. (possessed of a mane) His grey hair looked
 like the lion's mane He had the same straightforwardness
 and valour that the lion has सक्रान्तो जातिम्—the poet fancies
 that, even while he was alive, he was transformed into the
 class of lions A man may become a lion *after death* (accord-
 ing to the theory of पुनर्जन्म), but he became a lion while living
 परिजिहीषां desire to avoid भ्रू दृष्टिः his eye (or sight) was
 covered by brows the skin of which was wrinkled, loose and
 hanging down (over the eye) वलिन—(from वलि + affix न,
 according to 'लोमादिषामादिपिच्छादिभ्यः शनेलचः' 5 2 100 लोमश. ।
 पामनः । पिच्छिल)—वल्य सन्ति अस्य इति. भवत् मुखेन—in this clause
 we have first to take विक्रमकाल as qualifying शरदारम्भ and then take
 शरदारम्भ as qualifying विक्रमकालम् धवला स्थूला गुञ्जा ('उत्तरोष्ठोपरि
 रोमराजिः' com १ c moustache) पिच्छनिव (like a feather) तेन
 प्रच्छादितः कपोलभागः तेन भास्वर (bright) तेन (मुखेन). बि...शद bright
 with blooming काश thickets The काश flowers are seen in
 शरद्वृत्तु and are white वमन्निव विक्रमकाल शरदारम्भ भीमेन मुखेन—The
 idea is —The beginning of शरद् is the time to start on an
 expedition, as the rains are then over In शरद्वृत्तु there are
 white काश flowers On his face, he had white moustache
 resembling काश flowers So the poet fancies that he vomited
 from his mouth शरदारम्भ, the time for expedition अकालेऽपि—
 the force of this is —in his old age, his moustache is white at
 all seasons So he appears to vomit शरद्वृत्तु with its काश flowers
 at all seasons १ c even when it is वसन्त or ग्रीष्म &c Then
 there is a further suggestion The विक्रमकाल (era so called) is
 used in the whole of northern India except Bengal and the year
 commences in चैत्र (except in Gujrat where it begins in कार्तिक)
 Hence the word अकालेऽपि is used To Bāna, a विक्रम year begin-
 ning in शरद् would be अकाल For a brief resume about the
 origin of the विक्रम era, see I A vol 30 pp 3 and 4 शरदि आरम्भ
 यस्य स विक्रमकाल His white beard reaching his navel looked
 like a white chowrie, whereby he as if fanned the deceased
 king enshrined in his heart परिणामेऽपि even in old age विवृत
 वदन तेषां (1) that were open, not yet healed (with व्रण), (2) that
 open their mouth (with thirsty people) विषमिन् (made rough

or uneven) विशालं वक्षः यस्य. There were open gashes of wounds on his chest. The bright sword blade resembles water. A man suffering from thirst opens his lips when he wants to drink water. The poet fancies that the wounds were open because they wanted to drink water (sword blade) i. e. his chest would have welcomed more sword-cuts. निशितैः शस्त्रैः टङ्कानां (axe) कोटिभिश्च कुट्टिताः (impressed, engraved) बह्व्यः बृहद्गणाः एव अक्षरपङ्क्तयः ताभिः निरन्तरः (closely covered) तस्य भावः अनिरन्तरता तथा. The many wounds on his chest resembled lines of letters engraved on a slab of stone. सकल...कुर्वन् as if making a calculation of the auspicious hours of victory in all battles. In calculating we have to draw lines on a board. He is compared to पूर्वपर्वत because the latter also has lines (furrows) made by chisels that are like sharp weapons (निशितशस्त्रसदृशैः टङ्ककोटिभिः &c.). The mountain also has पर्वन् (joints, parts): पर्वन् means 'the day of new or full moon' and also 'the moment of the sun's entering a new sign.' C and T say that for calculating the ascensions of heavenly bodies the पूर्वपर्वत was used by astronomers. पादचारी (1) walking on foot (with सिंहनाद); (2) that is in the midst of the hills near it. 'पादाः प्रत्यन्तपर्वताः' इत्यमरः. वीररसः—the heroic sentiment. रामणीयकम् beauty. The महाभारत is full of warlike episodes. लघयन् (denominative verb from लघु)—casting into the shade. प्रति...निर्वन्धेन by his extreme persistence in destroying his enemies. परशुराममपि—see p. 38 above for his exploits. परशुराम killed the क्षत्रिय only 21 times; but सिंहनाद did so for times without number. अम्बु भ्रमणं तेन (1) in roving over seas (with सिंहनाद); (2) revolving in the water of the sea. अनादरात् श्रियः समाकर्षणं तस्य विभ्रमेण (लीलया)—by his ease in winning लक्ष्मी without effort. He without effort won several kingdoms for his master. The मन्दर mountain revolved in the sea at the time of the churning and helped in drawing out श्री. See notes p. 42 for मन्दर. बाहिनी...वर्तनेन (1) in acting according to the principles laid down for the commander of an army; (2) in not going beyond the limit prescribed for the lord of rivers. The sea is poetically spoken of as the husband of rivers (बाहिनी). स्तै...भिः in firmness, toughness, and elevation. अचलान् = पर्वतान्. ईश्वरमारस्य उद्रहनेन घृष्टं घृष्टं यस्य सः घृष्टः तस्य भावः घृष्टता. He toiled very hard (lit. his back was abraded) to carry out the important tasks of his king. The back of the bull of शिव is also ground down under the weight of

इंशर (ः *e* शिव) अरणि द्वे who was the rubbing stick of the fire of wrath The sacrificial fire was produced by the attrition of two pieces of Sami wood मदो मदस्य—the idea is that haughtiness found its fullest expression in him विसृप—a dry spreading itch In the choice of words here the poet is guided mainly by the assonance of sounds उच्छुसितम् life अङ्कुशो दुर्मदानाम् he was the goad of the unruly ः *e* he subdued even the most unruly नाग . भोगिनाम् he was a subduer of elephants (ः *e* a goad) to wicked kings There is a pun. नागदमन means गरुड and भोगिन् means 'serpent also दि प्यताया he was the end of the best manhood ः *e* he was the acme, the perfection of &c कुल गोष्ठीनाम्—all assemblies of warriors took their lessons from him तुला शालिनाम् he assessed all warriors at their true value. शम्भग्राम = शम्भसमूह . A village (ग्राम) has boundaries and officers supervise them आघोष धिनाम् the proclaiming drum of those that seek battle The drum encourages the fighters न श्रयया—that does not stay (long) anywhere ः *e* that is very fickle or unsteady न चेतयन्ते do not know लक्ष्मी deceives कापुरुष लक्ष्मी is fickle and मलिन (ः *e* secured by dark deeds) The cuckoo is dark, but the crow is darker still The cuckoo has no fixed abode and manages to deceive the crow by placing its eggs in the latter's nest for rearing Compare 'प्रागन्नरिक्षगमनात् स्वमपत्यगतमन्यैर्दिने परमृता स्रजु पोषयन्ति' शाकुन्तल V श्रियो वारा for लक्ष्मी possesses the faults pertaining to lotuses, १: दोषान्धता लक्ष्मी dwells in कमल, therefore the faults of कमल attach to her and consequently लक्ष्मी deceives other people दोषान्धता—दोषेषु अन्धता or दोषाया अन्धता (1) being blind to error, (2) closing the buds at night कमल close their petals at night-fall लक्ष्मी makes people blind to the errors they commit Again कामलाविकारा would mean 'the evil effects of jaundice and दोषान्धता means—a man suffering from jaundice (कामला) regards everything as yellow and may not detect his error, or he may become रात्र्यश्च छन्दसायया अन्तरित रवि येषाम् छत्र is the symbol of राज्यलक्ष्मी सर्वातिशायी शौर्यातिशय तस्य श्वयधु (increase, swelling) तेन वपिलौ (tawny) कपोलौ तयो पुलक तेन पल्लवित कोपानल येषु The cheeks of warriors were tinged by their ardent passion for heroic deeds and were thrilled The shooting hair on the cheek is represented as the पल्लव of कोपानल A man always turns away his face from the brilliant sun (तेजस्विन्) A wretch dares not look at the

face of enraged heroes. तपस्वी miserable or helpless man. अभिचारः magical spell for securing some malevolent purpose. विप्रकृताः (1) insulted, injured (with मनस्विनः); (2) worked by Brāhmanas (with अभिचाराः). When high-souled (or spirited) persons are insulted they at once bring about the ruin of the whole family, as spells employed by Brāhmanas do. जले...तेजस्विनः—every word has double meanings here. जडेपि...स्विनः the mighty, when struck, become inflamed even against a dullard. Because it is a fool that strikes, they would not tolerate it. In श्रेय, इ and ह are identical. See above p. 125. जले...स्विनः the bright (flashes) of lightning blaze forth even in water. तटित् (विद्युत्) तस्याः शमे ताडिताः. सकल...वाङ्मय who is outside the pale of all assemblies of heroes. He has rendered himself an outcast by this deed. Or we may also explain that he, never frequenting वीरगोष्ठी, does not know the code of chivalry. अविद्यमानः उत्तारः (crossing) यस्य स अनुत्तारः निरयः (hell) तस्मिन् पातः तत्र निपुणम्. This action will hurl him into hell from which there will be no return. प्रथने (युद्धे) प्रधानं धनं. The bow is the chief wealth in battle to the powerful. कमला (लक्ष्मीः) एव कलहंसी तस्याः केलिः (sport) तदर्थं कुवलयकाननम् (in apposition with कृपाणे). The sword being dark is compared to कुवलयकानन (as कुवलय is a blue lotus). The कलहंसी plays among lotuses. लक्ष्मी plays among swords i. e. it goes over to the stronger sword. मनस्विनां कृपणो...स्थानस्य to the strong the churning of the sea &c. are but vile expedients to raise Lakshmi up. We may also say 'कृपणानां देवामुराणां उपायाः' (means to be employed only by wretched persons). लक्ष्मी rose up (समुत्थान) from the sea after मथन. लक्ष्मी (fame) rises up. (i. e. spreads) in the case of the strong, who employ only their bow and sword for achieving it. ईदृशाः—refers to the treachery of the Gauda king. ब्रातुं नियुक्ताः गिरयः—It was believed that the mountains made the earth steady. See p. 6, ll. 8-9 (text) 'भिषजो भूषरा इव भुवो धृतिं चक्रुः'. कुलिशं (वज्रं) तद्वत् कर्कशः भुजः परिघः इव तस्मिन् प्रहरणं (शस्त्रं) तस्य हेतोः तदर्थम्. स्वयम्...लोहानि the idea is:—mountains yield iron from which weapons are made. The poet fancies that mountains yield iron, because they are themselves unable to discharge the task of protecting the earth and desire that others should do their work with the weapons made of iron. येषाम्—connect with उद्गिरन्ति गिरयो लोहानि—'for whom.' हेतोः (उद्गिरन्ति)—when the word हेतु is used for denoting 'object or purpose,' it is put

in the genitive 'पट्टी हेतुप्रयोगे' पा 2 3 36 (अत्रस्य हेतुवसति । सि कौ)
 वि ष्ववा friends of spotless fame कथ ध्यायेयु अकार्यम् how wil
 they even think of doing an evil deed? सर्व स्वराणाम् (1) glorious
 by the overwhelming strength in seizing everything (सर्वस्य ग्रह
 तेन अभिमव तेन भास्वरा), (2) brilliant by overshadowing all the
 planets (सर्वेषा ग्रहाणां अभिमव तेन &c) सु त in front of (&c as
 compared with) the hands of great warriors दि करा the करः
 (hands, rays) of the sun are crippled in grasping the quarters
 (as compared with &c) The idea is —the sun's rays take time
 in occupying all the directions but the warriors seize the world
 by a single stroke दिग्रहणे—here there is also an allusion to पाणि
 ग्रहण in marriage लोक यमस्य merely in popular report is the
 south the abode of Yama, but in reality it is the frowning brow
 of a warrior (that is the abode of यम) &c it is the wrath of the
 warrior that deals death महा ला (1) the spaces of which are
 rendered terrible and curling with the wavy lines of the horns
 of the great Buffalo (महामहिषशृङ्गस्य तरङ्गवत् भङ्गा तै भङ्गुराणि भीषणानि
 अन्तरालानि यस्या), (2) the intervening space between, which
 (eyebrows) is terrible and wavy like the curling lines of the
 horns &c (with भ्रुकुटि, भङ्गवत् भङ्गुर भीषण च अन्तराल यस्या) The
 Com seems to have read तरङ्गभङ्गुरभङ्गभीषण, which is good (तरङ्गवत्
 भङ्गुर भङ्ग तेन तद्वत् वा &c) For यम and his buffalo, see pp 71,
 81 चित्रम् *adv* it is wonderful उमुक्त सिंहनाद यै (1) who raise
 a war cry, (2) who let loose सिंहनाद (the commander in chief of
 हर्ष) Separate सहसा साहसं साहसरसेन रोमाञ्चा एव कण्टका तेषा
 निकरेण The idea is —warriors raise war cries in battle and
 their bodies are thrilled When they raise सिंहनाद, the रोमाञ्च
 comes out (निर्यान्ति), then it is but natural to expect that
 manes should come out on their bodies by सिंहनाद along with
 रोमाञ्च But this does not happen and hence the word चित्रम्
 द्वयमेव भाजनम् only two are (the proper) receptacles for the
 mass of wealth that springs from the four oceans प्रति दाहि
 that burns its enemies (applies to both मुख and हृदय)
 वडवामुख the submarine fire See for वाडव or और्व, p 124 The sub-
 marine fire is supposed to have the face of a horse (वडवा a
 mare) See महाभारत आदिपर्व 180 'ततस्त क्रोधज तत और्वोऽग्नि
 वरुणालये । उत्ससर्ज स चैवाप उपयुक्ते महोदधौ ॥ महद्द्वयशिरो भूवा यत्तदेदविदो
 विड । तमग्निमुद्गिरद्वयनात्पिबत्यापो महोदधौ ॥' 21 22 The word भूति also
 means 'ashes' Ashes are collected in a vessel (भाजनम्) तेज
 how can the inborn fire of the powerful rest

without securing all the oceans? The powerful do not rest till they have conquered the world. तेजस्विनः applies to वट्वासि also, which did not rest till it was submerged in the ocean. वृथा विततः विपुलफणानां भारः येन. शेष the lord of serpents has 1000 hoods and hence the word विपुल. विमर्ति...केवलम् that supports merely a clod of earth on its hood. The idea is that शेष merely supports the earth (without the oceans); while the warrior supports all (earth and oceans together). भोग may also mean 'ruling over, government.' भुजङ्गानां भर्ता may mean 'the master of gallants.' The idea is:—'the master of gallants is a king in name, he merely rules over the earth but cannot protect it.' अप्रतिहतं शासनं तेन आक्रान्तिः तस्याः उपभोगः तस्य सुखं तस्य रसः तं (object of जानन्ति) the taste of the happiness of enjoying a suzerainty over the earth in which the edict (issued) is unresisted. Connect रसायाः (of the earth) with आक्रान्ति in the preceding compound. दिक्कुञ्जरकरमारवत् भास्वरः प्रकोष्ठः येषाम्. There may be another idea 'the forearm of which is glorious with the tribute levied from even दिग्गजसः.' This sentence distinguishes वीर from शेष; the latter only bears the earth on its भोग (it has no उपभोग); but the warrior enjoys the earth. उन्मुखाः पद्माकराः (lotus beds) तैः गृहीताः पादपल्लवाः (rays) यस्य (with रविः); उन्मुखा (that turns her face towards them, favourable) पद्मा ('लक्ष्मीः पद्मालया पद्मा' अमरः) तस्याः करेण गृहीतः पादपल्लवः (foot) यस्य (with शूरः). अखण्डितं तेजः यस्य (with शूरः); आखण्डितं (destroyed, reduced) तेजः यस्य (with रविः). The radiance of the sun becomes less in the evening. हरिणः हृदये यस्य—the spot in the moon is supposed to be a deer. हरिणस्यैव हृदयं यस्य whose heart is (timid) like that of the deer (with कातरस्य). पाण्डुरं पृष्ठं यस्य. The moon is pale in hue; as to the coward 'पाण्डुरपृष्ठस्य देशमापया निर्लज्जस्यापि' Com. लक्ष्मीः wealth or sovereignty; splendour (of the moon). द्विरात्रमपि—the moon is not the same even for two nights. पुरःप्रवृत्तः प्रतापः तेन प्रहताः. पुरः ... पौरुषस्य the paths of 'prowess are beaten (i. e. prepared) by valour that goes in front. People hear the प्रताप of a warrior and then his way is clear; there is no obstacle. शब्देन विदुताः दिव्यः येषु. At the word of a proud warrior enemies run away. Doors creak and then the panels fly asunder. शस्त्रस्य आलोकेन (1) by the light of weapons; (2) by the sight of weapons. शून्या दिशः—the world is open to him (i. e. nothing comes between him and the world); the world is empty (of enemies). रिपु...रञ्जते—the earth is pleased by a

shower (आसारः) of rain; लक्ष्मी becomes coloured (or loves) by the shower of blood. अपतिमुकुटेषु मणिशिलाः शानाः इव (touchstones) तेषां कोणेषु (points, edges) कपणेन. राजता royalty Many kings bow at the feet of the overlord and thereby the latter's glory is brightened. The nails of his feet also are brightened by being rubbed against the jewels in the crowns of kings when they fall at his feet राजता suggests also silver (रजतस्य इव राजता) which when rubbed against a touchstone shows off brilliant इयामी भवन्ति (1) become dark (with hands), (2) become pale or terrified (with रिपुमुख). कव...पात्यमानाः dealt against the panel—like chests of enemies covered with coat of mail Swords striking against armour produce sparks and also श्री (१. e the successful warrior attains glory or royalty) अहिरेण हतः स्वजनः यस्य. Remove the vertical line after दुःखम्, मनस्विजन. being the subject of कथयति, उच्छ्वसिति, रोदिति and ददाति. परं सिति—whose sighs are the wind caused by the fall of the piercing sword-blade. निर्गत उच्छ्वसित (जीवित) यस्मात् तत् सितं शत्रुशरीरं तस्मिन् अश्रुधारापातः तेन—the tears he sheds are those that are shed on the body of his lifeless enemy (by the latter's relatives and friends) It would be better if we could read शरीराश्रुधारापातेन अश्रुम् means both 'tear' and 'blood.' विपक्ष.. जलम्—Water is offered to the dead The spirited offer water to their murdered relatives by the eyes of the wives of their enemies (who shed tears when their husbands are slain in revenge) स्वप्ने आदौ दृष्टाः पश्चात्तदृष्टाः तेषु. प्रबुद्धाः (1) the wise, (2) those that are awake When awake we attach no value to things seen in dreams The wise do not regard their evanescent bodies as their own (kinsmen) Compare for the idea in this and in स्याधिनि &c 'किमप्यर्हिस्यस्त्व चेन्मतोऽहं यश. — शरीरे भव मे दयालुः । एकान्तविध्वंसिषु मदिधाना पिण्डेष्वनास्था विल भौतिकेषु ॥' रघु० II. 57. अनवरत प्रज्वलितः तेजःप्रसरः यस्य स चासौ भास्वरस्वभावश्च त A jewelled lamp (a jewel shedding light) is naturally brilliant and shoots forth rays Hence there is no कज्जल in its case. शोक also darkens (कलुषः) a man's face. प्रद्यो नाम् the foremost of the nobly born 'पुरोगामेसरप्रद्योतःसरपुर-सरा.' इत्यमरः. 'प्रद्योऽप्रगामिनि' पा. 8 3 92 (प्रतिष्ठते इति प्रद्यो गौः । अग्रतो गच्छतीत्यर्थः । सि. कौ.). पताथ— connect with अभूमय and भित्तयः. सततसन्निहिताः धूमायमानाः (giving out smoke) कोपाग्नयः यासाम् (adj of अभूमयः and भित्तयः). In cool retreats also fires are lighted which give out smoke सुलभा अतिधारातोयेन वृत्ति. यामु. Thirst is quenched in cool places by

The bright sword-edge resembles water and is wel-

comed by these warriors. विकटाः (large) बाहवः एव वनच्छाया
 तथा उपगूढाः—the retreats may be surrounded by the shade of
 trees. धीर...भूमयः cool places for the abode of courage.
 स्वायत्ताः=स्वाधीनाः. सिंहनाद means:—such warriors are at your
 service. धीरता dwells in comfortable (cool) lodgings the walls
 of which are the broad (panel-like) chests of warriors. यतः...भूयः
 whence (i. e. this being the case) what of the vile Gauda
 king? So act that no one else will again behave thus (treach-
 erously). सर्वो...कामुकानाम् seeking the confidence of the whole
 earth; or the words may mean 'lovers of the whole earth be-
 lieving that it will be theirs'. Compare 3rd उच्छ्वास 'भो विद्याधरी-
 श्रद्धाकामुक'. ०विजि...श्रुतितैः—the idea is:—kill these pretentious
 conquerors, so that their wives will weep and heave deep sighs.
 The sighs will fan them as chowries did before. रुधिरगन्धेन अन्धं
 गृध्रमण्डलं तेन आच्छादनं तैः. उच्छिन्धि...व्यसनानि remove their attachment
 to the shade of umbrellas (insignia of royalty) by the cover-
 ings made by the groups of vultures &c. Vultures hover over
 dead bodies and with their large wings appear like umbrellas.
 कटुष्णं (tepid) शोणितं उदकं इव तस्य स्वेदः. कु + उष्ण = कटुष्ण; Vide. notes
 on कदर्थं p. 101 and 'कवं चोष्णे' पा. 6. 3. 107 (कटोष्णं कोष्णं कटुष्णम् ! सि.
 कौ.). कुलक्ष्मीः एव कुलया तस्याः कटाक्षैः चक्षुरागरोगाः (चक्षुरागाः एव रोगाः) तान्.
 This is a compound complicated by puns. The sinful sovereignty
 of other kings is compared to a harlot. A harlot casts glances
 by which people are enamoured. The wicked kings also are
 enamoured of कुलक्ष्मी. चक्षुराग (1) redness of the eye (due to
 some disease); (2) love as manifested by the exchange of
 glances. If a man is suffering from an eye disease, he is treat-
 ed by the process of स्वेद (fomentation with tepid water). The
 idea briefly is:—kill rival kings and their tepid blood will
 come out and will extinguish their love for sovereignty
 obtained by unfair means (कुलक्ष्मी). For चक्षुराग, see उत्तरराम० V
 —'भूयसा जीविधर्म एव यद्रसमयी कस्यचित् कचित् प्रीतिः, यत्र लौकिकानामुपचार-
 स्तारामैत्रकं चक्षुराग इति'. ०शरैः शिरावेधः तैः. अकार्ये शौर्यमेव शययुः. If a
 part is swollen, it has to be pierced with a lancet to let out
 foul matter. लोहनिगडः आपीटमाला इव तस्याः मलः (dark spot due
 to wearing iron chains) एव महौषधं तैः. पादपीठे (foot-stool) दोहदः
 (longing) तेन दुर्ललितः (wanton, fondled) पादः तस्य पटुमान्द्यानि
 (sharp pains or stiffness). The idea is:—put iron fetters on the
 feet of kings that desire to rest their feet on foot-stools (which
 were attached to the throne of a king on which feudatories laid

their heads) If a person has feet stiffened by some disease like paralysis or epilepsy, iron rings are placed round them. वीक्षणानि आज्ञाक्षराणि (words of command) एव क्षारा तेषां पातैः कण्डू is accn. plural Itch was cured by the application of क्षारः (caustic) मरीचय एव चन्दनचर्चा तथा ललाटेषां तैः अनमितानि स्तिमितानि (stiff) मस्तकानि तेषां स्तम्भविकाराः (rigidity) तान् If the head became rigid, some ointment had to be applied to it Make the kings bow their unbending heads at your feet, so that the rays of your bright nails, resembling sandal paste, will be a salve to their foreheads करदानस्य (payment of tribute) सन्देशः (message, order) एव सन्दशः (forceps) द्रविणदर्पेण उष्णायमाणा दुःशीललीला एव शल्यानि For taking out शल्यः (the point of a dart) forceps are required Kings did all sorts of wicked and wanton deeds owing to the warmth of wealth Send a message to them levying tribute and their pride of wealth will be gone मूढस्य दीधितय एव प्रदीपिका (torches or lamps) शुष्कः (vain) सुमदाटोपः (pride of being a great warrior) तेन ब्रुकुटिद्वय एव अन्धकारः Darkness is removed by torches Make the vain and frowning kings bend on your jewelled पादपीठं चरणलङ्घन (insulting with the feet, kicking) तेन लाघवः तेन गलितः शिरोगौरवः (weight in the head) तस्मात् आरोग्यं तैः मिथ्याभिमानः is compared to सन्निपातः, for which see p 80 Remove the false pride of kings by kicking them, so that they will not hold their head high In सन्निपातः, there is a feeling of heaviness in the head, which is removed by लङ्घनः (fasting) ब्रह्मन् denominative verb from ब्रूः मूढलिपुः मुकुलितः (closed, folded) करसम्पुटः तस्य ऊष्मभिः श्वसनः (श्वसन् अस्वन्ते अनेन) धनुः तस्य गुणः (string) तेन किञ्च तस्य कर्कश्यानि (hardness) If the hands be always folded together, heat is produced in the cavity A hard callosity may become soft by fomentation देवभूय गते having reached the state of being a god : e having gone to heaven 'स्याद् ब्रह्मभूय ब्रह्मत्वं ब्रह्मसायुज्यमित्यपि । देवभूयादिकं तद्वत्' इत्यमरः नरेन्द्रे = प्रभावैर्वर्धने वृत्तः प्रलये when this great Pralaya (calamity) has taken place धरणी शेषः you alone are left to support the world शेषः also means the serpent शेषः that supports the earth on its hoods See p 19 अविद्यमानः शरणं यामासुः 'शरणं गृह्यक्षिप्रो' इत्यमरः शरत्स्य विद्येव like the sun in autumn इमापतीनां (1) of kings, (2) of mountains ललाटन्तपः—burning the forehead पादः foot, ray आयादि-ताम्—become one whose feet have a variegated hue (black and white) There is another sense 'become कल्माषपादः' King मित्रसहः, came to be called कल्माषपादः The king killed a tiger

out of two. When killed it became a राक्षस. The other vowed revenge. The king performed a sacrifice at the end of which the राक्षस came disguised as वसिष्ठ and asked for a meal of flesh. Then the राक्षस assumed the form of a cook and served human flesh. The real वसिष्ठ came and knowing what was served cursed the king to be a cannibal. The king, knowing that he was innocent, took water to curse वसिष्ठ, when his queen मदयन्ती dissuaded him from cursing the sage. He threw the water taken for the curse on his own feet, which became spotted. See विष्णुपुरा IV. 4; भागवत 9. 9. 20-25 and रामायणे VII. 65 (where the king's name is वीर्यसह). रामायण I. 70 gives a different story. अभिनवा सेवादीक्षा तथा दुःखं तेन सन्तप्ताः श्वप्ताः एव धूममण्डलानि तैः. दीक्षा means 'initiating a person into some rite or work.' The kings were to be subdued and made to attend upon हर्ष for the first time. Naturally they would heave hot sighs, which are compared to धूममण्डल. नक्षत्रैः scorching the nails. 'मितनखे च' पा. 3. 2. 34 (मितपचा ब्राह्मणी । नखपचा यवागूः । सि. की.). The hot breaths of kings when they bowed at his feet would scorch his nails and the jewels in their crowns that moved when they bowed would emit rays resembling the mellow light of morn (वालातप). सहजं ब्राह्मण्यमार्दवं तेन मुकुमारं मनः यस्य. चण्डेन चापवनानां अटनिः (the notched extremity of a bow) तस्याः टाङ्कारनादेन निर्मदीकृताः दिग्गजाः येन (adj. of राज्यन्यकम्)—(the क्षत्रिय race) that had deprived the quarter elephants of their intoxication by the terrible twanging of the extremities of the forest of (i. e. group of) bows. The idea is that the क्षत्रियस had subdued the whole earth. गुञ्जत् ज्यानां जालं तेन जनितः जगतः ज्वरः येन (adj. of राज्यन्यकम्). उद्यतम् making an (united) effort. कृत्ताः वंशाः यस्य the families of which were cut off (by परशुराम). वंश (bamboos) also are cut off, produce a sound and their thickets are burnt. Or कृत्तवंशं (कृत्ताः वंशाः यथा स्युः) may be taken as an adverb modifying उत्सातवान्. कृतवंशं (कृताः संस्कृताः वंशाः यस्य) is not a good reading. राज्यन्यकम्—the race of क्षत्रियस. 'अथ राजकम् । राज्यन्यकं च नृपतिक्षत्रियाणां गणे क्रमात् ॥' इत्यमरः. नैसर्गिकेन कायकार्कश्येन कुलिशायमानं मानसं यस्य whose mind acts like the thunder-bolt on account of the natural hardness of his body. मूर्धन्यः foremost (मूर्धनि भवः). ध्वस्तये for the destruction &c. जीवितानां सङ्गले आकुलः कालः यमः तस्य अकाण्डे यात्रा तस्याः चिह्नध्वजं—(bow) which is the banner indicating the unexpected expedition of Yama eager to gather lives. The idea is:—your bow will

do terrific carnage among your foes. A ध्वज is carried in front of an army. Harsha has to resolve on fighting all of a sudden. अराधि शयु तस्य रक्तमेव चटनचर्चा तथा शिशिरोपचार (cooling treatment) तमन्तरेण (without that) दु समेव दाहज्वर. In दाहज्वर sandal paste is applied. Blood resembles रक्तचन्दनचर्चा निवारणे (insult) सन्ताप तस्य शान्ति तस्या उपायानां परिक्षये—when no other means to allay the heat of insult could be found. रिपुरुधिर एव अमृत. For the reference, see above p 139 पवनात्मजेन=भीमेन अमन्दरोपायन् (न विचिन्ते मन्दर उपाय यत्र)—for being able to drink अमृत, the gods required the mountain मन्दर, see p 42. But भीम obtained रुधिरामृत with out मन्दर. हिट्ठिवा was a राक्षसी, wife of भीम. भीम drank the blood of दु शासन with zest, as if it had first been touched by the lips of his wife हिट्ठिवा. Being a राक्षसी, she is appropriately mentioned in connection with blood. See आदिपर्व 155 for the union of हिट्ठिवा and भीम. As to the extirpation of the क्षत्रियस्य by परशुराम, see above p 38. 'त्रि सप्तकृत्व पृथिवीं कृत्वा नि क्षत्रिया प्रभु' । समन्त पञ्चके पञ्च चकार रुधिरहृद्दान् ॥ स तेषु तर्पयामास भृगून् भृगुकुलोद्बह । वनपर्व 117 9-10, see also आदिपर्व 2 3-5 जामदग्नयेन—परशुरामेण शम्भुः सज्वर (मन्यु क्रोध एव शिखी तस्य शिखानां ज्वालानां सज्वर) तस्मिन् सुखायमानेषु स्पर्शंशीतलेषु च &c क्षत्रियाणां क्षतं रुधिरं तस्य हृदेषु (lakes)

P 47 l 19—P 48 l 13 देवस्तु भुवनस्य मान्येन refers to सिंहनाद इतरथा—even otherwise : & even if this treachery of the Gauda king had not kindled my wrath मे goes with भुजस्य गृहीत भुजस्य दायमादत्ते द्वायाद्—one who shares in the ancestral estate. The idea is—my arm does not like the idea of sharing the burden of the earth with श्रेय. It wants the whole to itself. गच्छति qualifies ग्रहग्रणे. The idea is—When the stars go up (reach the zenith), my brow wants to check their rise (: & I am so ambitious as to crave not only the control of this earth but also of heavenly bodies). Explain the following similarly अनमस्तु कचग्रहम्—one who does not bend may be made to bend by seizing his hair दुर्विदग्ध conceited चामराणि—I wish to make the rays of the sun my chowrie bearers. Chowries are held in the hand (कर, also ray) राज रण. As I resent the title 'king (applied to the lion)'. The lion is called मृगराज. I cannot bear that anyone else should bear the title of king in this world. Compare for the idea 'नूनं तेषामभ्यसयापरोऽभूद्वीर्योदये राजशब्दे मृगेषु' रघु० 9 64 स्व गृहीतानाम् (adv of दिशाम्) that have been seized (occupied) at their sweet the self willed (uncontrolled) लोकपाल. For लोकपाल, see

above p. 137. The author seems to have used the word लोकपाल in the sense of दिक्पाल, but the two are slightly different, as will be seen from pp. 25, 137. आक्षेपादेनाय for giving the order of snatching them (quarters) away (from their hands). दुर्जातं—calamity. 'दुर्जातं व्यसने हृदयेऽसम्यग्जातेऽन्यलिङ्गकम्' मेदिनी. The construction is इतरथा हि मे...मुञ्जस्य...किं पुनरीदृशे...जाते. Put a vertical line after जाते. हृदय...शल्ये who is a painful thorn in my heart. मुसल्ये—मुसलेन वध्यः—deserving to be pounded with a pestle. The word is formed on the analogy of विष्य (विषेण वध्यः according to पा. 4. 4. 91 which is a very long सूत्र). पोटा—Hermaphrodite 'पोटा-स्त्रीपुंसलक्षणा.' प्रतिकारशून्यम् (adverb) helplessly. शुष्कः अधरपुटः यस्य (with हृदये) whose lips are dry (through the fever of grief). With पोटा, the word cannot be explained for reasons of propriety. अधरं स्त्रीयोनिः. अकृतं रिपुबलस्य अवलानां (wives) विलोललोचनेषु उदकं (tears) एव दुर्दिनं येन. He says he cannot offer water to his deceased brother with ordinary water, but will do so with the tears &c. Supply कुतः before अदृष्टं. धूम causes tears. शपामि...स्पर्शेन—the thing with which an oath is taken is put in the instrumental. परिगणितैः counted i. e. limited. सकलचापानां चापलेन (quickness, fickleness) दुर्ललिताः (naughty, spoilt) नरपतयः तेषां चरणेषु रणरणायमानाः (resounding) निगटाः यस्याम्. The kings of the earth are quick archers. Those who are fickle are spoilt. तनूनपाति=अग्नी. पीतं सर्पिः घृतं येन—fed with ghee. पतङ्गः a moth flies against the flame of a lamp. महा...कृतम् the great minister for peace and war. सन्धिश्च विग्रहश्च तयोः अधिकृतः. महांश्चासौ ऋतश्च. This officer is often spoken of as महासन्धिविग्रहिक (see I. A. Vol. 15 p. 304; E. I. Vol. III. p. 267, 270). Compare C. I. Vol. III. p. 35 'अन्वयप्राप्तिसाचिव्यः व्यापृतसन्धिविग्रहः'. अन्तिके तिष्ठतीति ऋतः. आ is a कर्मप्रवचनीय governing a noun in the ablative and means 'up to'. चारणः—a heavenly chorister, a semi-divine being. त्रिकूटकटके (capital) कुट्टावटद्वेः लिखितः काकुत्स्थेन (रामेण) लङ्कालुण्ठनव्यतिकरः यस्मिन्—where the incident of the devastation of लङ्का by Rāma was engraven with cutting axes on the capital situated on त्रिकूट. त्रिकूट was a hill on which the capital of रावण was situated. 'स सागरमनाध्वमतिक्रम्य महाबलः । त्रिकूटस्य तटे लङ्कां स्थितः स्वस्यो ददर्श ह ॥' अरण्यकाण्ड 2. 1. कुट्टाक adj. that cuts. सुवेल is a mountain identical with त्रिकूट according to हेमचन्द्र. See also अनर्घराघव VI. 17. वरुण is the lord of the ocean and of the West. परिमलैः सुगन्धयः पापाणाः तैः वासितं गुहागृहं यस्मिन्. गुह्यकs are semi-divine beings that are the at-

tendants of कुबेर and guardians of his treasures The unguents they employ perfume the caves where they dwell गन्धमादन name of a mountain to the east of मेरु famous for its *fragrant forests* There भीम had gone to bring सीगन्धिकपुष्प for द्रौपदी See वनपर्व 152 ff सज्जी ग्रहणाय वा—In this and the following clauses he offers them a choice between submitting to him and offering battle गृह्यन्ता चामराणि वा either seize the quarters or chowries : e either be my chowrie-bearers or hold fast by your kingdoms and fight गृह्यन्ता दिश may also mean 'run away, fly from your kingdoms' नमन्तु धनूषि—bows are bent in discharging arrows कर्णपूर an ear-ornament कर्ण मौर्व्य either honour my commands (by listening to them) or draw the strings (मौवा) of your bows to the ear (in discharging arrows) शेख शिरस्त्राणि turn the dust of my feet into chaplets or don the helmet शेखर a chaplet worn on the head घटन्ता करि बन्धा arrange the arrays (घटा) of elephants समा यष्ट्य either take hold of canes or lances Canes were held by chamberlains or doorkeepers मच्चरणनखेषु &c He asks them either to bow at his feet, on the bright nails of which they will be reflected or to take bright swords परा मिति because I am come This gives the reason why the kings should make a choice निवृत्ति cessation, rest सकल मय consisting of the jewels in the crowns &c : e all kings must bow at my feet A person maimed has to apply a लेप to his feet स्वस्रवत् like one who is at ease (as if nothing had happened) श्रुता प्रतिज्ञा येन शाम्यन् ऊष्मा यस्य (adj of दिवस) The idea is—the day passed away together with its heat The poet says that it was not the heat that faded away from the day of the worlds, but it was the pride that faded (at hearing the terrible प्रतिज्ञा of हर्ष)

P. 48 l 14—P. 49 l 4 ततश्च मिच्छामीति Read अहिम मासि, for अहिम अहिमा भा यस्य निजाः—The setting of the sun is represented as due to the fear of the sun that the angered हर्ष may deprive him also of his sovereignty, just as he vowed that he would do in the case of the kings of the earth निगूढा शिलीमुखानां भ्रमराणां आलापा येषु The red lotuses closed their petals at sunset and the humming of bees was heard no more The poet fancies that they did so through fear One who is afraid remains silent and contracts himself (or hides) शिलीमुख also means 'arrow'. (निगूढ शिलीमुखानां आलाप twang)
) Further a picturesque effect is produced by the words

मुख and आलप and by reading इषुवासात्. समुपसंहृतः निजपक्षाणां (wings) विक्षेपः (tossing, movement) वै ते ऽक्षेपाः, ऽक्षेपाश्च ते निश्चलाश्च. The birds lay in their nests and did not flap their wings. पक्ष also means 'side, partisans.' The suggested meaning is:—When the excitement of the partisans had died away and hence they were motionless. भुवनव्यापिनीम् (1) that spread over the whole world (with सन्ध्या); (2) that embraced or applied to the whole world (with प्रतिष्ठा). ऽदिक्पालैः दीयमानानि अभ्रंलिहानि लोहप्राकारवलयानि यासु. Pitchy darkness began to envelope the sky and the quarters. Darkness is fancied to be iron ramparts (प्राकारः) touching the sky erected by दिक्पालसु afraid of losing their position (as दिक्पालसु) at the hands of हर्ष. प्रदोषास्थाने in the evening assembly. नमन् नृपलोकः तस्य लोलानि अंशुकानि तेषां पवनेन कम्पिताः शिखाः (flames) येषाम्. The lamps flickered owing to the wind set in motion by the upper garments of the kings when they bowed before departing. The poet says that the flickering was as if the bowing of lamps. उत्तानः stretched out, lying on the back. दीपः द्वितीयः यस्य He had no companion except the lamp. अभि...सरः जग्राह as an attendant (or servant) finding a proper opportunity wins (the mind of his master). 'अनुप्लवः सहायश्चानुचरोऽभिसरः समाः' इत्यमरः. C and T render 'finding its opportunity like a brigand.' तरसा (instru. of तरस् n.) quickly. उपर्यु...भासाः one after another his sighs went forth as if searching for his brother's life. धवला...प्लवेन his bright tears resembled the hem of a white garment. परिणामः result, end. ऽसङ्घातवद् or ऽसङ्घातैः कर्कशः कायबन्धः यस्य (with तातात् and अचलात् respectively). इयं सा प्रीतिः this is my love for my brother (the idea intended to be conveyed being that he had no real love for his brother). अनुवृत्तिः acting according to, obedience. बालिशो...वितम् who even if a child (or fool) would think it possible that I would continue to live even after the death of my honoured brother? ऐक्यम् Unity of hearts or thoughts. पृथक्कृतः separated. दग्धरोषेण अन्तरिता शुक् यस्य (adj. of मया) whose grief was intercepted (obscured) by accursed wrath (against the गौड king). गतपृणेन निर्दयेन. लता...छिदुराः as brittle (easy to cut) as the webs of the spider (लता). तन्तुच्छटा = तन्तुजालम्. तुच्छाः worthless. लोक...बान्धवता ties of kindred rest solely upon the conventions of the world. He means:—kinship is no reality, but is a mere conventional bond. लोकयात्रा एव ऽमात्रं निबन्धनं (support) यस्याः. परस्परप्रीतिबन्धेन निर्बुद्धं (blessed) हृदयं यस्य. विघटिते—being separated. चन्द्र...गुणाः—the

idea is — while राज्य° was alive his qualities delighted the world like the moon, but when he passed away, the same qualities burn the world, as if through contact with the funeral fire लग्न चितादि येषां (adj of गुणा) पर्यदवत् he bewailed अक्षेय कृतम् commander of the whole elephant host स्कन्दगुप्त is probably the same स्कन्दगुप्त that is mentioned as a great officer of Harsha in the Madhuban inscription (E I VII p 155). *Vide* Introduction

P 49 l 5—P 50 l 3 अथ करोत् The principal sentence is अथ हूयमान स्वमन्दिरात् स्कन्दगुप्तो विवेश राजकुलम् अप्रति रेणु who did not wait for his own elephant करेणु an elephant in general, or a female elephant के मूर्ध्नि रेणुरस्य or अस्या प्रणमत दिशम् bowing (to him) on every side दिशि दिशि प्रति° (अव्ययी°) वर पृच्छन् questioning as to the night's news concerning the best elephants. पृच्छन् governs two accusatives इममिष्यवरान् and चवार्ता उच्छ्रित°—The instrumentals in this and the following clauses are to be connected with क्रियमाणकोलाहल (119) which qualifies स्वदगुप्त below Various groups belonging to the camp raised noises about him उच्छ्रित शिखिपिच्छे लान्छित वशलताव नगहन तेन गृहीत दिगायाम वै that measured the expanse of the sky with tall thickets of bamboos that were decked with peacocks' feathers In the विध्य forest grow high bamboos on which sit peacocks The elephant riders had tall bamboos in their hands on which were hung peacocks' feathers वारण गते that had come to undertake the encounter for capturing elephants (or the encounter for securing elephants that had got loose) C and T translate 'come for the purpose of bursting the animals fastenings' This is not clear The com read अनायत्त° and explains 'अनायत्ता हस्तिपाश्वरक्षिण' C and T translate 'throngs of unemployed persons' We take अना° as an adj of गणैः अनायतानि मण्डलानि येषाम् whose groups were not restrained (119 that did not run in proper order) 'आधोरणा हस्तिपका हस्त्यारोहा निपादिन' अमर नव ग्रह येषां ते ग्रहा गजपतय elephants recently caught. आत्मीय वेदयद्भिः that reported the advent of rut in the elephants entrusted to them दिण्डि यद्भिः that made a request that a drum be mounted (on the elephants in their charge) प्रमादेन पतित अपराध तेन अपहृत द्विरद तस्मात् दुःख तेन धृत दीर्घश्मश्रु वै that had a long beard due to the grief caused by their being deprived of an elephant because they were guilty of an offence committed through carelessness अग्नि सूते that had recently

come (for being engaged as servants). कर्पदिभिः that were clothed in rags (because they had not yet been engaged). गणिका—'गजानां प्रतिलोभनार्था हस्तिनी' com. चिरात् लब्ध अन्तरं यैः that found an opportunity (to speak to स्कन्दगुप्त) after a long time. उच्छ्रितौ (uplifted) करौ येषाम्. Remove the comma after करैः. कर्मण्य...कुलैः busy in enumerating the female elephants that were clever in that act (in decoying wild elephants). कर्मणि साधुः कर्मण्यः. उल्लासितानि (tossed) पल्लवचिह्नानि यैः. Being foresters, it is but proper that their badges should be पल्लव. Remove the comma after उपल्लिभिश्च. निष्पादितः (secured) नवग्रहाणां नामानां (गजानां) निबहः &c. उत्तम्भितं (raised up) तुङ्गं तोत्रवनं यैः. तोत्रम् (from तुद्) a goad. महामात्राः (महती मात्रा परिच्छदः येषाम्) प्रधानहस्त्यारोहाः (chiefs of elephant riders) तेषां पेटकैः समूहैः. प्रकटितं करिकर्मणे चर्मपुटं यैः. Figures of elephants made of leather were used for training elephants to fight. अभि...वृन्दैः by crowds of messengers sent by the keepers of elephant forests for conveying the news of the movements of fresh herds of elephants. प्रति...कूटैः that examined at each moment the heaps of fodder for elephants. Remove the comma after वृन्दैः. Being men from the forest, they were naturally led to examine every mouthful that they saw elephants eating before them. कट...वेदयमानैः that reported about the gleanings of corn (for elephants) in villages, towns and marts (निगमः). कटानां सस्यानां ओषधीनामिति यावत् हस्तेन भङ्ग-छेदनम्. Three things combined to give an air of command to स्कन्दगुप्त even when he was indifferent (he did not intend to issue any order). असम्भृतेन added to, increased. महा...ष्कारेण by the appearance (outward signs i. e. dress &c.) of the high position he held. अव...भोगेन by the great majesty (of his form). अवष्टम्भस्य आभोगः (expanse). असंख्य...सम्पादनाय—C and T translate 'to provide a limitless supply of shells for elephants' ears.' We do not know what shells had to do with elephants' ears. असंख्यकरिणां कर्णाः शङ्खाश्च (parts between the tusks) तेषां सम्पद् (beauty) तस्याः सम्पादनाय. Conchshells are found on the sea-shore. So he as if ordered the seas to supply शङ्ख (i. e. beautiful temples to the elephants). कर्ण also means 'the rudder of a ship'. For the meanings of शङ्ख see p. 42. शङ्खार...संग्रहाय for making a store of the unguents (अङ्गारः), viz. red-chalk (गैरिकपङ्कः), for making marks (on the elephant's forehead). 'शङ्खारः सुरते नात्यरसे च गजमण्डने' मेदिनी. दिग्ग...हरेः Depriving the elephant (परावत) of Indra of his authority as a दिग्गज over the

quarters स्कन्दगुप्त wielded power over the quarters with his elephants and so deprived even ऐरावत of his अधिकार, though ऐ० was patronised by the powerful इन्द्र अपहरन् governs two accusatives, ँकार and एरावतम् C and T translate 'to deprive Indra of his Airavata's charge over the sky elephants' This is not correct It was *not* Indra that was deprived For the meanings of हरि, see p 40 हरपदमारेण नमित कैलास गिरि तद्वत् गुरुभि (heavy) गुरुभार० heavy weight गति लम्बस्य—As he walked about, his arms moved to and fro and reached his knees Arms reaching the knees indicated sovereignty or great position 'वरिकरसदृशी वृत्तावाजान्वलम्बनौ समौ पीनौ । बाहू पृथिवीशानाम्' बृहत्संहिता 67 35 आलान मालाम् a row of stone pillars for tying elephants इ लम्बेन slightly raised and pendulous कवलेने लोभयन्—the idea is—a female elephant is allured by the sight of a mouthful of fresh sprays that are high up hanging from a tree His lip was red and resembled tender leaves and so allured the करेणुका, viz श्री (glory or prosperity) His lip was such as indicated the high position he had attained The whole of chap 67 of the बृहत्संहिता gives the सामुद्रिकलक्षण of men निज दधान having a straight (bamboo like) nose as long as his master's pedigree This is rather a strange simile A long nose indicated beauty and prosperity 'दीर्घया तु सौभाग्यम्' बृहत्संहिता 67 61 स्निग्ध glossy (with eyes), oily, sticky (with क्षीरोद) पिव यामम् he as if drank the expanse of the quarters with the expanse of his two eyes पीत क्षीरोद (क्षीरस्ता गर) येन विकट विपुल च अलिक (forehead) यस्य He had a forehead that was broader than the slopes of Meru There is a further suggestion As मेरु is a mountain of gold, his forehead also was gold coloured (fair) सतत वशादिव—His hair was long, dark and soft like tendrils The poet fancies that this was due to its growing under the shade of an umbrella (which was the sign of his authority) मञ्जुर curling कुन्तला (tresses) एव बालवद्वरा तस्या वेक्षित (tossing) तेन विलासिना बर्बरक (also written बवर or—क) means curly hair A young creeper also may be long, green, soft and curling तुन करान्—His hair deprived by its darkness the rays of the sun of their light तुन आलोक येषान् अरि पक्षस्य परिक्षयेण परित्यक्त कार्मुककम् येन स ऽदिगन्तेषु श्रवमाण गुरु गुणध्वनि यस्य If he had given up archery, how can the twang of his bowstring (गुण) be heard? This विरोध is removed by taking गुण in the sense of 'virtue' आत्मस्य (under his control) सकल-

‘मत्तमातङ्गसाधनं यस्य. मदेन (1) by ichor; (2) by pride. भूति...मयः—though full of भूति (ashes), he was yet full of oiliness. Ashes can never contain oil. So we must explain ‘though full of prosperity, yet possessing a sweet manner’. पार्थिवो...मयः though made up of earthy substance, yet produced from गुण. पृथ्वी is a द्रव्य according to the न्यायवैशेषिक system. What is made of द्रव्य cannot at the same time be an effect of गुण (the 2nd पदार्थ of the above system). The विरोध is got over by translating ‘though he was in rank a king, yet he was full of good qualities.’ The com. says ‘गुणास्तन्तवोऽपि । नहि घटः पटो भवतीति विरोधः’ (i. e. पार्थिव means a घट and गुणमय a पट). This is another way of putting forward the विरोध, but is not so striking as the one we give. दानव...स्थितः standing at the head of the generous. दानवश्च also means ‘full of rut’ and qualifies ‘करिणाम्’. स्कन्दगुप्त was superintendent (उपरिस्थितः) of elephants. मूल्य...दहन—the idea is:—though he was a servant, he had never borne any humiliation, just as if he were the master (or king). भर्तुं (1) master; (2) husband. अजन्यगम्याम् (1) not to be reached by anyone else (with प्रसादभूमि); (2) not approachable by anyone else (with कुलाङ्गना). विदग्ध learned. अभृत...भजताम् an unpaid servant of those that resorted to him (for protection). उभय...तले he rested both his hands on the earth and touched it with his head.

P. 50 l. 4—P. 51 l. 20 उपविष्टं...निर्जगाम. Read नाति०. अस...तस्य of what I desire to do. प्र...र्गतानि gone out to the pastures (प्रचारः). भर्तुमक्तेः from devotion to my master. पुष्प...जनस्य (worthy) of the race sprung from पुष्प०. आभिजात्यम् (अभिजातस्य भावः) nobility of birth. उपक्रान्तम् undertaken, begun. काकोदरः अभिधानं यस्य called a snake. ‘काकोदरः फणी’ इत्यमरः. (काकस्येव उदरं यस्य). निकारम् insult, injury. उदन्तः ‘वार्ताप्रवृत्तिर्द्युतान्त उदन्तः स्वात्’ इत्यमरः. विषयः a district. From the inscriptions we shall find that विषय is a portion of राष्ट्र. आकाराः features. व्याहारः speech. व्यवहारः dealings, pursuit. प्र...देवः your Majesty has heard everyday many stories about the disasters due to the fault of carelessness. ‘अभिषङ्गः पराभवे’ इत्यमरः. श्रुताः बह्व्यः वार्ताः येन. यथा—the following passage contains numerous interesting stories of love and intrigue. They appear to have a historical basis; many of them occur in the अर्थशास्त्र of कौटिल्य; a few in the कामन्दकीयनीतिसार and in the बृहत्संहिता. नागकुले जन्म यस्य. सारिकया आवितः मन्त्रः यस्य—whose line of policy was published (to the world) by a सारिका bird. पद्मावती—What particular city is meant, we cannot say.

The scene of the मालतीमाधव is laid in पञ्चावती, which seems to have been in Malva. As to the secrecy to be observed in the case of मन्त्र, see above p. 37. The Com. says 'नागसेननामा...राजा मन्त्रिणमर्धराज्यहरमपाकर्तुं शारिकासमक्षं मन्त्रमकरोत् । स चापि मन्त्री शारिकामुखादिशाय विस्रम्भपूर्वकं तं दण्डेनावधीत्'. शुकात् श्रुत रहस्यं यस्य. श्रावस्त्याम्—श्रावस्ती was a famous city in the ancient kingdom of अयोध्या north of the Ganges, identified with the ruins at Sahet-Mahet. स्वप्नायमानस्य speaking in a dream. चूडामणौ लभं लेखप्रतिविम्बं तस्मिन् वाचितानि अक्षराणि यया. What the king had written was reflected in his crest jewel, which the chowrie-bearer standing by his side read. यमतां ययौ became यम i. e. caused his death. यवनेश्वर—A Yavana king. The word यवन primarily meant the Greeks, but was subsequently applied to any non-Indian people. लोभबहुलं full of greed. बहुलनिशि on a night of कृष्णपक्ष. निधानम् a treasure उत्खा...यिनी pounding with drawn swords. माथुरम् of मथुरा (on the Jumna). माया...र्गताः issuing from the body of a sham elephant. वत्सपति king of the वत्स country. न्ययंसिपुः—Aorist of यन् with नि—imprisoned. उदयन, king of वत्स, the capital of which was कौशाम्बी (modern Kosam about 30 miles above Allahabad) is a famous king in ancient legendary lore. चण्डमहासेन, king of उज्जयिनी, wanted to conquer him. उदयन was fond of catching elephants. So चण्डमहासेन prepared a wooden elephant, had warriors concealed in it and placed it in the विन्ध्य forest. उदयन was captured and brought to उज्जयिनी, but spared at the request of the citizens. उदयन taught music to वासवदत्ता, daughter of चण्ड०, and after several adventures escaped with her from prison and married her. See for a full account बृहत्कथामञ्जरी II. 2. कालिदास refers to it in the मेघदूत 'प्रचोतस्य प्रियदुहितर वत्सराजोऽञ्ज जहे'. अतिदयितं लास्यं यस्य. For लास्य, see p. 28. शैलपः an actor, 'शैलालिनस्तो शैलप्रा जायाजीवाः कृशाश्विनः । भरता इत्यपि नटाः' अमरः ('शैलपस्य ऋषेरपत्य शैलपः' क्षीर०)'. The Com. says: 'सुमित्रो राजा...स्त्रीजनपरिवारे इव नटजने विस्रब्धो मित्रदेवेन नटत्वमाश्रित्य हतः । स च योगचूर्णावचूर्णितस्तिरोहितो बभूवेति । अतो व्यसनिभिः प्रकृतलोकविश्वसिभिर्न भाव्यमित्युक्तम्'. प्रियाणि तन्त्रीवाद्यानि (stringed instruments, lutes) यस्य. अलावूः (gourd) बीणा च तयोः अभ्यन्तरे सुविर (cavity) तस्मिन् निहिताः निशिताः तरवारयः (swords) यैः. गान्धर्व...छद्मानः who had disguised themselves as students of music. गान्धर्वम्—the art of the गन्धर्व i. e. music. अश्मक is the name of the country about the Ajanta caves See J. B. B. R. A. S. Vol. VII p. 62. प्रशदुर्बलन् weak in intelligence, foolish. बल...सैन्यः who dis-

played his whole army on the pretext of showing his power (to his master). मौर्यम् of the famous Maurya dynasty of Magadha, to which the great चंद्रगुप्त and अशोक belonged. In this case we are on firmer ground. According to the Purāṇas, बृहद्रथ was the last of the Mauryas. पुष्यमित्र was the founder of the S'unga dynasty. The महाभाष्य also refers to him as a contemporary (Kielhorn's ed. Vol. II pp. 34 and 123). See the विष्णुपु० IV. 24 and भागवतपु. XII. 1. for the S'ungas, where numerous dynasties of kings are mentioned. आश्चर्यं...ली being curious to know or see marvels. चण्डीपतिः seems to be the name of some king; or means 'king of चण्डी.' दण्डे उपनतः यवनः तेन निर्मितेन prepared by a यवन that had been imprisoned or that had approached for punishment. The idea seems to be that चण्डीपति had taken some यवन as captive who prepared an aerial car moving by some machinery. C and T translate 'by a यवन condemned to death' and connect काकवर्णः with अनीयत in this sentence. काकवर्णः शैशुनारिः—we must read शैशुनागिः with three MSS. of B. The विष्णुपु० (IV. 24) mentions a शैशुनागवंश of ten kings, the founder of which was शिशुनाग and the second of whom was काकवर्णः. शुङ्गम् belonging to the शुङ्ग dynasty. The name of the last शुङ्ग king was देवमूर्ति according to the विष्णुपु०. वसुदेवः—he was the founder of the कण्व dynasty. देवीव्यञ्जनया disguised as his queen. असु...सनिनं (adj. of मागधं) who was very fond of mines (of treasure). The word अमुरविवर is used very frequently by बाण. It is not easy to give the exact sense. In the 3rd उच्छ्वास we have 'यः...अमुरविवरमिति वातिकैः (अगृह्यत)'; on p. 7 (text, 4th उच्छ्वास) we have 'अमुरविवराणीवापावृतानि'; 'लघ्नामुरविवरप्रवेशपिशाचेन' कादम्बरी (p. 227 of P.). One of the companions of Bāṇa's youth was 'अमुरविवरव्यसनी'. We think that अमुरविवर was a term applied to mines worked up in bygone days. They were believed to have been the work of अमुरs and to lead to the treasures of Pātāla in hopes of reaching which many people might have endangered their lives. The Com. remarks "वातिकैः अहिविवरं साधितं तपसासाभिः" इत्युक्त्वा मागधो गुहाद्वारप्रतिद्वारेवन्दोऽभूत्". सुरङ्गा or सुरङ्गा—a subterranean passage or tunnel. In the passage many women had been placed, whose jingling anklets allured the king onwards. मागधम् king of मगध, modern Bihar. 'गोधनः - सुर्वाख्यः पर्वतः' Com. The ब्रह्मपुराण mentions a mountain गोधन (27: 23). मेकल is that mountain from which the नर्मदा springs. महाकालमहे in the festival of महाकाल. महाकाल is a form of शिव. There is a celebrated shrine of महाकाल at उज्जयिनी. 'मह उद्भव

उत्सवः' अनरः. महा...वातूलम् whose head was turned by his belief in (the efficacy of) the sale of human flesh. For महामांस, see above p. 72. जय...द्यौनस्य the younger brother of प्रद्योत. रमायनरसे अभिनिवेशः अस्मै वेदिनः (*adj.* of गनपतेः). That had set his heart upon the elixir of life. It was believed that mercury if properly treated would make men immortal. वैद्यव्यज्जनाः persons professing to be doctors. सुबहुपुरुषान्तरैः प्रकाशिताः औषधगुणाः यैः that had advertised the virtues of their medicines through various people. विंदह was a country that comprised a part of modern Nepal, the district of Tirhut and Champaran. राजयद्मन् *m.* consumption. आसिनः (*adj.* of भद्रसेनस्य). महा...माक् who secretly found access into the wall of the chief queen's apartment. कालिङ्ग king of कलिङ्ग, which was a country between the mouths of the Godāvarī and the Mahānadi. तूलिका—a mattress filled with cotton. दधस्य—दध is the name of the king. करूप—seems to be a country near Jubbulpore. It is closely connected with Chedi. For this and the preceding, see काम० VII. 51. 'देवीनृहयं आतां भद्रसेनममारयत् । मातुः शय्यान्तरालीनः कारूपं चौरसः सुतः ॥'. उत्सारके रचिः (liking) यस्य. 'दण्डी दीवारिको वेग्री उत्सारकश्च' क्षीर०. चकोरनाथः king of चकोर. चकोर is the name of a mountain in the Purāṇas. गण्टकः a rhinoceros. उद्दण्डं high-stemmed. नटलं abounding in reeds. नलवन forest of reeds. चम्पा was the capital of अङ्ग or north Bengal. चम्पुं चरन्तीति चराः मदाः. चामुण्डी seems to have been the name of a city. वन्दि...परन् who was absorbed in his fondness for bards. परप्रयुक्तः employed by his enemy. मुखरं सुतं येषाम्. मह्नाः bards. कानि...गुप्तः concealing his identity by the dress of a woman. अशातयत्—from the causal of शद्. 'चन्द्रगुप्त-आतृजायां ध्रुवदेवीं प्रार्थयमानश्चन्द्रगुप्तेन ध्रुवदेवीवेषधारिणा स्त्रीवेषजनपरिवृतेन रहसि व्यापादितः' Com. शकपति—the S'akes are identified with the Scythian hordes that invaded India before the beginning of the Christian era. मधुमोदितम् exhilarated with wine. मधुरकं च विषम्. Compare for the story काम० VII. 52. व्याज...दपां who pretended to be in a passion of love. धुरधारा पर्यन्ते यस्य that had the edge of a razor. परन्तप who subdued others. जारूप—was the name of the king. Supply जघान here and in the following clauses. विषचूर्णेन चुम्बितः मकरन्दः यस्य. सौहव—king of सुहव, Western Bengal, the capital of which was ताम्रलिप्त. योगपरागः magic powder. वैरन्त्यं king of वैरन्ती or विरन्ती. In the whole of this passage the names are corrupt and there is no agreement between the MSS on the one hand and the authorities we have quoted. Some MSS read वैरन्त्या. वृष्णिम्—belonging to the वृष्णिस, a यादव clan. विदूरयन्—

‘शस्त्रेण वेणीविनिगूहितेन विदूरथं स्वा महिषी जघान । विप्रदिग्धेन च नूपुरेण देवी विरक्ता किल काशिराजम् ॥’ बृहत्संहिता 78. 1; see काम० VII. 54. ‘सौवीर’—seems to have been a country west of Mount Abu. अद्दया...वदना who smeared the inside of her mouth with an invisible antidote. , cपायनेन by making him drink &c. Note the following from the अर्थशास्त्र of कौटिल्य ‘देवीगृहे हि लीनो भ्राता भद्रसेनं जघान । मातु-
दशयान्तर्गतश्च पुत्रः कारुशम् । लाजान्मधुनेति विषेण पर्यस्य देवी काशिराजम् । विप्रदिग्धेन नूपुरेण वैरन्त्यं मेखलामणिना सौवीरं जालूधमादर्शनं वेण्यागूढं शस्त्रं । कृत्वा देवी विदूरथं जघान ।’ (p. 41).

P. 51 l. 21—P. 52 l. 12 देवोऽपि...चात्येति. राज्यस्थितीः—establishment of good order in his state; or, all the usual duties of a king. प्रतिसामन्तानां rival chiefs. उदवसितेषु = गृहेषु. उपलिङ्गानि portents. अविप्रकृष्टाः not far, approaching. चटुलाः moving about, restless. कृष्ण...श्रेणयः rows of black antelopes. The spotted antelopes resembled the dark glances of यमदूतः. See about the running of deer, p. 70 above. If we read प्रविष्टो then the meaning is ‘the glances of यमदूतः that had entered (the chiefs’ palaces)’. प्रचलि...प्रतिमाः resembling the jingling of the anklets of लक्ष्मी that had started away (in order to leave them). मधुसरया honey bees. जहादिरे perfect of ह्राद् 1 A to sound. चिरम् for अजिरे is not a good reading. विवृतात् विकृतात् वदनविवरात् विसृतः वह्निविसरः यासाम् from whose wide-open and terrible mouths spread flames of fire. The reading ‘उपशिविरं शवार्थं’ would mean ‘near the royal camp for corpses’. For howling jackals, see p. 91. शवानां पिशिते (मांसे) प्ररूढः प्रतरः येषाम् whose expansion or growth (of body) had grown out of the flesh of corpses. The idea is:—as the vultures (काननकपोताः) fed on carrion, their wings also should have the colour of rotten flesh (dark-red). The reading of A and C ‘प्ररूढप्रणयेव’ seems to be a mistake for प्रणयाः इव, which latter C and T translate ‘full well acquainted’. कपिपोतस्य कपोलवत् कपिला पक्षतिः (पक्षमूलं) येषाम्. आमन्त्रयमाणाः as if bidding farewell (to the kings who were to be defeated by हर्षं). सभाशालभजिकाः the statues of females in the halls. आसन्नः कचग्रहः तस्मात् भयं तेन उद्भ्रान्तं उत्तमानं यस्य as if their heads had run away out of fear of the seizure of hair (in killing them) that was approaching. चक्रशङ्खकमलानि लक्ष्माणि (marks, चिह्नानि) येषाम्. According to the सामुद्रिकशास्त्र, चक्र, शङ्ख and कमल are some of the marks of an emperor’s feet. What is indicated is that some emperor will humble their husbands. For the lines on the hands of an emperor, see above p. 20. व्यघटन्त were separated or broken. मधु...गोष्ठयः the honey-drinking bouts. ताम्बन्तः languid. सत्त्वकरि forming into

sheaves or clusters (i. e. grown, ripe). सम्ब करोतीति. हरयः = अथाः. चल...ललिताः caressed (or coaxed) by the music of the clapping of the girls' hands resonant with the moving bracelets. रजनिकरः चन्द्रः तस्य हरिणः (i. e. the spot) तस्मिन् निहिते नयने येषाम्—the idea is—the dogs as if wanted to hunt down the deer in the moon. तोरणस्य समीपे उप० (अव्ययीभाव) near the outer gate (of the palace). कौलेयक—see above p. 97. Compare for a similar idea 'सूर्योदये न्काभिमुखो विरोनि ग्रामस्य मध्ये यदि मारमेयः । एको यदा वा बहवः सयेनाः शंसन्ति देशापि मन्वमाशु ॥' बृहत्संहिता 89. 2. गतायुषः—is the object of गगयन्ती—गतं आयुः येषां ते गता० तान्. तर्जन...तर्जन्वा with her forefinger that was quickly moved for frightening. वाटकेषु in the gardens. कोटवी—'स्त्री नमिका कोटवी स्यात्' इत्यमरः. दिवसम् (accu. of time) the whole day. कुटिल...तरङ्गिण्य wavy like the curling hair on the hoofs of deer. जनितः वेणीबन्धः येषु—in which the hair was tied in a single knot (as in the case of a widow). See above p. 108. निरञ्जनानि च तानि रोचनारोचीषि च (रोचनायाः श्वरोचिः कान्तिः येषाम्) that had no collyrium (in the eyes) and had the colour of yellow pigment. A widow is not to put collyrium in the eye. The reflection appeared pale (as if through grief). If we read निरञ्जनलोचन० as C and T propose, the meaning would be 'having the appearance of eyes without collyrium.' चषकमधुनि in the wine in the goblets. समासज्ञा०—the poet fancies that the earth quaked (trembled) because it was afraid of its seizure (by हर्ष from the hands of other kings) that was impending. वध्या...च्छटाः streaks of red sandal paste with which persons sentenced to be hanged were decked. विकसितं बन्धूककुसुमं तद्वत् शोणितं शोचिः (पुतिः) यासाम्. Compare मृच्छ-कटिक X. 5 'सर्वगात्रेषु विन्यस्तै रक्तचन्दनहस्तकैः । पिष्टचूर्णावकीर्णैश्च पुरुषो हं पर्य-कृतः ॥' पर्यस्यो...श्रियम् as if carrying a torch round sovereignty that was to pass away (into the hands of हर्ष). A torch was carried round the animal to be offered in a sacrifice. श्री was going to be offered to हर्ष and the meteors served as torches for that purpose. अविरलं सूरन्तः स्फुलिङ्गाः तेषां अद्धारोद्धारः तेन दग्धः तारागणः यैः that burnt the stars with the eruptions of fire due to the incessantly flashing sparks. गणशः in masses. उल्कादण्डाः—उल्काः दण्डाः इव. A torch has a staff. प्रतीहारीव—प्रतीहारी carries in her hands chowries, umbrellas, fans for the king. प्रतिभवनं (भवने भवने इति) at each house. बाल्या a hurricane 'स्यात् बाल्या वातमण्डली' त्रिकाण्डशेष. 'पाशादिभ्यो यः' पा. 4. 2. 49.

Uchchhvāsa VII.

Verse 1 अङ्गनवेदी वसुधा—(to the hero that has taken a vow) the whole earth is a mere raised spot in his courtyard. वेदी is a quadrangular spot in a temple or courtyard. The idea is that just as one walks easily and fearlessly in his courtyard, so a hero has an easy walk-over in the case of the earth. कुल्या a canal. Verse 2. धृतं धनुः येन. We expect धृतधन्वनि, as धनुः becomes धन्वन् when it is the last member of a बहुव्रीहि. 'धनुषश्च' पा. 5. 4. 132 (धनुरन्तस्य बहुव्रीहेरनङादेशः स्यात्). कैव गणना of what account. Compare for the use of गणना, 'का वा गणना सचेतनेषु, अपगतचेतनान्यपि सङ्गृह्यितुमलं (मदनः)' काद० (p. 157 of P). रिपुः संज्ञा येषां. For क see above p. 36.

P. 53 ll. 5-22 अथ...जंगाम. The principal sentence is अथ व्यतीर्तेषु केषुचिद्विषयेषु...भवनाग्निर्जंगाम (हर्षः). शत...णित्वे well calculated a hundred times (i. e. again and again, so that no mistake may be committed). दत्ते...लघ्ने when an hour for the expedition was given (i. e. settled) that was fit for the conquest of even the four quarters (east, south &c.). For लघ्न, see above p. 24. दण्टः army. यात्रा expedition. सलिल...देः (1) that were skilled in pouring water (with कुम्भैः); (2) that were clear by the dropping of water. (with अम्भोधरैः). When a cloud is full of water, it is dark; when it has poured all the water it had (as after the rains) it becomes white. कालधीतैः (1) made of silver (with कुम्भैः); (2) washed or white by time i. e. by the passing away of the rains (with धरैः). कालधीतं silver. कालेन धीतैः. शातकौम्भैः made of gold. 'तपनीयं शातकौम्भं' इत्यमरः (शतकुम्भे गिरौ भवं शातकौम्भं सुवर्णम्). स्नात्वा—this refers to the bath of coronation. नीललोहितस्य शिवस्य अर्चा पूजाम्. 'कृशानुरेताः सर्वशो भूर्जदिनाललोहितः' इत्यमरः ('नीलः कण्ठे लोहितश्चक्रेऽतो नीललोहित इति पुराणम्' क्षीर०). उद्गतांनि अर्चापि यस्य the flames of which went up. प्रदक्षिणावर्तः शिखाकलापः यस्य the mass of the flames of which curved towards the right. This was an auspicious sign; see p. 25. Compare रघु० IV. 25 'तसौ सम्यग्गुणो बह्विर्बाजिनीराजनाविधौ । प्रदक्षिणाचिख्याजेन हस्तेनैव जयं ददौ ॥'. दत्त्वा—the objects are व्याघ्राणि and गाः. See for त्रिलपाग्रदान, चतुर्वर्ग० (दानराष्ट्र) p. 600. कनकपत्रलताभिः अलङ्कृतानि शफाः शङ्खशिसराणि च वासान्—the hoofs and tips of the horns of which were decked with figures of gold. अशुंदराः—अशुंदन् ten crores. विततं व्याघ्रचर्मं वशिन्. भद्रासनम्—'नृपासनं तु यद्भद्रासनं सिंहासनं तु तत्' इत्यमरः. विलिप्य

—the object is शरीरम्. प्रथमं विलिप्तं आयुधं येन—before anointing his body with sandal, he first of all anointed his weapon (by way of doing worship to it). राज...लक्ष्मणी—मिथुनं लक्ष्म (चिह्नं) ययोः—on the silken robes was drawn a pair of राजहंस. सदृशे suited to his position (as emperor). परमे...भूताम् (1) that is the special mark of शिव (with शशिकला); (2) that became the mark of an emperor (with मालिका). शशिकला also is white like flowers and is placed on the head by शिव. नीत्वा कर्णगोचरतां दूर्वा-पल्लवम् having placed in the region of the ear a Dūrvā spray. The green दूर्वा resembles the rays of emerald, that also may be worn on the ear as an ear-ornament. गोरोचनाया आच्छुरितम् (blend- ed with). For गोरोचना, see p. 36. विन्यस्य...प्रकोष्ठे having placed on his forearm an amulet-ribbon auspicious for his march together with a seal bracelet. 'भवेत्प्रतिसरो मन्त्रभेदे माल्ये च कङ्कणे । ...आरक्षे करसूत्रे च' मेदिनी. षूजितः प्रहृष्टः पुरोहितः तस्य करेण प्रकीर्यमाणः. 'निकरः तेन अभ्युक्षितं शिरः यस्य.' For शान्तिसलिल, see p. 73. सम्प्रेष्य—connect with भूमुजाम्. महार्हाणि वाहनानि very valuable vehicles (horses, elephants &c.). बहलः रत्नानां आलोकः तेन लिप्ताः ककुभः दिशः यैः (adj. of भूषणानि). संविमज्य having distributed. संविमज्य ...दानैश्च—this cannot be well construed as it stands, as no persons among whom the distribution took place are men- tioned. We must read, as C and T do, 'लोकम् उचितैः for लोकमोचितैः. द्विष्ट...लोकम् among distressed pilgrims and well- born persons. द्विष्ट may be construed with both कार्षटिक and कुलपुत्र. कार्षटिकः (from कर्षट) one who carries water from one sacred place to another. बन्धनानि prisoners. For letting loose prisoners, see above p. 25. नियुज्य connect with मुजस्तम्भम्. तत्काल... कारे that (arm) throbbed at that moment as if to remind that it was ready for the task of conquering the 18 द्वीप. तत्काल...रणेन (1) that appears the moment it is remembered (with a person who offers his services); (2) that throbbed at the time in order to remind हृष्य of the task undertaken by him (with मुजस्तम्भ). तत्काले सरणं तस्मिन् स्फुरणम्; तत्काले सरणार्थं स्फुरणम्. The throbbing of the right arm is a good omen in the case of men. अहमहमिकया with emulation, with eagerness. 'अहमहमिकां तु सा स्वात्परस्परं यो भवत्यहङ्कारः' अमरः. Servants pressed forward to do whatever was ordered. Good omens welcomed him as he went. हिरण्य...करणाय—as हिरण्यगर्भं (emerged) from the egg of Brahmā to start an age of holiness. For हिरण्यगर्भं, see pp. 30, 37. कृत was the first युग after हिरण्य० was born. For कृतयुग see pp. 3, 40.

P. 53 l. 23-P. 54 l. 9 नातिदूरे...पटीयांसः. सरस्वत्याः समीपे उप० (अव्ययीभाव). समुत्तम्भितानि तुङ्गानि तोरणानि यस्मिन् in which high outer gates had been erected. 'तोरणोऽस्ती बहिर्द्वारम्' इत्यमरः. वेधां विनिहितः पहवललामः (पहवः ललामं चिह्नं भूषणं वा यस्य) हेमकलशः यस्मिन्. 'ललामं पुच्छपुण्ड्राश्चभूषाप्रधान्यकेतुषु' इत्यमरः. A jar with sprays at its top is an auspicious thing. Compare 'उभयपार्श्वस्यापितोत्पलवमुखपूर्ण-हेमकलशं (कायमानं)' काद० (p. 281 of P). 'वनमाला पुष्पपत्रप्रतियोजिता, त्रक्' com. भ्रमन्तः शुद्धवाससः परिजनाः यस्मिन्. पठन्तः द्विजन्मानः (विप्राः) यस्मिन्. प्रखानम्=विजिगीषोः प्रयाणम्. ग्रामाक्षपटलिकः—the keeper of the records of the village. In the अर्थशास्त्र we have an interesting chapter headed 'अक्षपटले गाणनिव्याधिकारः'. From the description given it seems that the अक्षपटल was a record and accountant-general's office, of modern times and that the ग्रामाक्षपटल was something like the modern *chavdi* in the villages of Mahārāshṭra, where the village accounts were kept. 'अक्षपटल-नध्यक्षः प्रत्यक्षमुखमुदङ्मुखं वा विभक्तोपस्थानं निबद्धपुस्तकस्थानं कारयेत्' (p. 62 of अर्थशास्त्र). In the Banskhera plate of Harsha we have a महाक्ष-पटलाधिकरणाधिकृत (E. I. IV. pp. 208, 211). सकलकरणिनः परिकरः यस्य. करणिन् or करणिक means 'a writer of documents, clerk.'. करणम् a writing, document. See मनु० VIII. 52, 154. Com. 'कर-णिर्लेख्यं कायस्य इत्यन्ये'. अवन्ध्यं शासनं यस्य whose edicts are never fruitless. करोतु...शासनानाम् let your Majesty this very day begin the day of your Majesty's orders (to us). He means that Harsha had come to the throne recently and that till then 'he had issued no royal edict and requests him to issue one that very day. वृषः अङ्कः यस्याः that had a bull as its emblem. On the Sonpat copper seal of हर्ष there is a नन्दी (see C. I. I. Vol. III p. 231 ff). अभि...निन्ये he presented a new-made golden seal. मुद्रा may also mean 'a coin' but that is not suitable here. गृत्विण्डे—the ball of earth was presented in order that an impression with the new-made seal might be made upon it. मन्दादयानं पद्मपटलं यस्मिन् on which there was mud that was nearly dry. अम...नि that thought it to be an evil omen (that the new-made seal should fall down from the king's hands). अ...दर्शिन्यः not able to see the truth. एकं (केवलं) शासनं तस्य मुद्रा अङ्कः यस्याः which will be marked with the seal of my single command. The only seal that will mark the earth will be mine. अन्य... ग्राम्याः the villagers understand it differently. This episode reminds one of what happened to William, the Norman Duke, when he first set foot on English soil. सीरसहलेन संनिता

मीमा देयाम् whose boundaries were measured (१८० comprised by a thousand ploughs Each village comprised as much land as would be ploughed by a thousand ploughs गलति यामे when the third watch (of the night) had passed away Time was measured by means of a water clock and hence the word गलति. सुप्तानि समस्तानि सत्त्वानि यस्मिन् स चासी नि शब्दश्च. दिक्कुञ्जरस्य इव जम्भमाण. गम्भीरध्वनिः यस्य the deep sound of which swelled like the roar of the quarter elephant प्र पकाः that made (the people) count the kroṣas of that day's march The eight strokes indicated that that day eight *kros* as were to be covered

P. 54 l 10—P. 56 l 2 ततो.. राजद्वारम्. The principal sentence is ततः.. प्रयाणममये (p 55 l 14) ..राजमि आपुपूरे राजद्वारम्. रतन्तः पटहाः यस्मिन्. This and the following locatives qualify प्रयाणसमये. नन्दन्ती (joyous) नान्दी यस्मिन् For नान्दी see p 17 'नान्दी मङ्गलपटह' com गुञ्जन्त. बुञ्जाः यस्मिन् in which the harbours resounded बुञ्ज is out of place here We must read गुञ्जद्गुञ्जे as some MSS of B do गुञ्जन्त्य गुञ्जा यस्मिन्. गुञ्जा a trumpet, according to the com "गुञ्जासङ्गः शङ्खभेदो यत्पृष्ठे जतु परिकल्पित भवति । 'मन्त्रा' इति यस्य प्रसिद्धिः" or 'a drum' according to मेदिनी 'गुञ्जा तु वाक्चित्राया पटहे च कलध्वनौ ।' मेदिनी. See भट्टिकाव्य XIV. 2 'वेणून् पुपूरिरे गुञ्जा जुगुञ्जु. कण्वद्विताः ॥'. कृजन्ती काहला (a large drum) यस्मिन्. 'काहला वाद्यमाण्डस्य भेदे चाप्सरसा भिदि' मे०. क्रमेण उपचीयमानः कटक्कलः यस्मिन् परिजनोत्थापने व्यापृताः व्यवहारिणः (officers) यत्र. व्यवहारिन् ordinarily means 'a trader' द्रुत द्रुघनघातः तेन घट्यमानः (being joined or added) कोणिकाकीलकोलाहलः तेन कलिता वकुम यस्मिन् द्रुघनः a wooden mallet for striking a thick plate of iron or bell metal (for indicating time &c) कोणिका drum कीलः stick. दले अधिष्टैः (commanders) वध्यमानः (collected) पाटीपतीना पेटक (समूहः) यस्मिन् पाटीपति —superintendent of barracks 'पाटी बहुपरिवारपुरषगृहीतो निवासभूभाग' कुलपुनक्कममूह इत्यन्ये । ..'पाटीपति' इति पाटे प्रतिनियतस्य स्थानपरिरक्षिणः ।. पाटीपति would mean 'those that guard the place assigned to them' जने ज्वलित उत्कामहस्य तस्य आलोकेन लुप्यमान त्रियामातमः यस्मिन्. यामचेद्या चरणचलनेन उत्थाप्यमान वामिमिधुन यस्मिन् यामचेदी a servant of the watch, a female watchman, compare वामकिनी above p 16 We must read कटक्कटुनिर्देश० with some MSS of B कटुकाना कटुनिर्देशेन नश्यन्ती निद्रा तस्याः उन्मिषन्तः निषादिनः यस्मिन् when the elephant riders woke up from 'sleep that was dispelled by the sharp commands of their superior officers' प्रबुद्धेन हाल्लिकेन (हल्लिसमूहेन) शून्याक्रियमाण (vacated) शय्यागृह यस्मिन् 'हाल्लिक गजना वृन्दे' इत्यमरः, 'अचित्हाल्लिकेनोद्ध' वा 4.2 47. आदी

सुप्तं पश्चात् उत्थितं, अश्वीयं तेन विधूयमानाः सदाः यस्मिन्. For अश्वीय, see p. 69. रट् कटकं (camp) तेन मुररैः खनित्रैः (spades) खन्यमानाः क्षोणी-पाशाः यस्मिन्. The tents had been fastened by ropes twisted round pegs driven into the earth. These were dug up. समुत्कील्यमानाः कीलाः तैः शिञ्जानाः हिञ्जीराः यस्मिन् where the fetters (for tying elephants' feet to posts) were rattling because their pins were being taken away. As the army was to march, the fetters were to be removed. We must read अपनीयः for उपनीयः. The reading पनीयमान is equal to अपनीयमान, as the अवग्रह (here after हिञ्जीरे in the last clause) is very often omitted in MSS. As the fetters of elephants were removed, so also the chains with which horses' hoofs were tied for the night were removed when the army was about to march. अपनीयमानं निगडतालकं तस्य कलरवेण उत्तालाः (wild, shying) तुरङ्गाः तैः तरङ्ग्यमाणाः (curved) खुरपुटाः यस्मिन्. 'निगडार्थं तालकं तालपत्रं निगडतालकम् । लौह एवाश्वबन्धनविशेष इत्यन्ये' com. C and T take उपनीयमान. तालकं bolt, latch. लेशिकैः (हस्त्यारोहैः) मुच्यमानाः मदस्यन्दिनः दन्तिनः तेषां सन्दानशृङ्खलानां (chains for tying) खनसन्निनादेन निर्भरं भरिताः दश दिशः यस्मिन्. घासपूलकप्रहारेण प्रमृष्टं पांसुलं (dusty) करिपृष्ठं तस्मिन् प्रसार्यमाणं प्रस्फोटितं (bursting) प्रमृष्टं (wiped i. e. clean) चर्म यस्मिन्. The dust from the backs of elephants was rubbed off with bundles of hay and then leather bags that burst because they were more than full 'were placed on the backs. संवेष्ट्यमानानि' (being rolled up) पटकुटीनां मण्टपानां च परिवस्त्रा वितानकानि च यस्मिन्. गृहचिन्तकचेटकः a servant whose business was to look after the tents and lodgings of the soldiers. पटकुटी a small tent. काण्ड...मण्टपः a large tent subdivided into rooms by screens. परिवस्त्रा the screens that form the body of the tent. वितानकं the awning. कीलककलापेन आपूर्यमाणं चिपिटं (flat) चर्मपुटं (leathern bag) यस्मिन्. सं... रिणि where the superintendent of the store-room was collecting the utensils (platters &c.). भाण्डागारवद्ने बाह्यमानाः बहवः नालीवाहीकाः यस्मिन् when many elephant attendants were made to work in carrying the stores. 'नालीवाहिकः करिणां घासप्रहणनियुक्तो हस्तिपको मेण्ठाख्यः' com. निपादिभिः निश्चलाः अनेकानीकपाः तेषु आरोप्यमाणाः कोशकलश-पीडानां आपीटाः (समूहाः) तैः सङ्ग्राह्यमानानि सामन्तीकांसि यस्मिन् When the dwellings of chieftains were full of rows of boxes containing cups and jars that were being placed on numerous elephants that were held motionless by their riders. It is better to read अनेकानेकप. अनेकप means 'an elephant', as it drinks water by the trunk and mouth. अनीकप 'one that saves the army;' so by

लक्षणा an elephant 'पिङ्ग पेटक पीडा' इत्यमर दूरगते (that stood at a distance from the bad animals) दक्षै दासेरकै क्षिप्र प्रक्षिप्यमाण उपकरणसम्भार तेन त्रियमाणा (filled, covered) दुष्टा (restive, bad) दन्तिन यस्मिन् For दासेरक, see p 28 तिर्यक् (side ways) आनमन्त (bending) जाघनिककरा तै कृच्छ्रण आकृष्ट (अत एव) लम्बमान (lagging behind) परतश्च चुन्दीचन तेन जनित जनहास यस्मिन् चुन्दी—a procuress क्षीर० remarks that it is a देश्य word The idea is—the procuresses were very fat Hence their legs (जाघनिक from जघन) were bent outwards (they were bandy legged) and they could draw their bodies forward with difficulty पीड्यमान (tightened) शारशारिवरनागुण तेन ग्रहित (held fast, restrained) गात्रविहार (free movement of limbs) तेन बृहन्त बहव बृहन्त मदकरिण यस्मिन् The root बृह् is used for the cry of the elephant शार of various colours शारि elephant's housings वरनागुण girth or strap 'शारिनांश्चोपकरणे स्त्रिया शकुनिकान्तरे । युद्धार्थगजपर्याणे, मे० करिषदासु (arrays of elephants) घटमान &c ० कण्ठालवै (bags) कदर्थिता (अत एव) कृजन्त करमा. (camels) यस्मिन् The camels disliked the placing of bags and so bellowed अभिनातरानुवै प्रेथ्यमाणा कुप्रयुक्ता (bad confidants) तै आकुलानि (troubled, full of) बुलीनकुलपुत्रकल्त्रवाहनानि यस्मिन् गमनवेलाविप्रलम्भा वारणाधोरणै अन्विष्यमाणा नवसेवका यस्मिन् where servants recently engaged, being in error as to the time of starting, were being sought out by elephant riders C and T think that it was the elephant riders that were deceived as to the time of starting But that is wrong प्रसादवित्तै पत्तिभि (footmen) नीयमाना नरपतिबलभा वारवाचिन यस्मिन् प्रसादेन वित्ता (प्रसिद्धा) well known as being high in the king's favour 'प्रतीते प्रथितख्यातवित्तविज्ञातविश्रुता' इत्यमर पाणिनि uses the word in this sense in 'तेन वित्तश्चुष्टुपचणपौ' पा V 2 26 वारवाजिन् let a horse for an (grand) occasion i e a show horse There is another reading वरवाजिनि ० सैवै न्यस्यमाना नासीरेण (वपूरेण) मण्डलाडम्बरार्था स्थूला स्यात्सका यस्मिन् where gay warriors applied thick unguents of camphor to their persons for showing circular lines upon it चारभट warrior मण्डल a circle आटम्बर show For स्यात्सक see p 55 The usual meaning of नासीर is 'the van of an army or the soldiers in the van' नासीर सेनामुख नासीरा अग्रेसरा The meaning then will be 'where gay warriors applied thick unguent paste to their body in order to show off that they formed the vanguard' न्यस्यमाना नासीरमण्डलाडम्बराय &c, स्थानपालना (अश्वपालना) पर्याणे (on the saddle) लम्बमानानि ० घनाधानि सङ्कलितानि (fastened) तल्सारकाणि (martingales) यस्मिन् The com reads

लवणकालायी and explains 'मृगाकृतिः अश्वानां दास्ययी क्रियते' i. e. a wooden figure of a deer. नालीसनाथ together with hollow stalks (of reeds &c.). 'तलसारिको अश्वमुखपट्टिका ऊर्णादिसूत्रमयी । उरःपट्टिकेत्यन्ये' com. It is not clear for what purpose the wooden figure was required. कुण्टलीकृतैः (coiled) अवरक्षणीजालैः जटिलाः (confounded with, entangled in) बल्लभपालाः यासां ता० पालाः अश्वघटाः (rows of horses) तासु निवेद्यमानाः शाराशृगाः (कपयः) यसिन्. अवरक्षणी reins. बल्लभः 'a horse with auspicious marks' + पालः a groom. 'बल्लभपालोऽश्वपालः । अन्ये तु यो बलवान् महाकारो हयोपकरणं यवसतण्डुलादि वहति स बल्लभपालोऽश्वपाल इत्याहुः' com. According to the com. the monkeys were carried as auspicious. We think it not unlikely that they were carried by way of amusement, when the soldiers had nothing to do. परिवर्धकैः (grooms) आकृष्यमाणाः अर्धजग्धाः प्रारोहकाः यसिन्. प्रभाते भवा प्राभातिका योग्या (martial exercise) तस्यां अशनार्थं प्रारोहकाः. The grooms had thrown shoots in front of the horses before they were to be taken through some morning exercises. As the order to march was given early, the grooms took up the half-eaten shoots and started. The com. seems to have read प्रौढिके for प्रारोहके 'प्रौढिको योग्याशनार्थं प्रसेवको यो वृक्ष इति प्रसिद्धः'. प्रौढिक means 'bag'. व्याक्रोश्या (परस्पराह्वानेन) विजृम्भमाणः (growing) घासिकानां आघोषः (noise) यसिन्. घासिकः one who is in charge of the food of the horses. गमनसंभ्रमेण भ्रष्टाः (running away) भ्रमन्तः उत्तुण्डाः तरुणतुरङ्गमाः तैः तन्यमानः अनेकमन्दुराणां विमर्दः (breaking, devastation) यसिन्. उत्तुण्डाः (with their nostrils raised up, rearing). सञ्जीकृता करेणुका तस्यां आरोहः तदर्थं आह्वानं तसिन् सत्वरं सुन्दरीभिः दीयमानं मुखालेपनं यसिन्. The unguents were to be applied to the face of the करेणुका. चलितेषु मातङ्गतुरङ्गेषु प्रधावितः प्राकृतः (low) प्रातिवेश्यकलोकः तेन लुण्ठ्यमानः (plundered) निर्घाससस्यसञ्चयः यसिन्. प्रातिवेश्यकः neighbour. The low people in the neighbourhood took away the loads of grass that were left when the army started. But no food had been left (निर्घास). The com. explains otherwise 'निर्घासो भुक्तशेषो घासः'. सधरन्तः चेलचक्रेण आक्रान्ताः चक्रीवन्तः (गर्दभाः) यमिन्. The donkeys were laden with bundles of clothes. The com. says that चेल also means 'a boy,' the meaning being 'boys followed

were driven by servants that tarried 'अनुगन् सौरभेयो गी' इत्यमर
 (सुरभेरपत्य सौरभेय) प्रमुखे (in front) प्रवर्त्यमान etc महानम kitchen
 पुर प्रभाव त ध्वनवाहिन यस्मिन् ०शने उपलभ्यमान आसङ्गत रात्रेभ्यो निःसरण
 यस्मिन् where the exit (of the soldiers) from the rather
 crowded inside of the huts was seen by hundreds of friends
 मङ्गट crowded full वरिगरणे चलिता (shaken) मठिवा (cell cottage)
 तस्या उत्थितेन लोकेन लोष्टे हन्वमाना मेण्ठा (elephant keepers) ते
 नियमाणा आसन्ना साक्षिण यस्मिन् where the bystanders were
 made witnesses by &c The reading दलित is much better
 सङ्घटन (collision) विषट्माना (crushed) व्याघ्रपत्नी तस्या पलाय
 मानानि धुद्रकुटुम्बवानि यस्मिन् 'व्याघ्रपत्नी तुण्डुडीभेद' com (a hut
 thatched with grass) वल् वणिजि when the traders ran
 after their oxen laden with wealth that ran away owing
 to the fear of the tumult For विद्राग see p 75 The com
 takes विद्राग in the sense of मशोव (i.e. that despaired) पुर सर
 वदम्बक यस्मिन् when the group of female elephants carrying the
 harem started when the crowd of people grew less owing to the
 light of torches that were carried in front We may also
 translate 'owing to the light of torches carried by servants
 walking in front ०आहूयमाना लम्बिता (that tarried) आन यस्मिन्
 C and T 'dogs tied behind them' But this is not proper If
 they were tied there was no necessity to call them up सरभस
 गणे when the groups of tall तङ्गण horses were being praised by
 men inured to a hard life who felt comfortable by the steady
 motion of the tramp of their quick feet. We must read तङ्गण
 and not तुङ्गण तङ्गण is the name of a country, see बृह० \ 12
 and \ VI 6 The com says 'सखटा वृद्धा' but the meaning as
 signed to the word in lexicons is hard सस्ता वेसरविसवादिन
 सीदन्त दाक्षिणात्यसादिन यस्मिन् where Deccan riders sitting on
 mules fell down not being able to keep their bodies moving
 with the motion of the mules There are no mules in the
 Deccan and the Deccan people not being accustomed to their
 ways and pace fell down from their backs सीदन्त may also
 mean 'dejected or sinking on the ground (because they fell)
 विसवादिन् not agreeing with. 'सादी तुरङ्गमातङ्गरयातोहेषु दृश्यते'
 मे० C and T translate 'Deccan riders disconsolately con
 tended with fallen mules Our interpretation seems to be
 preferable प्रति च्छद्भि coming from every direction This
 and the following instrumentals qualify रात्रि (p 56 l 1)
 below आधो शङ्खि whose bows spotted (शार) with golden

figures (पद्मभङ्गः) were held up by elephant riders. शार्ङ्गः—शङ्खः (शङ्खस्य विकारः) 'शार्ङ्गः कार्मुकमात्रेऽपि' मे०. अन्तरासने आसीनैः अन्तरङ्गैः (confidential persons) गृहीताः असयः येषाम्. पश्चिमासनिकेभ्यः अर्पिताः भस्त्राभरणैः (भस्त्रा आभरणं दासां) भिन्दिपालपूलिकाः[विः] that had consigned to those occupying the back seats (on their elephants) bundles of javelins encased in quivers. 'भस्त्राभरणं तूष्णमेदः' com. आमनिक from आमन. भिन्दतः पालयति इति भिन्दि० हस्तक्षेप्यो लघुटः. पद्मलतावत् or पद्मलताभिः कुटिलाः कल्पीतनलकाः तैः पल्लविनं पर्याणं येषाम् whose saddles bristled with silver arrows curved like (or with) paintings of figures. What नलक means is not clear. To us it seems the meaning is 'a cylinder, a case or quiver.' कल्पीतं silver or gold. पर्याणपद्मकयोः परिक्षेपार्थं पट्टिका तया बन्धः तेन निश्चलं पट्टोपधानं तेन स्थिरं अवधानं येषाम् whose attention was fixed because the silk cushion (on which they sat) was motionless, being secured by a girth that confined both ends of the saddle. We must rather read स्थानैः for धानैः, the meaning being 'whose seat was firm &c.' प्रचला पादफलिका तस्याः आरफालनेन (striking) रफायमानः (increased) पदबन्धस्य (anklet) मणिशिलाशब्दः येषाम्. पादफलिका is the foot-rest on each side of the saddle. The com. reads पादबन्धः and C and T prefer it. उद्रतानि चित्राणि येषु तानि उच्चित्राणि नेत्राणि (अंशुकानि) तैः मुकुमाराणि (fine) स्वस्थाने (at the proper place) स्थितानि (covered) जङ्घाकाण्डानि (shanks) येषाम्. उच्चित्र on which the pictures appeared prominently. For नेत्र, see pp. 37, 53. The com. says 'स्वस्थानं स्वस्थानिति यस्याः प्रसिद्धिः'. This is not clear. The other reading स्वस्वगनन्धगिन conveys a good sense. The garments were so fine that they were not noticed on the body (स्व—स्वगन) and yet they covered the shanks &c. कर्दमिकपटेन कम्पापिता (variegated) पिशङ्गा (reddish brown) पिङ्गा (leg) येषाम्. कर्दमेन रक्त का०—mud-stained. The com. says 'पिङ्गा जङ्घिका । अन्ये जङ्घालेयाहुः' i. e. पिङ्गा means either 'leg' or 'trousers.' अलिवत् नीला मसृणा सतुला तया ससृत्वादितः सितसमायोगस्य परभागः येषाम् whose white accoutrements were heightened by the breeches blue and glossy like bees. 'सतुला अर्धजङ्घिका, अन्ये अर्धजङ्घालेयाहुः' com. i. e. सतुला either means 'the upper part of the leg' or 'breeches.' 'समायोगो व्यावृत्तेषु प्रसिद्धः' com. For परभाग, see p. 54. 'परभागो वर्णस्य वर्णान्तरेण शोभातिशयः'. We must read 'मेचककञ्चुके'. मेचकं विराजमानाः राजावर्ताः तैः मेचकाः कञ्चुकाः येषां whose jackets looked dark-blue with black diamonds shining on their bright bodies. 'राजावर्ताः कृष्णपापाणाः' com. राजावर्तः a kind of diamond or other gem of inferior quality regarded as a lucky possession, though not esteemed as an ornament.

It comes from the country of विराट The वृह० (chap 80 4) speaks of १ रात्रमणि अपविता चीनचोलका ये that wore China made shawls 'संव्यानमुत्तरीय च चोल वृपासकोऽस्त्रियान्' इत्यमर Another meaning would be 'whose China made shawls were very fine or 'who highly thought of their shawls तारमुक्ताभि स्तवकिता स्तवरक्वार—बाणा येषां whose coats made of स्तवरक्व cloth showed clusters of bright (तार) pearls 'मुक्ताशुद्धौ च तार स्यात्' For स्तवरक्व, see p 56 'कञ्जको वारबाणोष्णी' इत्यमर स्तवकित—स्तवका (bunches of flowers) सञ्जाता अस्य, compare तारकित p 98 नानाकपायै वरुंता वृपासका येषां whose bodices were variegated with various decorations 'निर्यासेऽपि कपायोऽस्त्री' इत्यमर कञ्जुर white grey, variegated 'चोल कृपासकोऽस्त्रियान्' इत्यमर शुक्रपिच्छस्येव छाया येषां तानि ०च्छायानि आच्छादनानि (upper garments, shawls) येषाम् ०षायामेन उल्लस (made thin) पार्श्वप्रदेश (sides) तस्मिन् प्रविष्टानि (fastened) चारुशस्त्राणि येषाम् If we read शस्त्रै the meaning is 'fine waist bands were twisted round their flanks &c' 'शस्त पट्टिकाठोर वटिवृश्मित्यर्थ' com गति वशेन वेहिता (moving) हारलता तामु गलत् (lit dropping & touching) लोल (dangling) कुण्डल तस्य उन्मोचनाय प्रधाविता परिन्ना येषाम् चामीवरपत्राङ्कुरै वणपूरक तेन विषट्मान वाचाल बालपाश येषाम् Whose ear ornaments resounded as they were struck by the ear ring made up of golden wires बालपाश (or बाल०) seems to be the same ornament as बालपाश्या 'बालपाश्या पारितथ्या पत्रपाश्या ललाटिका' इत्यमर उष्णीषपट्टेषु विष्टब्ध वर्णोत्पलस्य नाल येषां the stalk of whose ear lotus was fixed in their turban cloth कुङ्कुमरागेण कोमल उत्तरीय तेन अत्तरित (wrapped) उत्तमाद्ग (शिर) येषाम् चूडामणिखण्डेन खचित (inlaid) क्षौम (linen) खोल (helmet, turban) येषाम् खोल or खोलक 'खोलक पाववल्मीकपूगकोशशिरस्त्रवे' इति विश्वकोश Compare 'क्षणमप्यमुक्तकालकम्बलखण्डखोलेन' काद० (p 228 of P) The reading ०चोलैश्च is not good, we have already had a description of खोलक above ०पत्रायमाणानि शेषरपट्टपदपट्टलानि येषां the swarms of bees on whose chaplets looked like an umbrella of peacock feathers मायूरआतपत्र तद्वत् आचरतीति मायूरतपत्रायते The shining bees looked like peacock's tails and formed an umbrella over their heads The reading मायूरपत्रायमाण is not so good, it simply means 'that resemble peacocks' feathers' मार्गागता (that covered a long distance) शारिखशारिवाहा वेगदण्डा येषाम् 'वेगदण्डस्तरुणो हस्ती' com शा हा that carried housings rendered variegated (by a long march) For शारि, see above p 170 पुरश्चन्नन्ति चामराणि येषां ते ०चामरा किर्मीर—कादिरङ्गचर्ममण्डल मण्डन येषां ते ०मण्डना, लङ्घ्यमाना चटुला (restless) डामरा (dreadful, riotous) चारमटा ते भरिव भुवनान्तरं ये 'चित्रकिर्मीर—

कल्पापशवलेताश्च कर्बुरे' इत्यमरः. चर्ममण्डलं round shield. On कार्दरङ्गक (the reading of the com.), it says 'कार्दरङ्गकानि कार्दरङ्गदेशोद्भवानि बहुमुखर्णयुग्मरचितानि चर्माणि रफोटकाः लिग्धवर्णमांसस्कारणि कार्दरङ्गचर्माणि'. आरकन्दन्तः (careering) काम्बोजवाजिनः तेषां दातं तस्य शिञ्जानं जातरूपायानं (golden ornament) तस्य रवेण मुखरितानि दिष्टुत्तानि धैः. As to the breed of काम्बोज horses, see above p. 30. 'आयानमश्वभूषणम्' com. 'लम्बापटहाः पटहभेदाः तमिलाः इति प्रसिद्धाः' com. उन्मुत्तैः पादातैः प्रतिपाल्यमानः आज्ञापातः येषाम् whose commands were awaited by footmen with upturned (i. e. expectant) faces.

P. 56 ll. 2-27 उदिते...नरपतिः. समा...शंसी declaring the time of the king's arranging his army. 'समायोगस्तु संयोगे समवाये प्रयोजने' मे०. The principal sentence is अथ नचिरादिव प्रथमप्रवाणे एव दिग्विजयाय...निर्जगाम नरपतिः. प्रथमं—the idea is:—many kings start on दिग्विजय after several less ambitious expeditions; but in the case of हर्ष his very first march was for दिग्विजय. दिग्गज...कुर्वाणया that as if brought the king into the company of the *digga-jas* by the graceful play of the movements of its ears waving to and fro as it went on. The flapping of ears produced a sound which caused echoes in the sky and reached the दिग्गजः who thus came in contact with हर्ष. Or समागम may mean 'assemblage' (of दिग्गजः). सिद्धयात्रया (सिद्धा यात्रा यस्याः) auspicious for expedition. वैदू...कटेन that looked formidable with its rod of *lapis lazuli*. विदूरात् प्रभवति वैदूर्यम् according to 'विदूराज्यः' पा. 4. 8. 84. उपरि goes with म्रियमाणेन. प्रत्युत्ताः (inlaid) पद्मरागखण्डाः तैः स्रचितं तस्य भावः स्रचितता तया. सूर्योदयः—The idea is:—the umbrella was inlaid with rubies; hence it looked dark-red. The poet fancies that it was angry at the sight of the red rising sun. It could not brook another round object like itself. A person's face, when angry, becomes red. Supply उपलक्षितः after मङ्गलातपत्रेण, according to 'इत्थंभूतलक्षणे' पा. 2. 3. 21. कदलीगर्भात् अभ्यधिकः अदिमा यस्य (adj. of कञ्जुकेन). See p. 14 (text) 'अकठोररम्भागर्भकोमलैः'. भोगिनां अधिपतिः = शेषः. भोगिनान् also means 'of kings'. कञ्जुकेन—हर्ष wore a tunic, which resembled the slough (कञ्जुक) of a serpent, which also is अङ्गलघ्न. क्षीरोद...वाही—हर्ष wore clothes (अम्बरं) as white as the foam of the Milky Ocean. The day of churning had a sky (अम्बरं) white with the clouds of foam. So the king is compared to मधनदिवस. His white umbrella was like the sky white with foam and his fine robes were like the fine slough of Vāsuki, who served as the rope in the churning. 'शेषोऽनन्तो

वासुकिस्तु सर्पराजोऽथ गोनसे इत्यमर For वासुकि and अमृतमय, see p 46 बाल रूढ who attained to the position of Indra, while still young (with हर्ष), which grew in the land of Indra (heaven) while still young (with पारिजात tree) The पारिजात tree, the moment it was churned out, was taken by Indra विधूयमानेन चामरेण य मरत् तेन विधूता वर्णपूर—कुसुममञ्जरीतस्या रत्नसा (with the pollen) दिश छुरयन् overspreading the quarters The pollen spread on the earth, the poet fancies that it was the magic powder for subduing the world अभिमुखे (turned to wards the sun, or worn in front) चूडामणौ घटमान (formed) पाटल (reddish) प्रतिबिम्ब यस्य As the morning sun was red, its reflection also was red The poet fancies that हर्ष as if drank with his own lustre the sun (in the form of the reflection in his crest jewel) बहल ताम्बूल सिन्दूरमिव तेन छुरितया (मुद्रया) that was overspread with thick vermilion like betel ओष्ठमुद्रया by his closed lips विलम्ब रागस्य as if making a gift of the various continents to अनुराग (redness, devotion or loyalty) His lips red with betel made the world red (let gave up the world to redness) A devoted servant receives gifts which are confirmed with the stamp of the royal seal (मुद्रा) in vermilion Vide above p 32 स्फुरन्नि महाहारमरीचीना चक्रवालानि स्फुर ग्राहयन् the idea is —the rays of the large necklace worn by Harsha spread in all directions The rays were white like chowries So the poet fancies that he made the quarters hold chowries for him राजवस्य ईक्षणे उत्क्षिप्त त्रिभाग (तृतीयो भाग) यस्या (adj of ब्रह्मतया) A command may be given by the movement of the brow बाहुप्राकारेण by the rampart of his arms परि खातान् as if surrounding even the seven ocean ponds with the desire of protecting them There is a picturesque effect Ordinarily it is a dhāt (खात) that protects a wall (प्राकार) against an attack Here the seven oceans are so many ponds in the eye of Harsha who protects them with his arms, the walls लक्ष्म्या गूढ he was embraced by लक्ष्मी (sovereignty, लक्ष्मी that sprang out of the ocean) The eyes of the people of the camp were fixed on him (drank him) The poet says they did so because he had become अमृतमय as लक्ष्मी embraced him taking with her all the sweetness of the ocean हृदयेषु मज्जन्निव he plunged into the hearts (of the kings) by the greatness of his qualities Every thing that has गौरव (heaviness) also goes deep in a fluid स्नेहाद् affectionate, fluid with oil मज्जामपि even the marrow (of

the bones). अमरपतिः = इन्द्रः. अग्र...कुलः intent upon wiping off the stain of the slaughter of his elder brother. This applies to हर्ष as well as to इन्द्र, who wanted to get rid of the sin of killing a ब्राह्मण (अग्रज). इन्द्र killed वृत्र son of त्वष्ट्र who was a ब्राह्मण. He became free from the sin of ब्रह्महत्या by performing an अश्वमेध sacrifice. See रामायण उत्तरकाण्ड 84 and 85. 'तमिन्द्रं ब्रह्महत्याशु गच्छन्तमनुगच्छति' 84. 16. पृथिव्याः परिशोधनस्य अवधानेन सङ्कुलितान् सकल-महीभृतः समुत्सारयतीति (1) who urged forward all the assembled kings with the fixed purpose of cleansing the earth (of a कण्टक like गोट); who cast away all the gathered mountains with &c. See notes p. 1 for पृथु who levelled the earth. पुरः...कारकैः—Harsha was preceded by ushers (दण्डिभिः) that went in front and that uttered complimentary words like जय, जीव, आलोकय &c. 'आलोको जयशब्दः स्वात्' इति हलायुधः (quoted by महिनाथ on रघु 17. 27). The com. explains it differently 'लोक इत्येवं ये वदन्ति ते आलोककारकाः' those who cry 'Ho! people'. This does not seem to be quite correct. The rays of the sun also go before him (before he is seen) and cause light (आलोकः). सहस्र...किरणैः—The sun is called सहस्ररश्मिः; हर्ष also had thousands of servants. अधिकारचातुर्येण (cleverness in discharging their duties) चञ्चलाः चरणाः येषाम्. All the instrumentals qualify दण्डिभिः below. व्य...निष्ठुरैः rigorous in maintaining order. भय...ग्राह्यद्विः who as if made the people take to the ten quarters, that were screened (from Harsha's view) by the mass of people running through fear. They cleared the way for Harsha so well that people in fear ran far away from him. चलितानां कदलिकानां (banners) सम्पातेन (mass) पीतः प्रचारः (movement) यस्य. The wind was hemmed in by a number of waving banners and so could not blow fiercely. The poet represents this as teaching the wind discipline or humility. कदलिका also means the plantain tree, the long leaves of which might retard the motion of the wind and the leaves of which become yellow when dry. द्रुतचरणैः उद्धतं (raised up) धूलिपटलं तेन अवधूतान् (despised, i. e. obscured). उल्लतानां आलोकेन विक्षिप्यमाणं (dispersed). The light of the golden canes in the hands of the ushers cast daylight into the shade as it were and hence daylight is fancied to be removed by the ushers.

P. 56 l. 28—P. 57 l. 4 अवनमति...राजकम्. अवनमति- connect with राजचक्रे (loc. absolute). चलनेन शिथिलाः मणयः येषां तानि मणीनि कनकमुकुटानि तेषां किरणनिकरेण रुचिरं शिरः यस्य. वि

चौसररन यस्य the pollen in the chaplets on the head of which was shaken (or tossed about) It should be noticed that from अवनमति to वुमुम every letter is short अवाञ्च downwards उदञ्च upwards चाप चेलु the rays moved like flocks of blue jays for effecting good omens The flight of the चाप bird to the right of a person or the sight of the चाप when a man starts on a journey was an omen indicating prosperity Compare बृहत्संहिता 'पूर्णान्नं कुम्भितद्गण्डिकायैश्चापं प्रदिक्ष्यमुपैति नरस्य यस्य । तस्याथलाममचिरात्सुमहत्त्वरोति ॥ 88 23 and 'मन्दर्शनं शुभदमस्य सदैव यातु' 88 25 मेघायमानं रेणुं तेन मेदुर (thick with, full off)—*adj* of सम् The dust raised by the marching army was like a cloud उड्डीयमाना applies both to शिखण्डिन and मरीचय (from the preceding clause) The rays of the crest jewels shooting up into the sky looked like house peacocks The peacocks fly up towards the cloud and dance when it appears The feathers present numerous tints The rays were of different hues The cloud of dust represents दिग्द्वार. The shooting rays of jewels appear like the delicate पल्लव of कल्पवृक्ष वन्दनमाला—is an auspicious garland fixed on the outer gate of a mansion 'मङ्गलस्त्वनोरणोर्ध्वं भवेद्वन्दनमालिका' क्षीर० नेत्रत्रिभागे—glances in which only 1/3 third part of the eye is open समयेक्षिते full glances 'अवञ्चिते अचलिते' com छेकालाप insinuation, *double entendre* 'छको विदग्धे' क्षीर०, 'छको गृहाश्रितमृगपक्षिणोर्नागरे त्रिषु' मे० छेक means 'clever or polished' आ वीराणां who as if bought the souls of the heroes consisting in honour by gifts (tokens) of his favour The glances, smiles and jests &c were the price he paid for what they gave, 11- the honour they did him यथा राजकम् he distributed among the kings according to their worth (his favours)

P. 57 l 5—P 59 l 16 अथ . जगाम तस्तार spread नारतार very loud दिग्गन्धेभ्य is dative, according to 'रुध्रदुहेभ्यो मृदार्थानां च प्रति कोप' पा 1 4 37 The elephants of Harsha were wroth with the दिग्गन्धुः for the latter's pre eminence and so wanted to establish their own superiority by the flow of their rut त्रिप्रसृतानां that emitted a flow (of rut) from three places 2 the trunk, the eyes and the temples मदं स्यदिरे with the tracks of the streams of ichor dark with swarms of bees, thousands of the windings of the Jumna as if began to flow The waters of the Jumna are dark and so resembled the ichor with bees on it The word त्रि in त्रिप्रसृतानां is suggestive Ordinarily the braid of a woman whose husband is living is

triple. Further there is a striking effect produced by laying emphasis on त्रि and सहस्र. सिन्दूरं—we saw above that red powder was sprinkled over people on festive or auspicious occasions. So much red powder was used that the sun appeared red and birds (like the चक्रवाक) feared that sunset was near (though really it was not). करिणां—connect with निखनैः. मांसलैः augmented by. कर्णतालः flapping of elephant's ears. दोधूयमान (frequentative of धू pass.) being again and again waved. अश्वीयं—See p. 69. शिशिन्दे—perfect of शिन्द् I A. to become white. पिण्डीभूतानि तगराणि तेषां स्तवकवत् पाण्डुराणि (white). परस्परसङ्घटेन नद्याः अष्ट दिशः यसिन् (adj. of दिवसम्) where the eight quarters were not to be recognised on account of the close contact (of the umbrellas). The umbrellas were so many that no space was left uncovered by them. The sunlight paled before the golden handles and white sheen of the umbrellas. उद्यः चामीकरदण्डः येषाम्. रजः (dust) एव रजनी तया निमीलितः (closed, blinded). The day was dark with clouds of dust; but had the mellow light of morning with the jewels of the coronets. मण्डनक...कृताः rendered green (or tawney.) by the clanging ornaments of horses (made of gold and silver). 'स्यान्द्राण्डमश्वामरणे' इत्यमरः. हाद् I A to sound. परिहादाः resounding. हरितः = दिशः. शिशिकरे perfect of शीक् I A to sprinkle. चक्षुषामुन्नेषं मुमुषुः robbed the eye of the power to open. The lightning also robs the eye of this power. विसिन्धिये perfect of सिन्ध् with वि. It will be noticed that from तत्तार (at the beginning of the paragraph) to विसिन्धिये the author uses the perfect tense only. बलानां stands for बलैः—(the king wondered at his own vast army). आवासस्थान camping ground. अधोक्षजः (विष्णुः) तस्य कुक्षेः (उदरात्). युगादौ = कल्पादौ. The army starting from its encampment looked like the world rising from the belly of Vishnu at the beginning of a कल्प. Compare (text) p. 10 ll. 1-2 'दशोमदी गर्भेणाधत्त नारायणमूर्तिरिव वसुधां देवीं राजाश्रियम्.' कुम्भमुवः = अगस्त्यस्य. प्रावितं (flooded) भुवन् येन. अगस्त्य was born from a कुम्भ in which the seed of मित्र and वरुण was placed. See for the story रामायण VII 56 and 57. He drank the ocean to help the gods against the Kāleyas who hid themselves in the sea. Compare 'भूतपात्री कलशयोनिपानपरिक्रान्तिकलसलिलं नागरमवतीर्णा' काद० (p. 124 of P.). सहस्रेण आदौ सम्पिण्डितं पश्चात् उन्मुक्तम् at first stemmed and then let loose. अजुनं is सहस्राजुनं कामेश्वर्यं. 'योऽसौ भगवदंशमद्रिकुलममृतं दत्तात्रेयास्त्यनाराध्यं घातुसहस्रमधर्म-सेवानिवारणं धर्मेन पृथिवीजयं धर्मतक्षानुपालनमराविभ्योऽपराजमखिलजगद्व्याप-

पुरुषाच्च मृत्युनित्येतान्वरान् लेभे' विष्णुपु० IV. 11. See मार्कण्डेयपु. 18. While once bathing in the Narmadâ, he wanted to see the power of his thousand arms and stemmed the waters and then let them off in a flood. See रामायण VII. 32. सहस्रधा प्रवर्तमानं applies also to the army. प्रसर ततः—In these and the following words (up to p. 58 l. 6) the author gives us what the soldiers and camp-followers talked among themselves. माव—this is a word showing respect in addressing a person. 'मान्ये भावोऽपि वक्तव्यः' भरतः (quoted by क्षीर०). त्वङ्गति तुरङ्गमः—a horse is galloping. This gives the reason why the man tarried. He waited till the galloping horse passed. भग्न.. पतन्ति you walk as if you were lame, while these men of the van come in furious speed upon you. बाह...द्रम् why do you drive the camel? निःशृक्= निर्दय, 'शृकोऽस्त्री शृङ्गद्वयोः' मे०. Separate निःशृक् शिशुम्. रजसि...भव be near me so that you may not be missed in the dust. गलति...वकः the sack of barley-meal leaks. प्रसेवः or—कः a sack or bag. इत्वर a traveller, one who walks. सौ...वरि leaving the track of oxen, you run in the midst of horses, O fish-woman! The track of oxen would be safer for pedestrians than that of horses. We may also translate 'Oh ox! why do you leave the proper track' and run in the midst of horses? Oh! fishwoman, do you wish to come along'? On this latter interpretation, we must take सौरमेय as a vocative and connect धीवरि with विशति. गन्तु...मार्गम् Oh female elephant! do you wish to enter the way of the male elephants? अङ्ग is a term of address applied to a friend &c. गलति...रन्तम् the bag of peas is crosswise and leaks; you don't mind my bawling. We must read अतटेन for अवटेन. अव...तरसि you are descending into a pit from a precipice. 'गर्तावटौ भुवि श्वभ्रे' इत्यमरः. 'प्रपातस्त्वतटो भृगुः' इत्यमरः. The com. says 'अवटेन अमार्गेण'. सुख...भग्नः 'you uncontrolled female, be quiet. The jar of sour barley-gruel is broken.' This is addressed to some woman who carried a jar and, stumbling in hurry, had it broken. Or, it may have been addressed to a female elephant on the back of which the jar was placed. Or we may take 'सुख...णि' by itself and regard सौवीरक as a vocative (meaning 'a man from the सौवीर country' or 'a person carrying the sour gruel'). 'आरनालकसौवीरकुलमापाभिपुतानि तु । अवन्तिसोमधान्याम्लकुशलानि च काञ्जिके ॥' इत्यमरः (सुवीरेषु प्रायो भवं सौवीरकम्). मन्व...धुम्—this is addressed to some one who lagged behind while sucking

sugartane. 'You will suck it' when 'you have finished your journey.' उक्षाणं प्रसारय drive on 'your' bull. This should be taken with the preceding. If we read प्रसादय, we must regard it as an independent sentence. प्रसादय make quiet. दूरं गन्तव्यम् we have to go a long way. किं...यात्रा Dropaka! why 'do' you run even to-day (the first day of the march)? The expedition is going to be for a very long time (so you will have plenty of time to run). वि...साकम् excepting that one cruel man, this is the belief (निष्ठा) of all of us (that the expedition is going to be very long). We must read निष्ठेयं for निष्ठेयम्. C and T translate the words किमद्यैव...साकम् as 'why do you linger, Dropaka, now? this long expedition is at a standstill for one rascal.' One fails to see how दण्डयात्रा is connected with निष्ठेयम्. अग्रतः...स्वालीम् the road in front is uneven; स्थावरक, see you don't break the jar of raw-sugar. स्थावरक may mean 'you mountain (of flesh)'. 'सपुटं तु नतोन्नतम् क्षीरम्'. 'मत्स्यण्डौ फणितं खण्डविकारे शर्करा सिता' इत्यमरः. Separate गण्डकं तण्डुलम्. न...दम्यः the bullock cannot carry 'it' (to the end of the journey). मापीणम् a field of माप (beans), according to 'धान्यानां भवने क्षेत्रे खव' पा. 5. 2. 1 and 'विभाषा तिलमापोमामद्धानुभ्यः' पा. 5. 2. 4. (मापाणां भवनं क्षेत्रं माप्यं मापीणं वा). अमुतः from yonder. द्राक्...कुनीहि quickly cut with a knife a bundle of a mouthful of fodder. को...गतानाम् when we are gone, who will know what happened to his crop? Or better still 'who will detect the bundle lying in the midst of the fodder, when we are gone.' The idea is that they would keep the raw beans concealed in the fodder. धव...मिदम् O man, keep away your oxen, this field is guarded by barbarians. He calls the watchmen barbarians. The com. says 'वाहीकः काष्ठकः परिपालक इत्यर्थे गोरक्षक इति चान्ये'. लाब्धिता...युद्धं the cart has degenerated behind; harness to the yoke an excellent (धवल) ox (शाकर) capable of bearing the burden (धुरन्वर). धुरं धायतीति धरः or धूरः. यक्षपालित may be a proper name or it may mean 'one protected by यक्षs, a man possessed by a ghost.' दीव्य...दण्डे you are playing on the trunk of the elephant (instead of minding your business as a rider). समद is addressed to an elephant. सं...स्सलसि you lose your footing in the mud due to the crowd (संमर्दः). माणवक is a name very frequently cited in the phrase 'अग्निर्माणवकः'. यनेम...सरणिः in the thickness of the meeting of the array of elephants, there is no way to come out (if you once get entangled therein). If we read निस्तरणम् it would

mean 'there is no getting out &c' *प्रवतमाना अनेकसलापा 'दलिन्* (*adj* of स्वन्धावारम् above) All the following accusatives also qualify स्कन्धावारम् In the following long passage Bana uses many obscure words, the meanings of which are doubtful and which are rarely found in classical works The commentary is our only authority in some cases स्वेच्छया (at their will) मृदितानि उद्गमानि (plentiful) सस्ययासविषसात् सुखेन सम्पन्नानि (easily obtained) अन्नानि ते पुष्टा ते सस्य घसात् from the leavings of the grain (for horses &c) 'अमृत विघसो यज्ञशेषभोजनशेषयो' इत्यमर केलिकले that were noisy with jests मेण्ट मण्टलै by groups of elephant-keepers, bachelors (वण्ट), dullards (वठर), donkey boys (लम्बन), elephant riders (लेशिक), thieves, servants, rogues (चाट) and grooms 'वण्टा अकृतविवाहा तरुणा ये दण्टमादाय हस्तिना दर्पमाकर्षयन्ति । पत्तय इत्यन्ये लम्बना गर्दभदासा । शादा धूर्ता चण्डाला अश्वपाला' Com The com seems to have read शाट for चाट For लेशिक see above चाट 'चाटा प्रतारका विश्वास्य ये परधनमपहरन्ति' मिताक्षरा on याज्ञ० I 336 आण्डीर bold, according to the com It also suggests that the word may be राण्डीर (from रण्डा) 'harlot's sons' असहायै (helpless) goes with पुत्रकै (1.12) कुञ्जेन अर्जिता कुमामकुडुम्बिसम्पादिता सीदन्त (sinking, weak) सौरभया ते शम्बलस्य सवाहने आयास तेन आवेग तेन आगत सयोग येषाम् who gathered together on account of the excitement caused by the worry &c The com says 'आयासो योगस्तेन गतसयोगैस्तपत्रचित्तक्षोभैरिति समास' So it read आयासगतसयोगै स्वगृहीतानि गृहोपस्करणानि ये As the oxen could not carry, they had to put their own shoulders to the work We must change the punctuation Read *०तलम् । तृष्णा भवतु । शिव सेवा करोतु । तृष्णा भवतु* let there be an end of this height of greed ! न भवन अमवनि 'आक्रोशे नव्यनि' पा 3 3 112 (नभि उपपदे अनि स्यादाक्रोशे ! अजीवनिस्ते शठ भूयात् । सि कौ) 'अकरणिरित्यादयः शाप' अम० शिव०—May (this) service do us good !! भूति prosperity : & excess दुःखकृत्यम् = दुःखराशये 'नि स्वस्तु दुर्विधो दीनो दरिद्रो दुर्गतोऽपि स' इत्यमर अति द्रवद्भि by people that ran (द्रवद्) quickly in lines, as if they were tied together and as if they were on board a boat carried along by a very sharp current जनै goes with सवमेव कारयद्भि कृष्ण कठिनस्कन्धयो गुरव लघुडा येषाम् गृहीता हा ये सौवर्णपादपीठा golden footstool. करङ्ग —betel box. Compare ताम्बूलकरङ्गवाहिनी, which occurs very frequently in the कादम्बरी (e g p 148 of P) पतद्ब्रह्म a spittoon 'प्रतिग्राह पतद्ब्रह्म' इत्यमर अवग्राह = खानदोणी com It seems that the correct reading is अवग्राह and not अवग्राह

प्रत्यास...दुर्वरैः that were hard to check in their pride, for being in charge of the appurtenances (उपकरणं) of their king who was near by. सर्व...द्भिः that pushed aside everybody. मूषति...वाहि-
मिश्र and by the porters (मारिक) engaged by the king, that carried the kitchen utensils. 'भारवाहस्तु मारिकः' इत्यमरः. बद्धः बराहवध्रेण
वाध्रीणसः वैः that had tied a rhinoceros by straps (वध्रं) of pig-
skin. 'खड्गं शृङ्गमस्यास्तीति खड्गी वाध्रीणसोऽपि' क्षीर. But the com. says
'वाध्रीणसा यश्चियाश्लानविशेषाः' लम्बमानाः हरिणानां चटुकाः ('पूर्वभागाः' com.)
चटकानां (sparrows) जूटाश्च (mass) तैः जटिलाः तैः. चटु means उदर
according to the मेदिनीकोश. शिशु...ग्राहिभिः that had a collection
of young rabbits, vegetables (शाकः), leaves and shoots of bam-
boo. वेत्राग्राणि='वंशांकुराः' com. शुद्धकपटेन प्रावृतं मुखं यस्य तत् ०मुखं;
एकदेशे दत्ता आर्द्रा मुद्रा (seal) तथा युक्तः गोरसः यस्मिन् तत् ०गोरसं; ०मुखानि
०गोरसानि भाण्डानि येषाम्. गोरसः may mean 'cow's milk or butter-
milk.' 'दण्डाहतं कालक्षेयमरिष्टमपि गोरसः' अम०. तलक...मारिकैः carrying
loads of baskets 'full of तलक &c. 'तलकोऽग्निशाटिका। तापकोऽपूपा-
दिकरणस्थानम्। तापिका काकपालिका यत्र तैलादिना भक्ष्याः पच्यन्ते। हस्तको शूलम्'
com. तापकः oven. तापिका pan. हस्तकः spit. ताम्रचरुकः a copper vessel
(in which rice or barley may be boiled). कटाहः a frying pan
(Marathi कढई). फलकाले at the time of reward or payment.
अन्य...स्वास्यन्ते other rogues will approach or be near. पदे...पततां
falling at each step. The com. says 'रखलने प्रेरणे.' This is a
sense hardly ever met with. We would translate 'who were
appointed to look after the tripping of the oxen.' The read-
ing खेटचेटकैः will mean 'servants from the hamlets.' खेद्यमानः
व्यसंविभक्तः (not separated i. e. whole) कुलपुत्रलोकः यस्मिन् (adj. of
स्कन्धावारम्). The noble youths were pestered by the servants
with the words 'हेद्यो—स्वास्यन्ते'. प्रजविताः प्रभाविताः ग्रामेयकजनपदाः
वस्मिन्. ग्रामेयक = ग्रामीण. आग्रहरिकजालमैः—connect this with ०ग्रहपटलम्
below—the rogues that had appropriated to themselves the
अग्रहारः (endowments of lands conferred on Brāhmanas). The
lands had been granted by former kings to Brāhmanas and
some rogues enjoyed the lands free from tax when the families
of the original grantees became extinct. Or आग्र...जालमैः
may mean 'wretches from the अग्रहार villages.' पुरःसराः जरन्तः (old)
महत्तराः (headmen of villages) तैः उत्तमिताः (raised up) अम्भःकुम्भाः
येषु (adj. of ०जालमैः). The water jars are a good omen. महत्तर as
the name of an officer occurs in numerous grants (Compare
I. A. VIII, p. 20 and I. A. vol. XII p. 25). सण्टः candied sugar.
धनेन घटिताः घटकाः येषाम् that had boxes full of money (as

Nazaraṇa). प्र...द्रुतैः that fled being frightened by the angered and fierce staff-bearers. असतो...यद्रिः that laid bare the imaginary (असतः) faults of former provincial officers. असतः that did not exist. There is a touch of humour here and in many other places in this passage. भोग or मुक्ति frequently occurs as a sub-division of a country (see I. A. vol. 19 p. 303, 304). अति...शंसद्रिः praising hundreds of former (subordinate) officers (युक्तक). The reading आयुक्तक also is good. Both these occur in numerous grants. For आयुक्तक see I. A. vol. 16 p. 24; I. A. vol. 15 p. 187. As'oka's edicts mention certain officers called युता, who correspond to the युक्तक (see the third edict in E. I. vol. II. p. 448 ff). चिरन्त...धानैः—the word चाट seems to have some technical sense. In grants of villages the word 'अचाटमय्यवेद्यः' occurs very frequently. Dr Fleet renders it 'irregular troops' (C. I. I. III p. 98 n. 2). एकान्त...रक्षणम् in which protection of crops was sought against the coming Gauda king who was repeatedly thought of by a group of horsemen riding in a part (of the army). आदिष्ट...तुष्टैः who were pleased with the protecting officers to whom orders had been issued. लयमान निष्पन्नं (ripe) सस्यं तेन प्रकटितः विषादः यैः. Their crops had been taken for the army. क्षेत्रशुचा out of grief for (the state of) their fields. प्ररूढः प्राणच्छेदः येषाम् the destruction of whose lives had taken deep root i. e. whose lives were in imminent danger. Those who reviled the king were severely dealt with 'त्रैविद्यनृपदेवानां क्षेप उत्तमसाहसः' याज्ञ० II. 2 11.; राजोऽनिष्टप्रवक्तारं तस्यैवाक्रोशकारिणम् । तन्मन्त्रस्य च भेत्तारं छित्वा जिह्वां प्रवासयेत् ॥' याज्ञ० II. 302. परितापेन (grief) त्याजितं भयं येषाम्. प्रारब्धा नरनाथस्य (हर्षस्य) निन्दा यस्मिन् (adj. of स्कन्धावारं). शशकैः—this is to be connected with कृतकलकलम् (p. 59 l. 4). प्रजः...वद्वैः (hares) pursued by swift crowds with formidable sticks in their hands. गिरिः...हन्यमानैः that were struck as if they were clods of earth (that also are struck with thick clubs in preparing the soil for crops). C and T translate 'struck like polo balls.' सञ्चरद्रिः goes with शशकैः. अपरैः—take with शशकैः. युग...तित that came upon them all at once अनेक...कुशलभिः (hares) clever in escaping between the legs of many animals. कुटिलिकया (वक्रगमनेन) व्यसिताः सादिनां बहवः श्वानः यैः that gave the slip to many dogs of riders by dodges. व्यस्य 10th conj to foil. पतन्त्यः...यष्टयः येषु. कुद्दालः spade. खनित्र hoe. निःस...बलात् that escaped because they were to live longer (though on them fell clods &c.) सङ्घातः in groups. घासिकैः—connect with

धूलिपटलम्. धासे निवृत्तः one in charge of fodder. दुसधूल्या धूसरितानि धासजालेन जालकितानि (covered) जघनानि येषाम्. दुसं chaff. पुराणपर्याणस्य प्रकदेशात् दोलायमानानि दात्राणि (knives) येषाम्. शीर्णोर्णाशकलैः (with bits of torn wool) शिथिलाः मलिनाः मलकुथाः (dirty blankets) येषाम्. 'मलकुथै-रिति पाठः । मलकुथा मलपट्टी छविरित्यर्थः । अंसोपरि वास इत्यन्ये' com. प्रमुणा प्रसादीकृतः पाटितः पटच्चरे चलन् चोलकः तं धारयन्ति इति—that wore a jacket dangling on a tattered garment, that was (once) presented by their master, (but now) all torn. 'पटच्चरं जीर्णवस्त्रम्' इत्यमरः. एकान्त...विग्रहम्—A portion of this compound occurs above (text p. 58 l. 28). The copyist was probably misled by the occurrence of the word उद्धयमानधूलिपटलम् which in both places precedes the sentence. The proper text in the former place seems to be 'धूलिपटलम्, विमृग्यमाणसस्यसंरक्षणम्'. 'चक्रेण चर्च्यमाणः आगामी गौडविग्रहः यस्मिन् where the coming fight with the Gauda king was reflected upon by &c. If we read चर्च्यमाण, then the meaning is 'being discussed.' This is better. पद्मिलस्य (muddy) प्रदेशस्य पूरणाय आदेशः तेन आकुलैः सकललोकैः लूयमानाः तुण्पूलकाः यस्मिन्. तलवर्तिनः (standing at the root of the trees) वेष्ट्रिणः तेषां वेष्ट्रैः वित्रास्यमानाः (being frightened) शाखिशिखरगताः विवादिनः ब्राह्मणाः यस्मिन्. कुलुण्ठकपाशे विवेष्ट्यमानाः (enveloped) ग्रामीणकानां (villagers) ग्रामेण समूहेन आकृष्टाः कौलेयकाः (dogs) यस्मिन्. For कौलेयक, see p. 97. 'कुलुण्ठकाः शुनां बन्धनलगुडा' com. C and T prefer to read आसाकृष्ट and translate 'village dogs, entrapped by bits of food, were being tied in leashes'. It is better to hold that powerful dogs (not village curs) were being led by villagers pressed into the service of the army. अन्योन्यविभवस्पर्धया उद्धुरैः राजपुत्रैः बाह्यमानाः वाजिनः तेषां संघट्टेन (collision, race) मण्डितम्. 'उज्जतमुद्धुरम्' क्षीर०. उद्धुर unchecked, bold. अनेक...जननम् that caused interest by its numerous incidents. जगतः ग्रासेन ग्रहणम्. The sea at the time of Pralaya engulfs (ग्रास) the world and makes it its own. The army wanted to seize the world and to hold it in its grasp. महा...गुप्तये (1) for the protection of the great serpents; (2) for the protection of great kings or rather headmen of villages. 'भोगी भुजङ्गमेऽपि स्वाद् ग्रामपात्रे नृपे पुमान्' मे०. Pātāla is the abode of the Nāgas. कैलासम्—On कैलास, परमेश्वर (शिव) resides. See above p. 79. हर्ष was परमेश्वर (an emperor). इदयमानः सकलप्राणिनां पर्यायः यस्मिन् where all the animals were seen in succession (with 'कोशम्); in which all beings were seen to walk about (in military order). पर्यायः succession, rotation; regular order. प्रजापती-नाम्—see p. 55 for them. ऋदा produced the ten प्रजाप्रति, who

in their turn produced the seven Manus, the Devis, demons men, birds and beasts &c See मनु I 36 ff For the four Yugas see p 3 For the creation of various beings see विष्णु I 5 चतु बोधमिव like the collection (or store) of the creation of the four Yugas There is another meaning In a बोध (lexicon) there are seen synonyms (पदार्थ) for all beings. Perhaps Bana alludes to some lexicon divided into four sargas (sections) चतुर्युग may itself mean कृतयुग (as कृत means four in the language of astronomers) When the world was first created, the कृतयुग began केशवदुःखम् though abounding in troubles (applies to both 'army' and 'austerity') क्रम कल्याणानाम् The army would in the end achieve victory, तप करण (performance of austerities) leads gradually to happiness

P 59 l 17—P 60 l 2 आसन्न सिष्ट आसन्नवर्तिनाम् and तत्रभवताम् qualify पार्थिवदुमाराणा (l 32) 'पूज्ये तत्रभवानममवाश्च भगवानपि' It would be better to read तत्रभवता as the com does तत्रभवता goes with मान्धात्रा For माधात्र, see pp 23, 123 अप्रतिहत रथरट् (रथवेग) यस्य प्रसादनम् purifying making clear (of enemies), calming down The reading प्रसाधनम् of some mss would be much better, being quite in keeping with Bana's style प्रसाधनम् accomplishing (conquering) ornamenting करद one who pays tribute For the conquest of the world by रघु, see रघुवंश IV करदीचकार made them pay tribute चक्रम् goes with भूमिमान् क्रमागताना मुचक्ष्व अभिनत (noble ancestry) धन च तेषा मदेन अवलिप्तानाम् (haughty) सव्यसाची applies to अर्जुन only out of the five पाण्डवस 'उभौ मे दक्षिणौ पाणी गाण्डीवस्य विकर्षणे । तेन देवमनुष्येषु सव्यसाचीति मा विदुः' विराटपर्व 44 19 चीनविषय=चीनदेशम् रात्रि दे for completing the राजसूय रात्रिसूय was a sacrifice performed by a universal monarch at the time of his coronation to mark his undisputed sovereignty See समापव 32 ff for the incidents of the राजसूय performed by युधिष्ठिर क्रुध्यन्त गन्धवा तेषा धनुष्कोटीनां टाङ्कारेण कूजितः कूजा यस्य हेमकूट was the abode of the गन्धर्वसः अर्जुन is said to have conquered the गन्धर्वसः (समापर्व 2 58) पराजैष्ट Aorist of जि with परा जि necessarily takes the Âtmanepada when preceded by वि and परा 'विपराभ्या जे' पा 1 3 10 सङ्कल्पेन अन्तरित separated or screened by resolve तरस्मिन् strong The idea is —In the case of the strong, what comes between the conquest of the world and them is the wish or resolve As long as they do not desire, conquest is far off The moment they desire it, it is theirs सहिम हिमवान् तेन व्यवहित —though screened by the हिमालय with

its snows. बाहु...कातरः afraid of the clash of his prowess (against that of his enemy). अकृती not happy, wretched. द्रुमः—was a king of किंपुरुष. 'द्रुमो किंपुरुषेश्च उपास्ते धनदेश्वरम्' ॥ सभापर्व 10. 29. भगदत्त...प्रभृतयः—these are the names of various kings that were present in the great Mahābhārata war. भगदत्त was king of प्राग्जोतिष and a partisan of दुर्योधन. He was killed by अर्जुन. दन्तवक्र was defeated by सहदेव in his दक्षिणदिग्विजय (सभापर्व 31. 3). काय was a son of धृतराष्ट्र killed by भीम. शिशुपाल, कर्ण and जरासन्ध are well-known. शाल्व was a partisan of दुर्योधन and king of म्लेच्छ tribes. He was killed by सात्यकि (शल्यपर्व 20). सिन्धुराज is जयद्रथ. धनञ्जयजेन जनितः जगत्कम्पः येन. समीप एव—The किंपुरुष or किन्नर are a race of semidivine beings with the face of a horse. Their country called किंपुरुषवर्ष was next to भारतवर्ष. The विष्णुपुराण (II. 2.) tells us that किंपुरुषवर्ष was next to भारतवर्ष between हिमवत् and हेमकूट. Compare 'इतश्च नातिदूरे तस्यास्माद्भारतवर्षादुत्तरेणान्तरे किंपुरुष-नाम्नि वर्षे वर्षपर्वतो हेमकूटो नाम निवासः' काद० (p. 136 of P). अलसः dull, lazy. There is a picturesque contrast between अलस and the literal meaning of the name चण्डकोश. चण्ड means 'fierce, powerful.' स्त्रीराज्यम्—see above p. 27. There is an untranslatable pun on the word चण्डकोश in relation to women. Put a vertical line after आमादनयोः. इसी...मादनयोः very short is the distance between the Himālaya and the गन्धमादन. The idea is:—When even the distant countries of the Turks and the Persians are a mere span to the persevering hero, then surely the distance between the हिमालय and the गन्धमादन is small indeed. उत्सा...विषयः to the persevering the land of the Turushkas (Turks) is but a cubit. 'किं कुरुते वितस्ती च' इत्यमरः. Understand उत्साहिनः in each of the following clauses. It will be noticed that in the choice of words the poet is guided only by similarity of sounds. पारसीकदेशः Persia. प्रादेशः span. 'प्रादेशताल्लोकानांस्तर्ज-न्यादियुते युते ॥ अङ्गुष्ठे सकनिष्ठे स्याद्वितस्तिर्दादशानुलः ॥' इत्यमरः ('तर्जन्या युते तत्ते प्रसारितेऽङ्गुष्ठे मध्यं, प्रादिश्यते प्रादेशः' क्षीर०). शकस्थानम् the country of the S'akas. The S'akas are identified with the Scythians, who migrated to India and established themselves at Taxila in Punjab, at Mathurā and in Kathiawad. अदृश्यमानः प्रतिप्रहारः दलिन in which there is none to give a counter-stroke. पारियात्र is one of the seven principal mountains of India. From the बृहत्संहिता (69. 11-12) it seems that it was in Malva and corresponded to the western portion of the Vindhya and the Aravali Hills. यात्रैव शिथिला an expedition (against पारियात्र) is very easy. शौर्यं शुल्कं

यस्य—the price of which is valour i. e. by showing valour it can be won. शुल्कं originally meant the price of a bride taken by her parents. 'शुल्कं यद् गृहीत्वा कन्या दीयते' मिताक्षरा on याज्ञ० II. 144. दक्षिणापथ—the whole of the country south of the Narmadā up to Cape Comorin; sometimes, the country between the नर्मदा and the कृष्णा. 'सितुनर्मदामध्यं सार्धसप्तलक्षं दक्षिणापथं पालयामास' E. I. Vol. IV. p. 305 Dāna seems to have used it in the latter sense, as the next sentence shows. दक्षिणार्णवस्य कटोलः (waves) तेषां अनिलैः चलिनाः चन्दनलताः तासां सौरभेण सुन्दरीकृतानि दरीमन्दिराणि यस्य. दर्दु...मलयः—मलय is very near to the mountain दर्दुर. नेदीयसि loc. sing. of the comparative of अन्तिक. For मलय, see above p. 39. दर्दुर is a mountain in the extreme south of India and closely associated with मलय. Compare रघु. IV. 51 'स निर्विद्व्य यथाकामं तटेष्वालीनचन्दनौ । स्तनाविव दिशस्तस्याः शैलौ मलयदर्दुरौ ॥' महेन्द्र is one of the seven कुलाचल and corresponds to the eastern Ghats on the Coromandel coast. उद्योगोत्तकानाम् that manifested or encouraged energetic efforts प्राप्तः सुमायोगः येन who dismissed the people round him.

P. 60 ll. 3—27 अथ तत्र ... देवस्येति. प्राग्ज्योतिष—corresponds with modern Assam. It was also called कामरूप. कुमार is the name of the king of Assam. C and T think that he was only the heir-apparent. But the word क्षत्रेण militates against that view. Besides see text p 63 ll. 25—26. अन्तरङ्ग confidential. दक्षतया through cleverness, promptness. क्षिति...राच्च and on account of the regard shown by the king Harsha (for the messenger) नयनान्द-सम्पादनाय सुभगः आमोगः तेन भद्रया (form) that was agreeable on account of its charming fulness (आमोगः, proportions) that caused delight to the eye. आकृत्येव समु...गरिमा whose very personal charms exceeded the greatness of his qualities. It is the convention of Sanskrit poets to say that a noble exterior is an indication of noble qualities of the head and the heart; compare 'आकारसदृशप्रज्ञः' रघु I. 15. The exterior of हंसवेग was in comparison grander than his qualities. प्रामृतं present, *Nazarana*. आरादेव = दूरादेव. पञ्चाङ्गैः आलिङ्गितं अङ्गनं येन who fell prostrate on the courtyard with five limbs (i. e. hands, feet and head). Read प्रभावितोपसृतः who approached the king running. पादपीठं कुठिता ललाटलेखा येन. न्यस्त...पार्थिवेन on whose back the king laid his hand. पार्थिवेन is to be connected with न्यस्त in the compound 'हस्तः. अविप्रकृष्टं not far (from the king). तिरश्ची...दधानः slightly bend-
"उ" his body on one side. संमुखीनः having turned his face

towards him (हंसवेग), संप्रश्रयम् *adv.* respectfully, politely. हंसवेग continues his speech from the words 'चतुरम्भोधिः'. चतु...भूतस्य who is the (worthy) abode of the prosperity (or grandeur) due to enjoying the four oceans. Construe देवस्य अन्यत् अनुरूपं प्राभृतमेव दुर्लभं लोके another present worthy of your Majesty is difficult to find in this world. सद्भावः गर्भे यस्य सद्भाव...मेकम् excepting one thing, viz. a heart full of goodness. He means:—an affectionate heart is the only present that can be worthy of your Majesty. सन्दे...नयता who wanted to make his message solid. अशून्य not empty, solid. वारुणातपत्रम् an umbrella derived from Varuṇa. See text, p. 63 below. आमोगः आख्या यस्य. The umbrella is appropriately named आमोगः (expanse). अनु...तत् this has been made blessed by being deposited in a proper place. He means that Harsha is a proper person to whom the umbrella (emblem of sovereignty) may be entrusted. कुतूहलं कुर्वन्ति इति कृन्ति. शैत्य...छायायाः for the purpose of giving coolness to its shade. प्रधानानन्तरम् after reflection i. e. after the person possessing it desires. दन्तवीणा chattering of the teeth due to cold. चन्द्रमासान् चन्द्रस्यैव भाः येषां (waters) that are as bright as the moon. मणिशलाकाभ्यः from the jewelled ribs. इच्छामनतिक्रम्य यावदिच्छं as long or as much as desired. प्रचेताः 'प्रचेता वरुणः पाशी' इत्यमरः. सप्ताचिः—fire. पृषदश्चः wind 'पृषदश्चो गन्धवद्' इत्यमरः ('पृषन्मृगविशेषोऽथोऽस्य पृषदश्चः, पृषन्त्यम्बुकणाः सन्त्यश्वा असेत्येके' क्षीर०). विस्रुप्य confidentially. We must supply देवः as the subject of श्रोष्यति or read श्रोष्यसि as C and T suggest. विवृत्य having turned round (from वृत् with वि).

P. 60 l. 28—P. 61 l. 21 स...महच्छत्रम्. तत् = आतपत्रम्. धौ...धीत् he took it out of its case made of white silk. 'निचोलः प्रच्छदपटः' इत्यमरः. अतिसितं महः (तेजः) यस्य. महसि goes with यस्मिन्. In the following clauses the author makes a very imaginative effort to convey the extreme whiteness and brilliance of the umbrella. सरस...हरेण S'iva as if laughed wildly. S'iva's laugh is called अट्टहास. Smiles and laughs are spoken of as white. अहासि Aorist passive of हस. There are many such Aorist forms in the following clauses. रसा...मण्डलेन—शेष, the king of Nāgas, dwells in पाताल and its 1000 hoods are pale in colour. चक्रीभूय having assumed the form of a circle. The umbrella was round. The poet says it looked like the milky ocean transformed into a circle. गगनमेव अङ्गनं तस्मिन्. The clouds (वलाहकः) in S'arad are white. A गोष्ठीबन्ध (an assembly of learned men) is in one's अङ्गन. विश्रान्त that had taken rest. वितता पण्डितः

यस्य. पिता...यूयम् the swarm of swans that are the conveyance of Brahmā. हंसः have white wings 'हंसास्तु श्वेतगस्तः' इत्यमरः. अग्निनेत्र-निर्गतस्य—The moon is said to have sprung from the lustre of Atri's eye. See हरिवंश 25 'नेत्राभ्यां वारि मुस्ताव दशधा चोत्पदिशः । तं गर्भं विधिना दृष्टा दश देव्यो दधुस्तदा ॥ समेत्य धारयामासुर्न च ताः समश्नुवन् । स ताभ्यः सहसैवाय दिग्भ्यो गर्भः प्रमान्वितः । पपात भासयंहोकाञ्चीतांशुः सर्वमायनः ।' verses 6-8. Compare 'अथ नयनसमुत्थं ज्योतिरत्रैव यौः' रघु. II. 76. कुमुदः bloom in moonlight. उद्गमनक्षणः the moment of the emergence. पुण्डरीकः has a long stalk like the handle of an umbrella and is white. आहिते...क्षाम् as if the eyes (of people) had been satiated with the delight of seeing a moonlit evening. उद्गमाक्षीत्—Aorist of मरज् with उद्—emerged. मन्दानिनी is the celestial Ganges and hence the word अम्बरोदरे (in the sky). महत् goes with अण्डलम्. The umbrella also was covered with an अम्बर (cloth). परि...निशया as if the day had been exchanged for a full moon night. The umbrella was raised up in space. But its mellow white light made the day look like night lit up by the full moon. The full moon also is white and round. इन्द्रदयसन्देहेन दयमानं मानसं येषाम् (adj. of मिथुनेः). As the umbrella looked like the moon, the चक्रवाकः thought that the time for separation had come. See p. 57 for चक्रवाकः. विषटितं connect with मिथुनेः. विषटमानाभ्यः (that separated or opened) चक्रुः च्युताः मृणालकोटयः येषाम्. The चक्रवाकः opened their beaks from grief and let fall from them the ends of fibres. आसन्नकमलिनी neighbouring lotus lake. अण्डलशङ्कया सङ्कोचितं केकायमूकं मुखपुटं येषाम्. The peacock is in its glory before the advent of the rains and its feathers begin to drop after the rains. The white umbrella they took to be an autumnal cloud. प्रबुद्धं कुमुदपण्डैः the beds of कुमुदः awoke (opened). आवद्धः चन्द्रात् (चन्द्रदर्शनात्) आनन्दः तेन उद्गमं उद्दलत् (opening) दलपुटं तस्य अट्टहासः तेन विशदं यया स्यात् तथा. चित्रीयमाणं (विसयमानं) चेतः यस्य. चित्रीयते is a denominative verb from चित्र according to 'नमोवरिवश्चित्रः वयच्' पा. 3. 1. 19. The principal sentence is चेत्ता...राजा दृष्ट्वा सादरं देखित तत्...महच्छत्रम्. दण्डस्य अनुसारेण अधिरोहतीति—(eye) that mounted up following the track of the handle (of the umbrella). शैश...द्वीपस्य as if it were the babyhood of the white continent. A person, when a baby, is much fairer than when grown up. श्वेतद्वीप—In श्वेतद्वीप everything was supposed to be white; compare, श्वेतद्वीपनिवासमिव...अनुभवति जने' काद० (p. 162). For a description श्वेतद्वीप see शान्तिपर्व chap. 336. 'आलोकयन्नुत्तरपश्चिमेन ददर्श चाप्युत्तर-

सुक्तरूपम् । क्षीरोदधेर्योत्तरतो हि द्वीपः श्वेतः स नाम्ना प्रथितो विशालः ॥ ८ ॥ श्वेताः पुमांसो गतसर्वपापाः ॥ १० ॥ अंशावतारः—partial incarnation. When a portion of a deity appears in flesh and blood, that is अंशावतार, as opposed to पूर्णावतार. धर्म must be white (pure); its heart will be whiter. दन्ताः मण्डलकमिव तस्य द्युतिः तेन धवलं. A face (मुख) is illuminated by the lustre of white teeth. The commencement (मुखं) of the regime of an emperor (चक्रवर्तिन्) is marked by a मण्डल. For मण्डल (with reference to चक्रवर्ति) see p. 42. Further the umbrella was white and round and resembled ivory (दन्त) in its whiteness; or perhaps its ribs were made of ivory. मौक्तिक... दिवः—परिकरेण or परिकरवत् वा सितम्. The idea is:—The umbrella was white, being surrounded by a band of bunches of pearls. It resembled the parting line of the hair of the damsel (Heaven). In the सीमन्त of a woman there may be a pearl ornament. The heaven has the ring (चक्र) of the Milky Way, which is white and is like a सीमन्त and the stars therein resemble pearls. बहलज्योत्स्नया शुक्लं उदर यस्य. The fully expanded umbrella was like the halo of the moon and its centre was like the orb of the moon. शोक्येन अपहसिता शङ्खश्रीः यस्य येन वा. The umbrella was whiter than a conch. It was also whiter than the head front (शङ्खः) of ऐरावत. ऐरावत is white; compare 'ऐरावतदेहच्छविमिव (महाश्वेताम्)' काद० p. 129. An elephant's ear is always flapping and hence the umbrella is compared to the motionless ear of ऐ०. आवर्तः=whirlpool. त्रिविक्रमस्य=विष्णोः. The Ganges is said to have sprung from the foot of Vishnu. Compare 'वामपादाम्बुजाद्गुहे नखस्रोतोविनर्गता । विष्णोर्विभर्ति यां भक्त्या शिरसादनिशं ध्रुवः ॥' विष्णुपु० II. 8. 110. See also मार्कण्डेय 56. प्रचेतसः=वरुणस्य. मानस...वेशम् which (umbrella) was surrounded by rows of chowries made of lotus fibres from the मानस lake. The white fibres resemble the bright rays of the crest jewel of वरुण. स्मिष्ट closely stuck. उपरि लक्ष्मणा... शिखरम्—on the top of the umbrella there was the emblem (लक्ष्मणम्) of a हंस with wings spread out. वितते पत्रे (पक्षौ) यस्य. चक्र...निश्चलेनेव—the figure of the हंस on the umbrella was naturally motionless. The poet fancies that it was a living हंस motionless because it was intent upon listening to the jingle of the anklets of the Glory of an emperor. For हंस listening to anklets, see p. 95. स्पर्शवता=मुखस्पर्शेन or मृदुस्पर्शेन. प्रभाव...मृणालेन नीतेन दण्डताम्—its handle was made of a lotus stalk from the मन्दाकिनी, which (stalk) was made stiff by the power (of वरुण). मुकुलिता (contracted) कणा यस्य. वासुकि the lord of serpents is pale and

long and resembles the long lotus stalk प्रथमम् in breadth समुच्छाय height स्तवक सम्मस्य it was like a bunch of flowers on the trunk (tree) of Brahma : e it was the pick, the cream of the world नामि०—As the spokes start from the round nave (नामि) of a wheel, so from it radiated light कीर्ति is white

P 611 22—P 621 18 इष्टे च दायाम् कामा = 'स कामं कम शीलो य' इत्यमर 'कामस्ताच्छीत्ये' पा 6 4 172 परार्थरत्नाना अगुभि शोणी कृता दिग्भागा ये (*adj* of अलङ्कारान्) Remove the comma after दिग्भागान् For भगदत्त, see above p 187 and text p 63 परागत come, handed down आहतलक्षणां = प्रसिद्धान्, 'गुणे प्रतीते तु वृत्तलक्षणाहतलक्षणौ' इत्यमर (आहतानि उद्धोषितानि लक्षणाणि यस्य) प्रभा त्वर्पान् the best of crest jewels that covered (everything) with their sheen अनेक क्षौमाणि—silken cloth rolled up in charming variously coloured cane boxes and bright like the rays of the autumn moon and that were capable of purifying a person उद्दिक्खिन carved out For गत्वक, see p 77 निचोल्हे (*causes*) रक्षिता रश् (वाति) येपाम् अभङ्गेन भङ्गुराणा wavy with charming figures in gold अतिवधुर परिवेश (fringe, hem) येपान् कार्दरङ्गचर्मणाम् of कार्दरङ्ग shields कादरङ्ग seems to be the name of a country जातीपट्टिका loin-cloths 'जातीपट्टिका श्रेष्ठानि जघनग्रन्थनानि com चित्रपट cloth with paintings or figures समूरुक् is a kind of deer उपधानन् pillow 'समूरुश्चेति हरिणा अमी अनिनयोनय' इत्यमर प्रियङ्गुप्रसववत् पिङ्गला त्वक् येपाम् प्रियङ्गु millet प्रसव fruit अगुरवल्कलेन कल्पित सञ्जय येपाम् the leaves of which were made of अगुरु bark परिणत (अत एव) पाटल पटोल तस्येव त्विह (कान्ति) येपान् पणोल is called in Marathi पडवळ तरुण हरिन्ति as green as a young pigeon Some of the betel nuts were green and some red क्षीरक्षारीणि from which milky juice was oozing (being recently cut from the trees) कपोलवत् कपिलानि कापोतिकापलाशानि तेषा कोदया क्वचित् अङ्ग यासान् that were covered with cases of the leaves of the कापोतिका plant as tawny as the cheeks &c स्ववीयसी / comparative of स्थूल ध्वेनवीर्नाडी (object of प्रकाशयाचकु) tubes of bamboo पट्ट पितान् (connect with राशीन्) placed in bags made of woven silk For प्रसेवक, see p 180 भिन्ना गुरण of black aloe (कृष्णागुरु) as dark as pounded collyrium This and the following genitives are to be connected with राशीन् गोशीपम् is a kind of very fragrant sandal. 'तैलपर्णिकगोशीर्षे हरिचन्दनमखिवाम्' इत्यमर ('तैलपर्ण' गोशीर्षे गिरी आकरो अस्य' क्षीर०) कस्तू काना of bags of musk. कक्कोल a fragrant berry (Marathi ककोळ) जूतीफल nutmeg अतिमधुर मधुरस

तस्य आमोदेन निर्हारिणीः redolent of the perfume of very sweet wine. The com. takes the word to be मधुरसा. 'सृष्टीका गोस्तनी द्राक्षा स्वाद्री मधुरसेति च' इत्यमरः. उल्लङ्ककलशीः pitchers of उल्लङ्क. 'उल्लङ्कः सुगन्धिफलविशेषः' । आसवभेद इत्यमरः com. अवलम्बमानानि तूलिकाः (brushes) अलावुकानि च येभ्यः—अलावुकम् vessel made of a gourd (to hold paints). आ...टान् boxes of boards for drawing pictures. कनकशृङ्खला नियमिताः ग्रीवाः येषां or यासाम्. For कनिर, see above p. 187. Cand T suggest that some species of ape may be meant here. वनमानुषी 'ourang—outang' Cand T. जीवजीवक is a bird, the चकोर according to अमरकोश. Compare 'पाणितलसंवाधितं मे जीवजीवमिधुनं क्रीडापर्वते यथा न विपद्यते तथा कर्द्व्यम्' काद० p. 316. परिमलेन आमोदिताः ककुभः (दिशः) यैः. गेह... चमरीः chamari deer accustomed to move about the house. चामीकर...गतान् placed in cages of cane painted with gold. बहुसुभाषितैः जल्पाका जिह्वा येषाम्. जल्पाक garrulous. 'साज्जल्पाकस्तु वाचालः' इत्यमरः. 'जल्पमिक्षुकुट्टलुण्टवृडः पाकन्' पा. 3. 2. 155. प्रवालः—लम्—coral. जल...कुण्डलानि rings of the long tusks of hippopotamus, bristling (दन्तुर) with rows of large (उदय) pearls from their headfronts. It was believed that pearls were found in the temples of elephants. 'द्विपमुज्जगशुक्तिशङ्खाभ्रवेणुतिमिष्करप्रयतानि । मुक्ताफलानि तेषां बहु साधु च शुक्तिजं भवति ॥' बृह० 81. 1. Compare 'शशिकेसरिविदार्यमाणतमः करिकुम्भसम्भवेन मुक्ताफलक्षोदेनेव धवलतामुपनीयमान्' काद० p. 160 of P. सकल...धातुः that is the abode of all precious things (applies both to महार्णव and कुमार). परमे...ईस्य which is fit to be held on the head of a परमेश्वर (emperor); which is to be held on the head by परमेश्वर (शिव). शिव placed the moon on his head to lessen the fever of his body due to हालहल. कुमुदवान्धवस्य = चन्द्रस्य. न विम्वयाय does not cause wonder i. e. does not make me wonder. बाल...कृतयः favours (bestowed on others) are the first lessons of the great. मङ्गलाकाङ्क्षी desiring an auspicious (conclusion to his expedition). प्राश्रुसः with his face to the east. आमोगस्य—the umbrella was so called.

P. 62 l. 19—P. 63 l. 9 अथ विज्ञत...वनानाम्. अस्य = हर्षस्य. छायायाः जन्म यस्य (adj. of जटिम्बा). जटिम्बा...विम्वम् by the coolness it seemed as if the disc of the moon had become his crest jewel i. e. under the shade of the umbrella he felt as much coolness as he would have if the moon had been placed on his crest. Explain the following similarly. Everyone of his limbs and his whole body felt the coolness. अम्बुदिन्दुन् मुच्यन्तीति मुचः (adj. of मणयः). It should be noted that all the objects mentioned are white and cool. चन्द्रकान्त—moonstone,

that was believed to ooze when the rays of the moon fell upon it कपू युगले his eyes felt the coolness of camphor applied to them गलन्त तुहिक्वा तेषा निक्वरेण कृन् नीहार (frost dew) येषान् हरि मुरनि—हरि-रदनम् is a kind of yellowish sandal अन्त दहानि a concealed melting slab of ice as if smeared his limbs अन्त-सङ्गतम् undying or everlasting friendship 'अन्त-सङ्गतम्' पा 3 1 10 (नञ्पूर्वात् नीयते कनरि यद् सङ्गतं चन्द्रिण्यम् । सि कौ) प्रति वीगन्ति a present in return (from कुशल) हसवेगाय—connect with प्राहिणोत् धवलकपट्ण प्रावृत्त धौन (bright polished) नालिक (cocoanut shell used as a box) तस्मिन् परिगृहीतम् contained विस्त्रि नोप रन्दनम् (object of प्राहिणोत्) sandal paste that remained after he (हर्ष) had anointed himself This was deemed a mark of great favour and friendship अङ्गस्पृष्टे—touched by his own person शरदि तारका तेषा इव आकार यासा ता व्वारा तारा (pure and bright) मुक्ता तै स्वकिन् पद यस्य The stars shine very brightly in the clear autumnal sky कस्मिन् बेल्ट कक् तरत्—the setting of the sun is represented as due to his desire to wash his body rendered dusky by dust 'मलीमत्त तु मलिनम्' इत्यमर दार्ण्यी दिशम्—वरुण presides over the West अयासीत्—the subject is अनुमाली कमल close their petals at sunset. प्रमुखे एव at the very beginning (of his expedition) The closing petals of the lotuses are represented as the folded hands of the earth The earth as if submitted to him at the very start of his march नृपा मय इव (the glow of twilight) was as if made up of the अनुराग (love redness) for the ling The idea is—the twilight made the whole world aglow the poet fancies it was rather the अनुराग of the world that spread over it निखिल बहु which is a kinsman (i.e. closely connected) with the folding of the hands of the people People perform सध्यावदन in the evening people also fold their hands before a king वशङ्किना afraid of प्रचित्ति तिमिरस्य निवह (समूह) यस्यान् निवाण (extinguished) अयनृपप्रतापानलकलाप यस्याम् When we quench fire black charcoal is left अवचनरु perfect Srd 11 of क् with अव to spread मेदिना ककुम्—clusters of stars resembling expanded Tagara flowers twinkled in the sky and seemed as if they were the bunches of flowers spread in the evening audience hall of the lord of the earth मार्गो वत्स्य the track of एरावत grey with dust shone in the sky ऐरावत is the vehicle of इन्द्र the lord of the east The dust is represented to be raised by एरावत that fled from the पायगन्तव्य of Harsha रुन् पाण्डु also means 'pale like

or with the pollen of flowers'. The east became lit up with the rays of the moon that was about to rise. कुपितः नृपः (हर्षः) व्याघ्र-
इव तेन आघ्राताम् (smelt, touched). उपसृष्टामिव as if it were possess-
ed by an evil spirit. पौरुषतीम् = ऐन्द्रीम्. रोहिणीरमणः = चन्द्रः. For
रोहिणी being the favourite wife of the moon, see pp. 9, 47, 62.
The simple idea is that the moon rose up high in the 'sky'.
रोहिणीरमण also means 'a bull', that leaves a place where he smells
the tiger. रोहिणी a tawny cow. 'अर्जुन्यघ्न्या रोहिणी स्यादुत्तमा गोपु
नैचिकी' इत्यमरः. C and T see here a reference to the growing
power of शशाङ्क the Gauda king. मानिनी...भेदिन्यः the rays of the
moon melt the heart of proud women i. e. they become favour-
able to their husbands with whom they were displeased. प्रयाण
...भेदिन्यः as the news of the march (of Harsha's army)
breaks the heart of proud women (because they are afraid of
the death of their husbands when they oppose him). नवनृपस्य
(हर्षस्य) दण्डयात्रा &c. चक्षुभु...हिनीनाम् the lords of rivers (oceans)
became agitated i. e. after the rise of the moon the ocean has
a full tide. This tidal agitation is fancied to be due to the fear
of the expedition of हर्ष. बाहिनीनां पतयः also means 'commanders'.
तरलिताः सत्त्वानां प्राणिनां वृत्तयः येषु the movements of the animals in
'which were made unsteady (with oceans). By the tide the
aquatic animals were carried here and there. तरलिता सत्त्वस्य
धैर्यस्य वृत्तिः येषाम् whose steadiness of mind was shaken. चिन्ता—
anxiety entered the hearts of kings (भूमत्). Darkness enter-
ed the caves of mountains (भूमत्) i. e. only the caves were
dark; the rest was lighted up by the moon. विमुक्ताः सर्वाः आशाः
दिशः यया (adj. of सन्ततिः); विमुक्ता सर्वा आशा (hope) यस्यां (adj. of
चिन्ता). निद्रा...वनानाम्—The कुमुद lotuses open in moon-light.
प्रति...निद्रा sleep left the eyes of the rivals of हर्ष.

P. 63 l. 10—P. 64 l. 12 अस्यां...स्वामिन इति. महावराह-
सम्पर्केण प्रमृत्तः गर्भः यस्याः. महावराह refers to the Boar incarnation
of विष्णु. Compare 'यदाहमुद्धता नाथ त्वया सूकरमूर्तिना । त्वत्पश्येत्सम्भवः
पुत्रस्तदायं मय्यजायत ॥' विष्णुपु० 5. 29. 23. नरक was king of प्राग्ज्योतिष.
कृष्ण killed him at the request of Indra. He deprived बरुण of
his umbrella, took away मणिपर्वत from मन्दर, the ear-rings of
अदिति &c. 'छत्रं यत्सलिलस्त्रावि तज्जहार प्रचेतसः ।' विष्णु० 5. 29. 10. त्रिभुवनं मुहुः
इति ऋक् तस्य. भुजयोः शीघ्रः प्रवीणः. The construction is यस्य...
आश्रया विना रविरस्तं न अब्राजीव. वाकीभिः कोपकुटिलः कटाक्षैः ईक्षिनः.
The चक्रवाकी is separated from her lord at sunset and so fearing
it looks angrily at the sun. भयचकितेन अरुणेन परिवर्तितः (turned)

२४ यस्य अश्व is the charioteer of the sun वहि यमिव as if it (छत्र) were his heart dwelling outside The छत्र was as dear to यरण as his own heart Only the छत्र was outside his body अन्वये in the line or family भगदत्त was a contemporary of the Pandavas and took part in the great war See above p 187 वज्रदत्त was son of भगदत्त and was defeated by the Pandavas in their अश्वमेध See आश्वमेधिकपर्व chap 76 वैलासस्य इव सिरा स्थिति यस्य whose sense of duty was as firm as Kailas अश्वनेन वारेण who was born together with pride as if the latter was the elder of the two The idea is —he and अहङ्कार were twin brothers, but अहङ्कार was the elder of the two & he paid more regard to, subordinated everything to अहङ्कार From his very birth he was proud The reading अश्वनेन does not yield a good sense प्रतिग्रहान् (1) presents (with द्विजातीन्), (2) the rear of an army जरातीन् प्रतिग्रहान् अग्राहयत् he made his enemies take to the rear of their armies & to run from the battlefield 'सैयषष्ठे प्रतिग्रह' इत्यमर यत्र पर लक्ष्म्या in whom लक्ष्मी (royal glory) attained her greatest sweetness There is a picturesque contradiction in saying that लक्ष्मी sprung from the salt ocean became sweet Efforts generally possess the properties of their causes वाहिनीनाथानां (1) of commanders of armies (2) of oceans शङ्ख was an emblem of command The great warriors in the महामारुत war had each a शङ्ख which they blew before beginning the fight Both शङ्खs and jewels are found in the sea as well as with commanders हृदये वरम् he took the steadiness of the earth, but did not levy tribute from it He was as steady as the earth अवनिभृता = राक्षा पवताना च गौरव नैष्ठुर्यम् — mountains have गौरव and नैष्ठुर्य both He took the one (& he was majestic) and not the other (& he was not harsh) There is a suggested sense He deprived the kings of their high position C and T take मास्करवृत्ति as the name of the king This does not seem to be correct मास्करस्य इव वृत्तिर्यस्य The king's name was कुमार alias मास्करवर्मन् See above text p 60 l 4 मास्करवृत्ति as the name of a king will probably be found nowhere (with the last word वृत्ति in the feminine gender) The word कुमार suggests another idea भीष्म remained कुमार (prince) all his life, he never became a king सङ्कल्प resolve ह्येयान् nom sing m of the comparative of सिर प्रचण्डेन प्रतापज्वलनेन जनित दिशा दाह येन जगत्प्रेक्षणीयेन who is the only (unequalled) warrior in the world मैत्री भूताम् the friendship of kings generally is dependent upon

some purpose i. e. it is never disinterested. य...देवम् which when mentioned would make your Majesty a friend (of the king मा-स्करवर्मा). सञ्चिचीयतः desiring to collect. He now mentions several purposes which induce kings to form friendships and dismisses them all by saying that Harsha is in need of none of them. First he takes up wealth. वहिरङ्ग external i. e. not of the essence. बाह्य...काशः As he relies solely upon his arm, the desire of even his other limbs to help him has no scope i. e. even his other limbs cannot offer him any help; what can a stranger do? चतुःसागराणां ग्रामः समूहः तस्य ग्रहणे घसरस्य (greedy). उपन्यासः proposal. The word ग्राम suggests that even the four oceans are but a small village to हर्ष. अभि...मनमपि अकिञ्चित्करम् even the allurements of the gift of a beautiful maiden is of no value. लक्ष्मीमुखारविन्ददर्शनेन दुर्ललिता (fondled) दृष्टिः यस्य. No maiden can be more alluring than लक्ष्मी. अवष्ट...पदार्थेऽसिन् this being an object that is attainable by means which are all incapable of attaining it. प्रार्थनामात्रकमेव—connect with शृणोतु. अनुरुध्यमानः being favourably disposed. देवेन—connect with अजर्यं सङ्गतमिच्छति. एक...द्विषा like that of Kubera with the enemy of Cupid. He cast a glance at उमा and lost his left eye and the right became yellow. See रामायण VII. 13. 22-24. एकं पिङ्गं (नेत्रं) यस्य. The author instances five memorable friendships. For दशरथ and Indra, see p. 123. पुष्कराक्षः=पुण्डरीकाक्षः (कृष्णः). वैकर्तनः—son of विकर्तन (the sun) i. e. कर्ण. कर्ण was made king of अङ्ग by दुर्योधन. 'अस्य राज्यप्रदानस्य सदृशं किं ददानी ते!...अत्यन्तं सख्यमिच्छामीत्याह तं स सुयोधनः!!' आदिपर्व 136. 39-40. मलयानिल and माधव (वसन्त) are both excitants of love. मैत्रीयति—feels friendship. अवगच्छति...इति (and if your Majesty's) heart understands that friends discharge a slavery under another name. The idea is that friendship entails so many obligations that one has to work day and night for the other. 'तत...स्यते then why sit (silent)? अनुभवतु—the object is गालोपगूढानि (close embraces). विष्णो...रिरिव as the mountain Mandara had the close embrace of विष्णु. मन्दर was the churning handle and विष्णु churned the ocean and the mountain rubbed against his body. विकट...मणीनां विधट्टनेन (striking against) कणितानि (jingling) कटकमणिशिलाशकलानि येषु. केयूरक is an ornament of the arm and कटक is a bracelet. In a close embrace these two ornaments will strike against each other. कटकः—कम् also means 'the slope of a hill'. 'कटकोऽस्त्री नितम्बोद्रे' इत्यमरः. The केयूरक of विष्णु clashed against the slopes of मन्दर in churning. कामरूप is

the same as प्राग्योतिष अस्मिन् goes with अशशिनि आ तृप्ते till she (श्री) is satisfied अन शिरणि that pours forth a constant spring of nectar in the form of spotless beauty and grandeur लल्यतु let her please or indulge The simple idea is —let the king of प्राग्योतिष see your Majesty's face But the words चिरार शशिनि and श्री suggest another sense लक्ष्मी sprang from the ocean as the moon did and therefore लक्ष्मी is the sister of the moon Let the sister separated from her brother see him after a long time नाभि प्रणयम् If your Majesty does not welcome his love or if your Majesty does not approve of his request

P 64 ll 13-24 विरत त्कण्ठा इति पूर्वोपलब्धै which he had heard of (by hearsay) आरोपित बहुमान यस्मिन् in whom great regard (for कुमार) had been produced व्यतिकरेण by the incident of &c महान् अभिजन (family) यस्य प्राग्रहर foremost (प्रष्ट्य अग्र हरति) परोक्षमुहृदि who is a friend without seeing me शिशिरायन्ते become cool कमलाकरे on a bed of lotuses तिम्र तीक्ष्ण तेज यस्य—रने The idea is that the कम्पस do not feel that the rays of the sun are hot सु सख्यस्य being bought by his numerous qualities, who am I to (form) friendship? The idea is —his qualities have already made me his It is not in my hands to form a friendship which did not exist before सज्जन दिश the ten quarters are the unhired slaves of the sweetness of the good The good make the world theirs by their sweetness एकातावदात् उत्तान स्वभाव तेन सम्भृत मादृश्य येन The कुमुद is extremely white so is the moon The कुमुद is उत्तान (has its petals turned up towards the moon), the moon also is उत्तान (open straightforward) Thus the two resemble each other and form friendship without anybody's intercession Compare 'ममानशीलव्यसनेषु सख्यम्' समालम्बित शरासन येन अव हृदयस्य the heart feels great regard for the proud lion, though a beast

P 64 l 20—P 66 l 16 हसवेगस्तु निर्जगाम किमप देवेन 'What else will now give pain (to both of you)? Your Majesty has spoken noble words He says that nothing else but the eagerness to see one another will hereafter pain the two kings. अहङ्कार धन यस्य वैष्णवो वश —the family of भार्कवरमा descended from नरक, the son of the earth and महावराह पुरुषस्य हि—the principal sentence is पुरुषस्य हि सेवा प्रति अभिमुखीक्रियमाणस्य राजकुल-सप्रवेष्ट कृतचित्तस्य (p 64 l 33) किं प्रायश्चित्तम् कीदृश जीवितम् &c (p 66 l 1-3) सेवा क्रियमाणस्य who is induced to (enter) service by

his extremely wretched state, like a bad old mother. अतिवृद्धा very old; very much aggravated. 'निरयो दुर्गतिः स्त्रियाम्' अम०. वा— It will be noticed that in each clause up to अनुवर्त्यमानस्य there is वा. These are put forward as the various reasons which led a man to accept the service of a king. कुटु...प्रेर्यमाणस्य who is urged (towards service) by greed like a discontented wife. A discontented wife always urges her husband to earn more. वृष्णा also can never be gratified to the full. All genitives in this long passage are to be connected with पुरुषस्य. असत्सङ्कल्पैः by evil thoughts. यौव...पिभिः (apply both to bad children and ०सङ्कल्प) that are born of youth and that desire many things. जरात्कु...पश्यतः who sees (i. e. expects) a great position like an old maid (a daughter rather advanced in age for marriage). पर...योग्याम् that is commensurate with the solicitations he addresses to others (with अवस्थाम्); that is fit to be sought by others (with ०कुमारीम्). परेषां मार्गणं (याचनं) तस्य योग्याम्; परैः मार्गणं तस्य &c. स्वगृहे...योगम् who is compelled to make efforts by all badly placed planets in their houses like bad kinsmen. स्वगृहे—in his own house; in their 'houses' or 'mansions' (with ग्रहेः). The planets are believed to be very powerful when they are in 'mansions' (स्वगृह) e. g. सिंह is the स्वगृह of रवि, कर्क of the Moon, मेष and वृश्चिक of Mars and so on. दुःस्थितैः in distressed circumstances; in evil aspects with other planets. 'आभिमुख्येन उच्यते अभियोगः' क्षीर०. पुरातनैः of long standing; done in former lives (with कर्मभिः). अतिदुस्त्यजैः—old servants cannot be easily got rid of; the fruits of evil deeds done in past lives cannot be avoided. मलिनैः dirty (servants); sinful. It is the sinful deeds in past lives that follow a man and make him take service. सकल...करम् goes with both कारापायिम् and राजकुलम्. कुरारिपत्य अग्निः fire of dried cowdung. Its heat is more intense than that of fire fed with wood. करिपं शुष्कगोमयं तस्य समूहः कारिपम्. कृत...कुलम् who has made up his mind to enter the palace (i. e. the service of a king). दुष्कृतिनः one who is guilty of some deadly sin. He may be condemned to be burnt alive. उपहता सक...शक्तिः यस्य. मिथ्यैव...लापस्य who has vain hopes of seizing the whole gamut of the sensual pleasures his heart desires. The servant vainly thinks that he would by entering service enjoy all विषयः; the old voluptuary also thinks the same. प्रथममेव शुच्यतो...रुदस्य first of all (before a man actually gets into royal service) he is obstructed by the doorkeeper) and has to

wither away at the portal for days The वन्दनमाला also is tied to the portals and becomes dried by time For वन्दनमाला see p 178 करि पुटस्य—see (text p 49 l 17) for *गुप्त* प्रति मानस्य—he is driven out by doorkeepers who beat him with their hands. The leather figure also is beaten by the कर (trunk of elephants) encased in a covering 'प्रनिहारेण वेष्टनेन मण्डल यस्य करस्य तद्वहारेण' com अधो भवत who bends down his face (i e bows low) through greed of money निधि रोहस्य—it was believed that a tree with treasure beneath it had boughs bending in a peculiar way See above text p 4 'निधिलरुविकारेण' समार्गणस्यापि (1) though he is not a suppliant, (2) though not an *arrow* अति विप्रष्टे आदौ विवृत्त पश्चात् विसर्जित he is made to turn back by very men (servants at the court) and then dismissed दूर उद्देगं व्रजत he becomes extremely dejected An arrow also is अति व्रजत It is drawn (विवृत्त) very far (up to the ear) and then discharged दूर उद्देगं व्रजत (an arrow) reaches a long distance very swiftly (उत्कृष्ट वेग यथा स्यात्तथा) विवृत्त also will yield a good meaning He is first thoroughly examined by low people The arrow (i e the bow) is opened very wide अकण्टक माणस्य he does the feet of persons about the court, who draw him and throw him out quickly, though he is not a thorn कण्टक has also a technical meaning 'a troublesome person' The अर्थशास्त्र has a section on कण्टकशोधन क्षेपीय used as an *adv* (comparative of क्षिप्र) A thorn also pierces the sole of one's feet, is taken out and thrown away अ केतो (1) though he is not Cupid, though he is innocent of love affairs (being engrossed in thoughts of service) अकालोपमर्पणेन कुपित ईश्वर (राजा, शिवश्च) तस्य दृष्ट्या दग्धस्य मदन tried to influence शिव when the latter was engaged in meditation and was burnt, see p 38 The candidate for service approaches the king at an improper moment and angers him प्रलय त (1) who is destroyed (with Cupid) (2) who disappears (with पुष्पस्य) अभिन्न मुखराग यस्य (applies both to कपि and गुरुर्य)—The redness of the ape's face remains as before The servant shows no sign on his face though soundly rated ब्रह्महत्या — the murderer of a ब्राह्मण ब्रह्महत्या was a महापातक, see p 84 प्रतिदिवसवन्दनेन उद्दृष्ट शिर कपाल यस्य येन वा—the aspirant after service has to bow down every day and his head is thereby rubbed off One that murders a ब्राह्मण has to bow by way of प्रायश्चित्त before a skull Remove the comma after पालस्य स्पर्शं बहवः the servant is devoid of the pleasures of

senses and has to carry out degrading duties. स्पर्शः means 'pleasant feelings, pleasure'. The slayer of a Brāhmaṇa had to avoid society and had to live by unworthy means. Note 'शिरःकपाली ध्वजवान् भिक्षाशी कर्म वेदयन् । ब्रह्महा द्वादशाब्दानि मितमुक् शुद्धिमाप्नुवात् ॥' याज्ञ० III. 243 ('तच्च कपालं स्वव्यापादितमाक्षणाशिरःसम्बन्धि आक्षन् । ... तदलाभे अन्यस्य माक्षणस्यैव आक्षन्' मिताक्षरा). See मनु 11. 78, which prescribes for him a forest dwelling. अर्वाक्षिरसः—with head downwards (i. e. bent). The servant has day and night to bow to his master. त्रिशङ्कुः—He was a king of the solar race and father of हरिश्चन्द्र. He wished to go to heaven with his mortal body by performing a यज्ञ. His family priest वसिष्ठ declared it impossible. He went to the sons of वसिष्ठ who rejected his proposal. त्रिशङ्कु told them that he would go to another preceptor, whereupon they cursed him to be a चण्डाल. विश्वामित्र, whose family त्रिशङ्कु had saved from starvation in a famine, took pity on him and raised त्रिशङ्कु towards heaven, when Indra refused to admit him and made him fall down headlong. Thereupon विश्वामित्र called upon him to stay where he was and began to create new worlds, नक्षत्रस्य &c. The gods intervened and made his creations as eternal as those of ब्रह्मा and त्रिशङ्कु blazed forth as a constellation, but with head downwards. See रामायण I. 57-60. Compare 'सुरलोकमारोहतस्त्रिशङ्कोरिव कुपितशतमसदुङ्कारनिपतिता राजलक्ष्मीः' काद० p. 8. सुखवाह्यम् easily driven (with वाजिनः); who is bereft of happiness (with पुरुषस्य). In the latter case वाह्य is equal to वाह्य; compare वंशवाह्याम् (text p. 39 l. 12, notes p. 125). अनशनशायिनः—One who has resolved upon dying by starvation. हृदये स्थापिता जीवनस्य (of livelihood) आशा येन the man has hopes in his heart of making a livelihood by service. हृदये स्थापितः जीवनाशः येन. निज...खस्य—being engrossed in his duties, the servant has no time to bestow on his wife. The application of निज...खस्य to a dog cannot be explained for the sake of decency. जघन्ये अथमे कर्मणि लङ्गं सक्तम्. जघन्यं (जघने भवं) कर्म सुरतं तस्मिन् लङ्गम्. अनु...पिण्डस्थः—the servant has to take his food in some dirty place. अन्नपिण्ड is offered to the dead (प्रेत) in places (viz. river &c.) where the deceased was never accustomed to take food. बलिभुजः=काकस्य. जिह्वायाः लौल्येन उपयुक्तं पुरुषवर्चः येन who wasted his manly spirit for satisfying his fastidious tongue. जिह्वालौल्येन उपयुक्तं (युक्तं) पुरुषस्य वर्चः (excrement) येन (with crow). 'तेजःपुरीषयोर्वर्चः' अम. वृथा...जीवतः who lives a life applied to no purpose (applies to both). The crow is supposed to live long. 'काकोऽपि जीवति चिरं च बलिं च मुदये'. वृथा विहितं

आयु यस्य The com separates 'विभ्य पक्षिभ्य हितमायु यस्य' who has a life useful to birds (with crow) दग्ध कृतान् rendered rugged by the ashes of persons burnt (with इम०), rendered harsh by their accursed prosperity (with अवहमान्) दग्धाना भूत्वा दग्धा चासौ भूति तथा पिशाचः were supposed to resort to the trees of the cemetery विपरीतजिह्वया जनित माधुर्यं येषाम् (1) who talk sweet words by a false tongue (with kings) who talk sweetly with a tongue that is turned backwards (with parrots) ओष्ठमात्र (ओष्ठे एव) प्रकटित राग (प्रीतिः, रक्तत्व च) येषाम् The hearts of the kings know no affection, it is only their words that are full of affection The beak of the parrot is red राजान शुका इव राजशुका—a variety of parrots मुग्ध मानस्य who is fooled and allured नरेन्द्र विष्टस्य that takes possession of a person by the power of a wizard (with वेताल), who is overcome by the power of his king (with servant) For नरेन्द्र in the sense of wizard see p 33 न किं तु there is nothing that he will not do (with both) वेताल and servant चित्रधनुष इव like a painted bow अलीक गुणाधारोपण एव एका क्रिया तस्या नित्यनवस्य—the painted bow is always bent and has a false (i.e. unreal, painted) string placed upon it The servant is also humble and solely engaged in ascribing false virtues to his master निर्वर्ण (extinguished) तेन यस्य (with धनुष and पुरुषस्य) The pictured bow has not the force of the real one समान्या (broom stick) समुपार्जित रत्न (dust) येन—the servant has to scour the dust off the floor by a broom stick, dust is accumulated by a broom stick and thrown on अवकरकूट अवकरकूट heap of sweepings 'समार्जनी शोधनी स्वात् सङ्करोऽवकरस्तथा । क्षिप्ते अम० निर्मात्यम् flowers used and cast off These may be thrown on the heap of sweepings, the servant is often given what his master has worn Besides the word may suggest that he wears no माल्य (flowers, which produce beauty and are a sign of happiness) C and T suggest that निर्मात्य may mean purity We fail to see how, and even if it does, it cannot be made to fit in here कटुकै मानस्य—the servant is worried by the sharp words of his master, or कटुक has the same sense as on p 54 l 14 (text) A man suffering from वय is treated with कटुक (bitters) See अष्टाङ्गहृदय I 13 10 'क्षेत्रमणो विधिना युक्त तीक्ष्ण वमनरेचनम् । अत्र रुक्षाल्पतीक्ष्णोष्ण कटुतिक्तवपायवन् ॥' कटुकं also means 'Ginger, long and black pepper' सौगतस्य—बोद्धव्य. सुगत is a name of बुद्ध and सौगत means a follower of बुद्ध. अपशब्दा (धनविरहिता, बाधवस्तुशून्या) विवृति (प्राथेना, विज्ञान च)

तया जनितं वैराग्यं यस्य. The servant becomes despondent because his requests are not followed by the bestowal of wealth and wants to be a *śiṣya*. It is the doctrine of one of the Buddhist schools, called *विज्ञानवादिन्*, that there is no positively existing entity in the world. All that exists is a train of momentary cognitions. Compare 'बौद्धबुद्धिमिव निरालम्बनाम्' काद० p. 131; 'न जिनस्येवार्थवादशून्यानि दर्शनानि' हर्षचरित 2nd उच्छ्वास-निशा...माणस्य—the servant is hurried off on various errands even at night. बलि is offered to the Mātṛis at the advent of night; compare मृच्छकटिक I 'मातृभ्यो बलिमुपहर.' For the मातृs, see p. 26. कुशयनेन जनिता...दुःखवृत्तिः यस्य—the servant's worry is aggravated by having to lie down on bad beds or on the bare ground. कु=पृथ्वी. A person in mourning has very slight bedding. See above p. 116. तुलायन्त्रम् seems to mean 'the water-wheel.' पश्चात्कृतं गौरवं येन who leaves aside all ideas of self-respect (with servant). पश्चात्कृतं गौरवं (weight) यस्य. The wheel is turned by a man with his hands. In front of him are the empty pots; those that are filled are farther away from him. The servant has to bow; the wheel goes down to bring up water. अतिकृपण very wretched. शिरसा...स्पृशतः—the idea is:—the servant is not content with bowing his head at the feet of his superiors; with his words also he worships them (sings panegyrics of them). The words suggest another sense. A very miserly person may not be satisfied even with the head of his debtor. दैन्येन सङ्कोचितं (contracted, mean) हृदयं तेन हृतः अवकाशः यस्याः. आहोपुरूपिका—'आहोपुरूपिका दर्पाद्या स्यात्सम्भावनात्मनि' अम० ('आहो पुरोऽहमित्यस्य भावः आहो०' क्षीर०)—confident self-respect. He is bereft of self-respect because in his heart contracted through meanness there is no room for it. उन्नति elevation (of thought or mind). धन...जयतः thinking of amassing riches, he secures trouble. स्व...वर्धयतः thinking that he is making himself prosper, he merely increases his humiliation. स्व means 'wealth' also. सत्यपि...रन्वयतः who folds his hands in greed though there are forests scented with the perfume of various flowers. The idea is that the servant at a court should rather take to a life in the forest. There is a striking effect produced by taking वन in the sense of water, 'though there is water, yet he folds his hands in thirst.' The com. suggests another idea. तृष्णा stands for मृगतृष्णा; 'the servant is after a mirage, though there is water fragrant with flowers.' कृतं जागः (अपराधः) येन.

दर्श जन्मन—the painted flower is charming to behold, but useless, so is the court attendant For वैधेय see p 122 अपशब्द (अपगतशब्द मूक) मुख यस्य, अपशब्दा मुखे यस्य The fool has in his mouth ungrammatical (or, vulgar) words The courtier, though he knows, cannot speak out his mind and so is silent There is a contradiction in विदुष and वैधेयस्य (if he is a पण्डित, he cannot be a fool) श्वित्रिन् a leper, a person suffering from white leprosy सङ्कोचित करयुगल यस्य समाना तुल्याना समुत्कर्षेण सम पच्यमानस्य when his equals are raised to a higher position (than his own), he is boiled without fire He suffers the same torments as boiling would inflict नीच त्रियमाणस्य when his inferiors are brought up to his level, he is dying without actually perishing दुःखा ईते on account of the wind of pain he has no rest (he gets no happiness in service) The wind allows no rest (tranquility निर्द्विती) to a lamp ज्वलतो भक्तस्य he is worried in attending court, he is devoted and yet not endowed (by his master with gifts) There is a suggestion of boiled rice (भक्त) also in which case अभक्त means 'without boiled rice निरुष्मण ० he has no heat (pride) and yet he causes heat (pain) to his relatives (who feel for his low position) वि कस्य though he is disrespected, yet he has no alternative (and remains where he is) There is another sense 'though a विमान (aerial car or chariot), yet he has no motion च्युत गौरव (respect, weight) यस्य What has weight goes down Though he is given no respect, yet he bends (in homage) निःसत्त्व spiritless that has no being with him महा कुवत he sells human flesh i.e. his own body (to his master) For महामांस, see p 72 Without an animal no मांस can be had and sold नि वृत्ते though free from intoxication, yet not master of himself म also means pride' The court servant is under the control of another One intoxicated totters ध्यानेन वशीकृत आत्मा यस्य येन वा The courtier's mind is absorbed in contemplating (ध्यान) how to acquire wealth ध्यान is one of the eight *Angas* of योग 'यमनियमानप्रणाश्यामप्रत्याहारध्यानममाधयोगवद्भानि (योगस्य)' योगसूत्र II 29 A *Yogi* controls his mind (आत्मा) 'योगश्चित्तवृत्तिनिरोध' योगसूत्र I 2 अयोगिन् also means 'one that has no luck or armour' योग = वैवयोग 'योग सनहनोपायध्यानसङ्गतियुक्तिषु' अम० दग्धं गुण्ट यस्य—the servant's head is burnt by the heat of the sun, when going on errands दग्धगुण्ट was the name of a sect of ascetics according to the *Com* शय्याया उपाय इत्याद्यम्—gerund in अर् (गमुद्य)

from स्या with उद्. This gerund here conveys the idea of haste. अपादाने परीप्तायाम् पा. 3. 4. 52. (परीप्ता त्वरा । शय्योत्थायं भावति ॥ सि. कौ). The courtier is in a hurry to bow to his master, the moment he leaves his bed. The ascetic also performs obeisance. The courtier degrades his family (गोत्र०). The विदूषक (the buffoon of the Indian stage) remains in the family of the hero, makes grimaces and makes his master laugh. The courtier dances (attendance) on his master. The servant is a blot on the fair name of his family (कु०). वंशं दहतः bamboos also are burnt by अद्धार (live coal). नृपशोः...नमयतः a beast such as a bull bends its neck when grass is seen by it. The courtier bows even when a trifle is given by his master. The courtier is a mere mass of flesh (with no spirit or brains) who is born solely for the purpose of filling his belly. मांस also fills one's belly when eaten. गर्भरो-
 तस्य मातुः—he is a diseased growth in the womb of his mother. There are certain diseases of the womb (e. g. mole) characterized by fleshy growths or knots. अपु...भृतस्य who becomes a servant because he committed sinful deeds (in past lives). प्रतिपत्तये क्रिया what action should bring exaltation (or honour) to him ? क...शान्तिः whither shall he go to secure rest. कः...मानः what manly pride can he entertain ? किं...श्रद्धा what sort of pleasures can he have ? What means his belief that he will enjoy (life) ? श्रवल...यति if once a man's feet stick in deep mud, the more he struggles to extricate himself, the deeper does he go. अम...तस्याः may that advancement (of the courtier) come to an end ! For अमवनिः see above p. 182. तस्या...यस्य here do I fold my hands — to such grandeur (i. e. I bid farewell to it). परिच्छदः paraphernalia, pomp. यदर्थ...प्यति for the sake of which the head must prostrate itself on the earth. He says that if for securing wealth, rank and pomp, one has to bow his head, then it is not worth the trouble. Put a vertical line after गमिष्यति. मुस...कलमः—the construction is (यदि) मुस...रतः ह्रीदः...सेवकोऽपि मर्त्यमध्ये (गण्यते) (तदा) राजिलोऽपि वा भोगी पुलाकोऽपि वा कलमः (भवेत्). The reading of B 'अज्ञापा०' gives a good sense. तपस्वी ascetic; wretched. तपस्वी was capable of cursing or bestowing a boon. ह्रीदः coward, mean; impotent. मुखप्रियं रतं यस्य—whose affection is pleasing only in his mouth i. e. who expresses only lip loyalty (and his heart feels no affection for his master). With ह्रीव (impotent) the meaning cannot be explained in English. मुखे प्रियं रतं (सुरतं) यस्य. See मुद्रित शारीरसान chap. 2. १8. 'पित्रोरत्नत्व-

वीनत्वादासेनैव पुरुषो भवेत् । स शुक प्रादय लभते च नोच्छ्रायमसंशयम् ॥'. पृति
 मय springing from (or consisting of) rotten flesh पृति Putrid
 foul smelling Worms are found in rotten flesh The courtier is
 a despicable creature (कृमि) emitting foul smell from his body
 (because he has no time to bathe) अगण्यमान —of no account,
 of vast dimensions (अगण्य मान यस्य) नरक an insignificant man
 a hell कुत्मित नर नरक, कुत्सार्थे वन् 'कुत्सिते' पा 5 3 74 पादरत्ना
 धुसर उत्तमाङ्ग यस्य. A courtier's head is rendered dusty by bow
 ing at the feet of his master A foot stool has its top dusty
 because the feet rest upon it पुस्कोविल a male cuckoo, a man
 like a cuckoo (पुमान् कोविल इव) काकु f is the change of voice
 due to different feelings such a joy, sorrow &c 'काकु स्त्रिया
 विवारो य शोकमीत्यादिभिर्ध्वने' अम० The courtier can change his
 voice to suit the occasion The cuckoo cries sweetly express
 ing its feeling of joy (in spring) C and T read सलकर्म
 which is preferable क्रोडकपणेषु in rubbing the chest 'न ना क्रो
 मुनान्तरम्' अम०. The courtier has to toil hard, the tortoise has
 its chest rubbed against the earth when moving नीच करणेषु
 in mean flattery, 'अस्त्री चाटु चट्ट श्याया प्रेम्णा मिथ्या विकत्यनम्' क्षीर०
 मूर्च्छना—a duly regulated rise and fall of sounds due to the
 letting out of the air in a particular way, modulation of voice
 'नमात्स्वराणां सप्तानामारोहश्चावरोहणम् । सा मूर्च्छेल्लुच्यते' सद्गीतरत्नाकर 1
 4 9 मूर्च्छना also means fainting or delusion' करण शेषु in the
 trouble of tying the limbs of the body The servant has his
 various limbs tied to work of various kinds करण also means
 'a posture of the body, a kind of dance' 'करणं हेतुकर्मणो । वणिजादी
 हस्तलेपे नृत्यगीतप्रभेदयो । क्रियाभेदेन्द्रियक्षेत्रकायसंवेदनेषु च' मे० 'कामशा
 खोदितकरणानि' com पलालम् husk or straw (२ c as worthless)
 सत्त्वशालिषु among those that are possessed of manliness शालि
 suggests rice कृकलास lizard, chameleon 'सुरट कृकलास स्यात्' अम०
 (कृक शिरोऽग्नीव लसत्यति) The lizard now and again raises its head
 The courtier has to nod his head to whatever his master speaks
 जाहक a polecat आत्म नेषु in contracting the body (with जाहक),
 in making his mind have a narrow vision (with servant)
 'जाहको गात्रसङ्कोची' क्षीर० 'आसुर्जाहक प्राणिभेद, कर्म इत्यन्ये' प्रतिपादक
 'footstool' C and T पाद नु in shampooing the feet (of his
 master), in bearing the feet Compare verse 20 in the introduc
 tion to हपचरित 'शब्देराख्यायिका भाति शब्देव प्रतिपादक'
 seems to mean a block on which the leg of a couch rests
 कर ताडनेषु—the servant is slapped by his master 'कोणो वीणा

दिवादनम्' अम०. कोणः fiddlestick; stick. वराक...भोगी if a wretched servant (is to be counted) among men, then even a राजिल will be a cobra. 'समी राजिलदुण्डुभौ' अम० ('निर्विषो द्विमुखोऽहिः' क्षीर०). पुलाकः shrivelled grain 'स्तात्पुलाकस्तुच्छधान्ये' अम०. 'शालयः कलमाद्याश्च' अम०. Put a vertical line after कलमः. वरं...मानवता It is better that manliness (मानवता) be shown even for a moment by the man that respects himself. मानवता *instru.* of मानवत्. The student will notice how the same letters are repeated with different senses, as in यमक. न मत...मनस्विनः. The highminded do not approve of even the enjoyment of the sovereignty of three worlds by one who bows down (for it). नमतः goes with भोगः and मतः with मनस्विनः. अभिनन्दितः (welcomed) असदीयः प्रणयः (friendship or request). परागतः come, arrived.

P. 66 l. 17—P. 67 l. 4 राजापि...पादयोः. कुमारदर्शनीत्सुन्येन स्वीकृतं (seized, engrossed) हृदयं यस्य. आत्मा...करणम् to offer oneself heart and soul captivates the great without roots and spells. For वशीकरण (magic power over the minds of others), roots and spells were required. But the fact that Kumāra devoted himself heart and soul to Harsha captivated the mind of the latter. प्रतिप्राभृतन् gifts in return (for those received). ऋतैः अधिष्ठितं (supervised by). आत्मनापि by himself, so far as he was concerned. अमित्रमभिलक्ष्य = अभ्य० (अव्ययीभाव) —towards his enemy (the गौड king). For साधन, see above p. 130. आवासितम् encamped. मूर्च्छा...विवेक्ष he entered the darkness of a swoon. प्रतीहारस्य निवारणेन निभृतः निःशब्दः परिजनः यस्मिन् where attendants were motionless and speechless by the prohibition of the doorkeeper. The principal sentence is अथ भण्डिः एकेनैव बाजिना...राजद्वारमाजगाम. निखाताः बहवः लोहकीलकाः तेषां परिकरः (समूहः) तेन रक्षितं स्फुटनं यस्य the breaking of which was prevented by an array of numerous iron nails implanted in it. Nails prevent a tottering structure from giving way. The poet fancies that the numerous points of arrows on his chest were nails implanted to prevent his heart from breaking through grief (for राज्यवर्धन). Understand

ous bracelet (on the left hand) that moved up and down owing to his arm being languid. For the wearing of bracelets by men see pp 15, 46. अन्यादरेण (without particular care) उपवृत् (मुक्त) ताम्बूल तेन विरलः राग (रक्तत्व) यस्य. Supply उपलक्षितः after अधरेण. He was careless in taking betel, therefore his lip was faint in colour. The poet fancies that the lip was a coal from his heart burning with grief, which (coal) was pressed out by the force of his deep sighs. ० विरहे विधृत जीवितं एव अपराधः तेन वैलक्ष्य (विलक्ष्य भावः) तस्मात्—as if through embarrassment (or shame) at the fault of continuing to live though his master was dead. One abashed covers his face with his garment. His face was covered with tears. Tears (being bright) resemble the hem of a white garment. विशन्निव अपत्रयया स्वाङ्ग अङ्गैः Through shame his limbs appeared to be entering his own body (i.e. his body was shrunk). वमन्निव—he heaved deep and hot sighs, which, the poet fancies, were the warmth of his valour emitted by him because it was useless (as he could not save राज्यवर्धन). मुषितः robbed छलितः cheated वेग णः a young elephant. For वेगदण्ड, see p 174. सूर्या...कर.—there is a suggested sense सूर्य stands for राज्यवर्धन and कमला means लक्ष्मी. दुर्योधननिधनेन दुर्मना (सिद्ध) द्रौणि. son of द्रोण i.e. अश्वत्थामा. See शल्यपर्व 65 'वार्तिकणा सकाशात्तु श्रुत्वा दुर्योधनं हतम् । हतशिष्टास्ततो राजन् कौरवाणा महारथाः । ... ततो द्रौणिर्नृपराज बाष्पपूर्णक्षणः श्वसन्' 12. दुर्योधन मनाः also means 'who (Bhandin) was सिद्ध on account of the death of (राज्यवर्धन) who was hard to fight with' अपहन रत्न (राज्यवर्धनरूप) यस्य. अपहतानि रत्नानि यस्य (with सागर.).

P. 67 ll 5-34 अचनि कैस्त्राम्. उथाय.. द्रम्य he got up and went out a few steps to receive him. For व्यतिर, see pp 72, 130. देवभूय गते—see above p 150. युष्मः इति नाम यस्य तेन. See Introduction for the significance of this कुशम्वरम्—seems to be the same as वान्यकुञ्ज. In the रामायण (I 32) we are told that कुश, son of ब्रह्मा, had four sons, one of whom वुशनाम founded the city of महोदय, which is identified with वान्यकुञ्ज. वुशनाम's son was गाधि. वान्यकुञ्ज is designated गाधिनगर in a grant of जयचन्द्र of Kanauj. See I A. Vol 15 p 6, 7. किं पदिभिः what is the use of other seekers (for राज्यध्री) ? अनुपदिन्—'अन्वेष्टानुपदी समी' क्षीर०. परित्यक्त अन्यकृत्य येन. वारित् उपवनकर्म येन who was made to shave &c शारीरिक for the body, or rather the meaning is 'he sent flowers, unguents &c, which he had for himself' सपरिवर्ह together with the equipage

(paraphernalia). 'परिच्छदे नृपाहेंस्यै परिवहं:' अम०. करिणः, हरीन् and the following nouns in the accusative are governed by दर्शयाम्बभूव. गण्डान् qualifies करिणः. मदः मदिरा इव तस्याः आमोदेन मुखराणां मधुकराणां जूटः तेन जटिलः करटः (cheek) पट्टः इव तेन पट्टिलः गण्डः (face) येषाम्. गण्ड...ह्रमान्—the elephants looked like moving rocks. 'गण्डशैलान्तु च्युताः स्यूलोपला गिरेः' अमरः ('च्युताः भूकम्पादिना गलिताः' क्षीर०). गम्भीरः गर्जितरवः येषाम् (with जलधरान्); गम्भीरगर्जितवत् रवः येषाम् (with करिणः). Both clouds and elephants are dark. सप्तच्छद is the same as Marathi सातवीण. The odour of the ichor was like the scent of the सप्तच्छद, which blossoms in शरद्. चार... हरीन् the horses had chowries with gold work on their heads. Note for the चामर on horse's heads 'निष्कम्पचामरशिखा निभृतोर्ध्वकर्णाः' शाकुन्तल I. हरिणस्य इव रंहः (वेगः) येषाम्. बाला...वर्षिणाम् that shed a mass of light mellow like that of morn. किरणै...दिशाम् that covered the quarters with many rain-bows on account of their rays. कृतः (wonderful) qualifies हारान्. सरेण उन्मादिताः मालव्यः तेषां कुचपरिमलेन दुर्ललितान् (fondled, caressed). The necklaces had once rolled on the breasts of Malva females and rubbed off the sandal applied by them to their bosom. तारान् bright. There is a pun here. तारा means a star. A star has only a twinkling light. The हार, though तार, flooded the world with their light. उदुपतिः चन्द्रः तस्य पादानां (किरणानां) सन्नयवत् शुचीनि शुभ्राणि. निज० refers to Harsha. जातरूपमयं नालं यस्य the handle of which was made of gold. लक्ष्मी dwells in a white lotus. The white umbrella resembled पुण्डरीक and the handle resembled a lotus-stalk. वारविलासिनीः dancing girls. बहूनि समररसेण साहसानि तस्मिन् अनुरागः तेन अवतीर्णाः. The Apsarases are represented as fond of heroes and as welcoming them to heaven. See above p. 101. Here the damsels are represented as Apsarases come down on earth out of their fondness for gallant deeds. आसन्दी chair of state. 'आसन्दी पीठिका' क्षीर०. ससंख्यानि आलेख्यपत्राणि येषु which were accompanied with written records giving the number (in each chest). अलङ्काराणां आपीडस्य पीडा तथा सह सा० that groaned under (the weight of) the wreaths of ornaments. If we read अपेदापीडान् the meaning will be 'that were wreathed with small bags (पेडा) of ornaments.' यथा...कारम् according to their respective functions.

P. 68 l. 1—P. 69 l. 24 अथ...वसदिति. The principal sentence is अथ प्रविशन् दूरादेव...वनग्रामकं ददर्श तत्रैव च अवसत्. दक्षमान...दधानैः—this clause qualifies वनप्रदेशैः (l. 4)—that were rendered

grey by the smoke of granaries (बीजधानी) of wild corn, in which (granaries) fire flared up on account of heaps of smouldering पट्टिक chaff पट्टिक a kind of rice ripening in sixty days from the day of sowing 'पट्टिका पट्टिरात्रेण पच्यते' पा 5 1 90 ०विमरै विसारी विभावसु (अग्नि) वासु (adj of ०धानीनान्) ०शाखासञ्चयेन रचितानि गोवाटानि (cowpens) तै वेष्टिता विकटा (large) वग येपु ०रोषेण रचितानि व्याघ्रयन्त्राणि येपु—where tiger traps had been placed in wrath at the slaughter of young calves वत्सस्येव रूप येना ते वत्सरूपका that were like their own children अयुजिते (un controlled) वनपाले हृटेन (forcibly) हियमाणा परग्रामीणाना काष्ठिकाना (wood cutters) कुठारा यसिन् The reading यजित० is not suitable C and T render it by 'zealous' ०षण्डे निर्मित चामुण्डामण्डप येपु चामुण्डामण्डप seems to mean 'a flimsy structure used as a temple of Durga' प्रकाश्यमानन् qualifies वनग्रामक (text p 69 l 24) अटवीप्राय प्रान्त यस्य स ०प्रात तस्य भाव ०प्रान्तता तथा—as the forest settlement was bordered on all sides by forest (the villagers found it hard to secure fields for cultivation), कुठारप्राया कृपि येपान् whose agriculture depended almost on spiders : e they had no ploughs and no oxen कृपीबलै is to be connected with मज्यमान० अविद्यमाना बलीवर्दा येपान् (adj of कृपी०), अवलङ्घि who did not hasten who were slow This does not yield a good sense A and C omit अवलीवर्दे and read अवलङ्घि It is probable that अवलङ्घि is a mistake for अलङ्घि मज्यमानानि भूरीणि शालिखिलक्षेत्राणा खण्डलकानि यसिन् उच्च खण्डलकम् where many small pieces of rice fields and threshing grounds were being divided (by farmers) in high pitched language खल—रन्—threshing floor क्षेत्र is to be connected with शालि and खल उच्च भाग यस्य तद् ०भाग भाषितम् भाग seems to be redundant The reading मज्यमानभूरिखिलक्षेत्र० is better The meaning would be 'where many pieces of waste land (खिलक्षेत्र) were being broken by farmers accompanied with talk on higher ground or with loud talk' अपावकाशै —of small extent This and the following instrumentals qualify वेदारी (1 9) वाशि वठिनै that abounded in वाश grass and that were hard with black soil resembling iron खानस्थानेषु स्थापिता स्थाणव तेभ्य उचिता स्थूला पट्वा यपु Trees had been cut off from the fields, leaving only the trunks imbedded in the earth, which again put forth vigorous foliage दुरपगमा द्यामावमरुद्धि येपु in which the growth of द्यामाव was impenetrable द्यामाव is a kind of grain अल धुपै that abounded in ०अ and were thick with कोविलाश bushes 'रखशाखाशिप धुप'

अम०. नातिप्रवृत्तं गतागतं (गतं च आगतं च तयोः समाहारः) तेन अप्रहता भूः
यस्मिन् (*adj.* of वनग्रामकं)—where the earth was not trodden
because there was not much coming and going. क्षेत्राणां समीपे
उप० (अव्य०). मञ्चे...द्रवम् where the (high) platforms (or scaffolds
for watchmen to sleep on) suggested the depredations of
wild beasts. The next clause is दिशि दिशि च...अटवीप्रवेशप्रपाणां
शैत्येन त्याजयन्तमिव भ्रैष्ममुष्माणम् (l. 20). All the genitives in this
clause qualify प्रपाणां. प्रति...कृतानाम् (प्रपास) made of (or, under)
trees growing about the roads. पथिक...छायानाम्—Travellers walk-
ing barefooted used leaves to wipe off (प्रस्फोटन) the dust off their
feet and left the leaves at the प्रपा when they started. Compare
‘विश्वान्तकार्पटिकप्रस्फोटितचरणधूलिधूसरकिसलयलाञ्छितोपकण्ठैः’ काद० p.
223 l. 15. अटवीसुलभानि सालकुसुमानि तेषां स्तवकैः अञ्चिता (marked,
decked) नवसाता (recently dug) कृषिका तस्याः उपकण्ठे (समीपे) प्रतिष्ठिताः
नागस्फुटाः यासु. नागस्फुट or—टा seems to be some kind of bush. अच्छिद्रैः
(closely woven) कटैः (straw mats) कल्पितं कुटीरकं (hut) यासु.
कुटिला कीटानां (insects, flies) वेणी (row, line) तथा वेष्ट्यमाना शकुशारा
(spotted with barley meal) शरावध्रेणी (lines of platters) तथा
धितानाम् (प्रपाणाम्). अध्वगजनेन जग्धानि जम्बूफलानि तेषां अस्मिभिः (stones)
शबलाः समीपमुवः यासाम्. जम्बूफल is Marathi जांभूळ. उद्धलिता धूली तेषां ते
धूलीकाः कदम्बस्तवकाः तेषां प्रकारेण पुलकिनीनाम्. C and T take धूलीकदम्ब
to be a tree, which also is good. Bunches of कदम्ब flowers the
pollen of which was scattered about were lying near the प्रपास
and resembled hair (पुलकः) standing on end. रोमाञ्च is often
compared to कदम्ब flowers. Compare ‘अनिलैरपि कदम्बकेसरोत्करवा-
हिभिः कण्टकितैरिवानुगतम्’ काद० p. 217; ‘ततोऽपि घनजलधारासीकरपुलकित-
काया कदम्बकलिकेव’ काद० p. 254. See also उत्तरराम III. ‘सस्त्रेदरोमाधित’
&c. कण्टकितं कर्करीचक्रं तेन आक्रान्ता काष्ठमञ्चिका (wooden stand) तथा
मुषिता तृद (thirst) यासु. कर्करी a water jar. The idea expressed by
कण्टकित is:—the porous jars had very small particles of water
(due to cooled vapour) on their outside which resembled hair
standing on end. C and T translate ‘bristling’ and suggest
that the jars contained grass stalks. तिम्यत् (wet) तलं यासां ताः
०त्तलाः शीतलाः सिकतिलाः (porous) कलश्यः ताभिः शमितः श्रमः यासु. For
सिकतिल, see p. 30. आश्यानेन (partially dry, moist) शैबलेन श्यामलितः
अलिङ्गरः (a large pitcher) तेन जायमानः जलस्य अङ्गिमा (coldness) यासु.
उदकुम्भेभ्यः आकृष्टानि पाटलशर्कराशकलानि तैः शिशिरीकृता दिक् यासु. What
पाटलशर्करा means is not clear. C and T translate ‘pink gravel’.
But compare ‘पटुपाटलशर्करामोदमुचि’ above (text p. 22 l. 30), where
पाटलशर्करा is said to have a fragrance. It was probably ‘a lump

of red raw sugar.' घटमुखेषु घटितानि (formed) कटहारेण (by a rope of straw) पाटलापुष्पपुटानि यामु. पाटला is a plant with red flowers. If we read करहाट it will mean 'with the fibrous root of a lotus' शीकरेण पुल्विताः (bristling) पल्लवा. तेषां पूल्या पाल्यमानाः (preserved) शोष्याः (liable to wither) सरसा. शिशव. सहकारा. (mangotrees) तेषां फलानां जूटी तथा जटिला. स्थाणव (pillars) यासान् (*adj* of प्रपानान्) This seems to be a description of the care taken to preserve young grafted mango plants विश्राम्यन्त कार्पटिका तेषां पेटका (समूहा) तेषां परिपाट्य. (successive rows) तामि पीयमानं पुनः यामु. For कार्पटिक, see p 166 अटवी भ्रामणम् that was made to give up the heat of summer by the coolness of the water arbours at the entrances to the forest स्वाजयन्तम् qualifies वनग्रामकम् below प्रपा पानीयशालिका—Marathi पाणपोई. ग्राह्य...व्योकारै—we have to understand त्रैभ्रमुभ्रामणम् with ग्राह्यन्तम्—that was made to take up the heat of summer by blacksmiths that burnt heaps of wood for charcoal 'व्योकारो लोहकारक.' अम०. The next clause is a very long one सर्वतश्च...व्यासदिगन्तरम् (text p 691 7) Read वासिना for वासिनाम्. This and the following instrumentals are connected with लोकेन (1 26) प्राति वासिना that dwelt in the neighbouring district (विषय.). समासत्रेषु ग्रामगृहेषु स्थापितैः स्वविरैः परिपाल्यमानेन पाथेयेन (provisions) स्वगित (covered, surrounded) तेन (*adj* of लोकेन) पथि साधु पाथेयम्, according to 'पथ्यतिथिवमतिस्वपतेर्द्वं' पा. 4 4 104 See p 67 on वासतेयी. कृत. दारण—दारुण्यायामयोग्य अङ्गान्मङ्गः येन that had rubbed their body with oil befitting their hard toil in the forest अभ्यङ्ग removes fatigue स्कन्ध अध्यासित. कठोरकुठार. यस्य स कुठारः कण्ठे लम्बमानं प्रातराशुपुट यस्य स पुटः, कुठारश्चासौ पुटश्च तेन. प्रातराशु. breakfast पाटञ्चराणां (चीराणां) प्रत्यवायेन (obstacle) प्रतिपन्न पटञ्चर (rags) येन. 'पटञ्चर जीर्णवस्त्र' अम०. कालवेत्रकस्य (black cane) त्रिगुण. (triple) व्रततिबल्यपाश. तेन ग्रथिता (encircled) ग्रीवा तस्या ग्रथितैः (fastened)—qualifies पीतकुट्टं.. पत्रवीटया (a bundle of leaves used as a cork) आवृतं मुस येषाम्. We must read पीतकुट्टे. Compare कुटहारिका above p 28 ऊट (carried) वारि येन (*adj* of लोकेन). पुर सरी बलन्ती (moving, quick) बलीवर्दी तयो युग (pair). तेन सरतीति सरेण. Or युग may mean 'yoke' For बलन् some read बलवत्. निकटे भव. नैकट्य. बुदुम्बिन् a peasant लोकेन is to be connected with व्यासदिगन्तरम् below (p 691 7) आपदानां व्यथन (shooting) तदर्थं व्यवधानानि (screens) तेषां बहली तस्यां समारोपिताः बुदीकृता. (twisted) कृत्पाशाः (traps) ये. (*adj* of व्यापे.) बहली seems to mean 'heap'. गृहीतानि मृगन्तवः तद्वत् जालवल्यानि वायुराध

The मृगन्तवः (animal sinews) were for mending nets, the

lutes (तन्त्री) for luring the deer. Or मृग...तन्त्री may mean 'strings made of animals' sinews.' वहिः विचरद्भिः व्याप्त-
 दिगन्तरम्). The hunters wandered outside the वनग्रामक. अंसे
 अवसक्तः (attached to, fixed) वीतंसः (aviary) तेन व्यालम्बमानाः
 (hanging about, loitering) बालपाशिकाः येषाम् (*adj.* of शाकुनिकैः).
 बालपाशिकः a boy hunter. सङ्गृहीताः अजलादीनां पञ्जरकाः (cages) येः.
 ग्राहकः falcon. क्रकरः partridge. शाकुनिक—शकुनान् इन्ति इति—
 according to 'पक्षिमत्स्यमृगान् इन्ति' पा. 4. 4. 35 च्युतः लासकलेशः तेन
 लिप्ता लता तस्यां बधूलटाः तासु लम्पटानाम् (eagerly following). लासकः
 soup, broth. लट् means a भ्रमरक according to क्षीर०. C and T
 translate बधूलटा as 'female sparrows.' पैटकैः goes with व्याप्तदि-
 गन्तरम्. पाशिक—a fowler. तुणस्तम्बेन अन्तरितः (concealed) तित्तिरिः
 तेन तरलायमानं (rendered restive) कौलेयककुलं तस्य चाटुकारैः that
 coaxed the dogs &c. मृगयां is the object of क्रीडद्भिः.
 मृगयुयुवभिः by youths that were hunting. परिणतः (fully grown)
 चक्रवाकः तस्य कण्ठवत् कषाया रक् (colour) येषाम् (वल्कलानाम्). शीघ-
 व्यानम्—what tree is meant is not clear. कलापान्—connect
 this and the following accusatives with आदाय (1. 5). धातोः इव
 त्विद् येषाम् the hue of which was like metallic ore (such as
 मैरिक). गोणीः अगणिताः countless bags. धातकीपुष्प is very red.
 पिचव्यानां च (गोणीः) and of cotton plants. अतसी...मूलकानां of
 cloth made from a quantity of flax and of radish. The reading
 अतसीशणपूलकानां is easier 'of bundles of flax and hemp.' मधुनो
 माक्षिकस्य of honey derived from bees. मयूराद्भजस्य of peacock's tails.
 अट्टिष्टं (untouched by anyone else) मधुच्छिष्टं (wax) तस्य चक्रं (balls)
 तेषां मालानाम्. लम्बमाना लामञ्जकजुटजटा येषाम् (*adj.* of अकाष्ठानाम्).
 लामञ्जकम् is the root of a fragrant grass. अपगता त्वरु येषां (barkless).
 दुष्ट—a kind of plant, with a fragrant odour. वन्नु tawny. रोध्र
 a tree with white or red flowers. Construe भारकान् आदाय व्रजता
 लोकेन (व्याप्त०). प्रविचित्रैः (gathered) अकलैः पूरिताः पिटकाः मस्तके यासान्.
 अन्य...गत्वरीभिः hastening to the neighbouring villages. The
 next clause is इतस्ततश्च...संस्कारम् (1. 9). युक्ताः (yoked) शूराः शूराः
 (tame) शाकराः (oxen) यासु (*adj.* of श्रेणीनाम्). पुराण...हिनीनां
 carrying heaps of dry cowdung (करीषं) and old dust-heaps.
 उत्तरिः heap. धूमताः (sitting on the poles) भूलिधूसराः सैरिकाः तैः
 सरोपस्वरेण सायमाणानाम् that were being driven with angry voices
 by ploughmen &c. सैरिक—सीरं वहति इति—'हलसीराट्टक' पा. 4. 4. 81.
 मैरिम would mean 'a buffalo.' संनीडन्ति (creaking) चटुलानि
 (loose) चक्राणि तैः चीत्कारिणीनाम् (noisy). सन्पातः multitude
 संपाद्यमानः दुर्बलोर्व्यां विरूक्षाणां क्षेत्राणां संस्कारः यस्मिन् where the
 parched up on account of the poor soil were being
 आरक्ष...वृतिभिः—*adj.* of वटैः. आरक्षार्थं (for protection)

दान्तवाहकदण्ड तेन उड्डीयमानै हरिणै हेल्या (लीलया) लङ्घिता तुङ्गा वैणवा वृत्ति (hedge of bamboos) येपाम् दान्त (an ox broken to the yoke) +वाहक driver निखात (implanted) गौरस्य (buffalo) करङ्क (skeleton) यस्मिन् म ंकरङ्क' शङ्कु (a dart, stake) तस्मात् शङ्कितै शशकै शकलिता तुङ्गा शुङ्गा येपाम् शुङ्ग the sheath or calyx of a bud प्रवृत्तेन प्रमृता (nourished) विशङ्कन् (large) विटपा येपाम् वाटै ऐक्षवै gardens of sugarcane ऐक्षव—from इक्षु ंकण्ठम् (adj of वनग्रामवम्) अतिविप्रवृत्त अन्तर येपाम् This and the following instrumentals qualify गृहै below सुहा the milk hedge plant कामुककर्मणि साधु ंकर्मण्य वक्ष तस्य विटपै सङ्कटानि (full of) ंगमुता गुल्मै गहना गृहवाटिका येपाम् उरूक = एरण्ड castor plant वचा, वङ्गरु and सुरस are various plants सुरण—Marathi सुरण शिशु—Marathi शैगवा or शैगट ग्रन्थिपण is a fragrant कन्द गवेधुका a grass eaten by cattle गमुत् a kind of grass निखातानि (planted in the earth) उन्धानि काष्ठानि तेषु भारो पित काष्ठालुकलताप्रतान तेन विहिता छाया येषु. परिमण्डल circular परि रूपै where calves were tied to pegs of Khadira &c For वत्सरूप see above p 210 सनिवेश situation अङ्गना वापिकै Here the text is unsatisfactory What क्षिप्र पूषिका means is not clear अङ्गनागस्ति—the अगस्ति plant in the courtyard पूषिका a sweet cake वापिक tank Some MSS read क्षिप्रपूषिका May we read क्षिप्र for क्षिप्र (the meaning being 'where there were tanks constructed under the courtyard अगस्ति plants, on which (tanks) were thrown (क्षिप्र) cakes for birds') विकीर्णानि बदराणा पाटलानि पल्लानि (heaps) येषु ंमयवृत्तिभि विहिता भित्तय येषु the walls of which were made of fences consisting of slips (पोट) of bamboo, leaves (दल), stalks and reeds (शर) नल means 'a kind of reed' किंशुक राशिभि hardly yields a sense So read ओचनाविरचितमण्डनै बल्वनं किंशुकै गोचनया च रचित मण्डन येपाम् किंशुक is a red flower without fragrance बल्वनै बद्ध अक्षराराशि येषु where a heap of charcoal was tied with बल्वन grass सनिहिता तण्डुला येषु नलशालि rice from नल reeds (probably देवभात) शालूय roots of waterlily 'शालूयमेवा बन्द स्यात्' अम० खण्ड candied sugar We must read with B ंहीततमालवीनै भस्ममलिना म्लानै वादमयंकू व्याधृता कटा येषु where mats were dusty with ashes and full of heaps of 'drying वादमय' plants आद्यानानि (partially dry) पल्लानि ते ररीतै abounding 'रानादन पलाध्यक्ष' अम० मधूक a flower of the मधूक tree आमय extract or decoction कुसुम्भवुग्मा गण्डे यस्य स ंगण्ड कुसुल (granary) येपाम् the granaries of which were filled to the mouth with pots of safflower अविरहितानि बीजानि येषु रानमाय a kind of bean मधुप cucumber वरंशिका species of cucumber मालुधान a kind of serpent 'मालुधानो मालुहादि' अम० It is hard to say what शानिवात and जातर are वनग्रामवम्—a village settlement in a forest

Uchchhvāsa VIII.

Verse 1. देवेनापि...सेवेव Even Fate as if serves beforehand the fortunate. The idea is:—there is no wonder that people pay homage to the fortunate; even Fate serves them, which is an earnest of the good things that are to be theirs at a later stage of their career. 'फलकल्याणयोर्भव्यम्' क्षीर०. **Verse 2.** सम्पर्कः union, association. नष्टः श्रेष्ठः क्षातिः (बन्धुः, स्वजनः) तस्य दर्शनमेव अभ्युदयः. हस्य...भवति—the answer expected is सर्वस्यैव सुखाय भवति. It is better to read भवने. भवने would mean 'in the house.' Both the verses are suggestive of the events narrated in this उच्छ्वास. हर्षः is to meet a sage in the person of दिवाकरमित्र, he further finds his sister and receives a wonderful necklace from दिवाकरमित्र.

P. 70 l. 5—P. 71 l. 13 अथापरे...गोचरमिति. The principal sentence is एकदा तु भूपतेः भ्रमत एव...व्याघ्रकेतुर्नाम कुतोऽपि...शबरसुवानमादा-
राजगाम. भूप...एव while the king was wandering. आटविकसामन्तः a feudatory dwelling in the forest. अटव्यां भवः आटविकः. ललाटस्य उपरि अधिललाटम् (अव्ययीभाव). श्यामलता—is a creeper called 'गन्ध-
प्रेयङ्गु' according to क्षीर०. कृतः मौलिवन्धः यस्य—whose hair was tied. This and the following accusatives qualify शबरसुवानम् below. चूडकिरीटकेक्षाश्च संयन्ता मौलयस्त्रयः' अम०. अन्धकारिणीं dark (adj. of ललाटम्बली). अका...यामामिव which resembled night on account of the frown of his eyebrow divided into three branches, which (frown) was natural (not due to any particular cause). Emphasis is laid on the word त्रि. Night is divided into three watches; his brow was dark and naturally covered with three wrinkles. So it is like त्रियामा. Night causes darkness (अन्धकारिणी). तिस्रः शाखाः यस्य. साहस० applies to both. Night is the friend of adventures; his forehead was always with him in adventures. साहसानां or साहसेषु सहचारिणी. अवतंसितः (made into an ear-ornament) एकः शुकस्य पक्षकः (wing) तस्य प्रभया हरितायमानेन (looking green). दिनद्धा (tied) काचरा (glass-like) काचमणेः (crystal) कर्णिका (ear-ring) यस्मिन्. For कर्णिका, see p. 106. चुहः bleared-eyed. 'स्युः छिन्नाक्षे चुह—चिह्नपिह्नाः छिन्नेऽक्षिणि चाप्यमी' अम०. प्रविरलं पद्म (eye-lashes) यस्य. सहजेन...क्षरन्तम् The blood of a hyena is employed as a medicine. His eyes were naturally red and therefore it appeared as if his eyes let fall the blood of a hyena useful in preparing Rasāyanas. रोचिः=दीप्तिः. 'तरधुसु शृगादनः'. तरक्षोः इदं तारक्षकम् क्षतजम्=रुधिरम्. अवनाटा (नता low) नास्तिका यस्य.

‘अवनीटोऽचनाटश्चावन्नगे नतनासिके’ अम० चिपिट (thick, large) अथ यस्य चिकिन् (flat) चिबुक (chin) यस्य अहीना (full) हनु (chin) तस्या उत्कृष्ट (prominent) कपोलकूगम्भिर्पर्यन्त यस्य—the tops of whose round cheek bones were prominent over a full chin ईदत् अवग्र (अवनत) त्रीवावध यस्य whose neck was slightly bent स्कन् (drooping) रश्मस्य अर्धभाग यस्य अनवरत बोदण्डस्य (धनुष) कुण्ठलीकरण (bending) तेन कर्कश (hard) व्यायाम तेन विस्तारितेन असत् strong ‘वल्लभा मासलोऽसत्’ अम० उरसा गिरे who as if laughed at the breadth of the rock on the slopes of the Vindhya by his chest that was &c अन्तर a huge serpent said to swallow goats लघयन्तन् ridiculing casting into the shade तुहिनशील हिमालय तस्मिन् शालद्रुमा तेषाम् द्राधिमाण (लघयन्तन्)—his arms were long like the shade tree बराह प्रकोष्ठ on his forearm the back of which was thickly covered with a mass of the roots of the नागदमन plant which was fastened with the hair of a boar वारि वलित वधन यासान् ‘नागदमनो विपद्मर ओषधिमेद । जृम्भा लुगुमूलम् । वारिका पूत्य’ com गो विग्रम् decorated with गोदन्त beads According to the com ‘decked with the head gem of गोदन्त serpents गोदन्त yellow orpiment, white fossil substance त्रापुप made of tin (from त्रपु, according to ‘त्रपुतनुनो पुद्’ पा 4 3 138) See त्रापुप p 124 अतु भम् though not fat he had a prominent navel ‘वृद्धनाभौ तुण्डिलतुण्डिभौ’ अम० ‘तुन्दिवल्लिबटम्’ पा 5 2 139 (वृद्धा नाभिस्तुन्दि । सि की) तुण्डिभ also means fat’ and hence the apparent contradiction अहीरमणी (according to com) a serpent with two heads The other reading अहीरणि means the same thing ०चमणा निर्मिते पट्टिके तयो—inside (i.e. between) two strips of the skin of &c चित्रा (i.e. variegated) चित्रवत्वरू तथा तारकित (spotted) परिवार (scribbard) यस्या (adv) of कृपाण्या चित्रक seems to be a kind of serpent सहृद्य अजिन तेन तालकिनया that was encased in a contracted deer skin What सहृद्य means is not clear C and T translate ‘short’ शृङ्गमय (made of horn) मसृण (smooth glossy) मुष्टिभाग (handle) तेन भास्वरया नस्तक end कृपाण्या प्रदशन् whose broad loins were made for midable by a dagger For विशङ्कट (written also as विसङ्कट), see p 122 प्रथमयौवनेन उल्लिख्यमान (being pared or thinned) मध्यभाग (waist) तस्मात् भ्रष्ट मास तेन भरिती By exercise in youth his waist became thin and his thighs thick The poet fancies that the flesh from the reduced waist went to the thighs अच्छमह भार मनी नृता—bearing numerous arrows most of which were crescent shaped All the Instrumentals qualify. भस्त्राभरणेन शवल पीण्डिनेन made

ast with a broad spotted tiger skin. अलिकुलेन or कुलवत् कालानि
 त्वललोमानि यस्य the blanket-like hair of which (bear's skin) was
 lark with (or like) &c. भस्मा...दर्शयन्तम् who exhibited a darkness
 as if blossoming with a quiver. भस्मा आभरणमिव. We must read
 तत्पर्यं for काश्यम्. He was already dark enough and had
 a dark quiver and spotted tiger-skin &c., which looked like
 the पद्म of darkness. उत्तर...शिखरे—this and the following
 adjectives qualify दोषि. उत्तरत्रिभागे उत्तंसितं चापपिच्छं तेन चारु शिखरं यस्य
 (arm) the top of which was charming with a blue jay's tail
 placed as an ornament on the upper third part of it (arm).
 पुंस्युत्तंसावतंसौ द्वौ कर्णपूरेऽपि शेखरे' अम०. खदिरजटानामिव निर्माणं यस्य the
 make or essence of which was (tough) like the fibres (or bran-
 ches) of Khadira. The खदिर is a very tough tree. खरः प्राणः
 यस्य. 'शक्तिः पराक्रमः प्राणः' अम०. प्रचुरा मयूरपित्तेन पत्रलता (figures) तेन
 वञ्जिता त्वक् यस्य. त्वचिसारः वंशः (bamboo) तद्वत् गुरुणि. वामस्कन्धे अध्या-
 वेतं धनुः यस्य. दोषि लम्बमानेन hanging from his arm. This and
 the following instrumentals qualify शशेन. अवाक् शिरः यस्य. शितशरेण
 तं एकं नलकविवरं तस्मिन् प्रवेशिता इतरा जह्वा तेन जनिताः स्वस्तिकबन्धः यस्य.
 स्वस्तिकबन्ध is a posture in योग in which the toes are placed in the
 inner hollow of the knee. 'जानूवोरन्तरे, सम्यक् कृत्वा पादतले उमे ।
 श्लुकायो विशेषमग्री स्वस्तिकं तत्प्रचक्षते ॥'. One leg of the hare was made
 to enter a cylindrical hole made in the other by a sharp arrow.
 For नलक, see above p. 173. बन्धूकवत् लोहिता रुधिरराजिः तथा रक्षितं
 (stained) प्राणवर्म (nose) यस्य. वपुर्वितत्या व्यक्तं विभाव्यमानः कोमललो-
 तोष्णां शुद्धिमा यस्य the whiteness of whose fine hair on the chest
 was clearly visible on account of its body being stretched out
 fully (as the hare hung from the arm of the forester). शिवायां
 गदनीशिखायां (notched extremity of the bow) मथिता (fastened)
 ग्रीवा यस्य—qualifies तित्तिरिणा. Separato च अपावृता &c. अपावृता (open)
 वज्रः तथा उत्तानं तार्धं तालु यस्य whose (of the partridge) red palate
 was displayed as its beak was wide open. वर्णकमुष्टि a handful
 of paints or unguents. वर्ण...दर्शयन्तम्—on his arm hung a
 partridge and a hare. These seemed to be unguents with which
 he had smeared his body when hunting. विप्रेण (terrible,
 powerful) विप्रेण दूषितं वदनं यस्य (with विकर्णेन and ०हिना). विकर्ण—
 a kind of arrow. मूलगृहीतेन held by the tail (with arrow):
 caught or subdued by some drug. व्यग्रं दक्षिणवराग्रं यस्य. समारुहः
 dark leaves and the शबर youth also was dark. यन्त्रो
 was like a moving pillar of solid stone cut out (chiseled)
 a machine (from a mountain). अञ्जन...छेदम् a piece

slab अयं सार essence of iron पादहन्—He worked havoc among elephants, as fever does For पाकल, see p 5 कालपाशम् the noose of death काल—he was also black धूम चक्राणाम् he was a comet (indicating the destruction of) to the multitude of lions There is a pun on the word रात्रचक्र A comet portends evil to kings महानवमी—is the 9th of the bright half of आश्विन The day is sacred to Durga See चतुर्वर्गचिन्तामणि व्रतखण्ड chap 13 p 903 for महानवमी. 'अश्वयुज्यं गृहपक्षस्य अष्टमी मृत्युयुगा सा महानवमी नाम त्रैलोक्येऽपि सुदुर्लभा ॥ तस्य ये क्षुपयुज्यते प्राणिनो महिषा दय । मर्ते ते स्वर्गतिं यान्ति घृता पाप न विचिन्ते ॥' p 909 मह = उत्सव On this day goats and buffaloes were offered to the goddess Kali or Durga हृदय हिमाया in him one would have found the heart of destruction i e हिमा at its highest फलनिव—sin is represented as dark He was the result of sin as it were कल्हियात्—Kali, the age of sin, is dark कामु रात्रे the lover of the night of universal destruction. For कालरात्रि see p 91 कालरात्रि—(also) dark night He loved to start in pursuit of adventure on dark nights सब . हर the leader of all the chiefs of (forest) hamlets स्वर्गीय स्वसुरपत्न्यम्—sister's son. 'स्वसुरश्च' पा 4 1 143 उप यनम् he presented the present of the hare together with the partridge उद्देशस्य = प्रदक्षस्य विहार भवन्त you are in the habit of wandering in the forest in these days उदार रूप यस्या of noble bearing or form

P 71 ll. 14-20 निर्घातस्तु गन्तुम् दाशित आदर यथा स्वात्था अपरिगता without being known अविद्यमान अन्यत् कृत्य येषाम् इत मने एव only a Krosa from this place गच्छति 'गच्छति लो क्रोशयुगम्' अन०—from गो + गृति मुनिमहिते honoured by sages मही पण्डे in a thicket of trees growing at the foot of a mountain chain पिण्डपाती—पिण्डपात अस्ति अस्य—living on alms 'द्यात्रा तेषां सिनो शिष्ये' अम० पाराशरा—see p 127 स वार्ताम्, perhaps he may know some news भैरावणीय—belonging to the भैराव यशाखा of the Yajurveda त्रयी—the three Vedas 'क्षिदा मृन्मानवतु' इति वेदाख्यसूची' अम० 'ब्राह्मणावन दिववरिष्ठ' com 'शुद्धसन्तानो विप्र' त्रिकाण्डशेष उत्पन्ना समाधि यस्य उत्पन्न मते who concentrated his mind on the doctrines of सुान (बुद्ध) or who was reconciled to the doctrines of बुद्ध वापायाणि—the red robes of a monk इति is to be connected with श्रूयते अभि सबस्य good qualities (persons possessing) are fit to be approached by everyone कैस्य माद who would not look up to (with rever

nce) the position of an ascetic? धर्मगृहिणी the wife of धर्म i. e. intimately associated with धर्म. The idea is that even if a dullard takes to the life of an ascetic, respect is paid to him. मनांसि मुष्णातीति who wins the hearts &c. प्राप्त...कल्याणम् this is an accidental thing that has happened and that will be very auspicious to me. पश्यामः—governs जनम्. प्रयत्नेन प्रार्थितं दर्शनं यस्य.

P. 71 l. 30—P. 72 l. 34 अथ...गन्तुम्. The principal sentence is अथ क्रमेण गच्छत एव तस्य...पुरस्ताद्दर्शनपथं अवतेरुः तरवः. तस्य = हर्षस्य. अ...नः full of fruits. 'वन्ध्योऽफलोऽवकेशी च' अम०. कुङ्कुलिताः र्णिकाराः येषु. कर्णिकार has flowers of excellent colour but without fragrance. प्रचुराः (abundant) चम्पकाः येषु. स्फीताः फलेग्रहयः येषु in which some trees had abundant fruit. 'स्यादवन्ध्यः फलेग्रहिः'—फलानि क्वातीति—'फलेग्रहिरात्मम्भरिश्च' पा. 3. 2. 26. नमेरु is a kind of tree. नीलानि अनि येषां ते नदलाः नलदानां नारिकेलानां निकराः येषु. नलदं a kind of fragrant grass. हरिकेसरसरलाः परिकरे येषाम्. सरल is a tree. हरि yellowish. केसर 'चाम्पेयः केसरो नागकेसरः काञ्चनाह्वयः' अम०. कोरकानिकुरम्बेण भाञ्जिताः कुरवकराजयः येषु in which rows of कुरवक trees bristled with heaps of buds. 'कलिका कोरकः पुमान्' अम०. 'निकुरम्बं कदम्बकम्' अम०. प्रविकसिताः केसराः तेषां रजोविसरेण बध्यमानः वासरधूसरिमा येषु. स्वरजसा त्रैकतिलं तिलकतलं येषु where the ground underneath तिलक trees was sandy with their own pollen. हिङ्गु assafoetida plant. पूग betel nut. प्रसवानां (flowers) पूगेन (समूहेन) पिङ्गलाः प्रियङ्गवः येषु. रागेण पिञ्जरिताः मञ्जर्यैः तासु पुञ्ज्यमानाः मधुपाः तेषां मञ्जुशिञ्जया जनिता जनमुद जनानन्दः) येषु. मदमलेन (by the stain of ichor) मेचकिताः स्क्न्धाः branches) काण्डं च (trunk) तैः कथिता निःशङ्कानां करिणां कटस्य ण्डूतिः येषु. The elephants rubbed their itching temples against चुकुन्द trees. उर्ध्वीयमानाः निःशङ्काः चट्टलाः कृष्णशारशावाः येषु तानि कलानि शाद्वलानि (grassy plots) तैः सुभगाः भूमयः येषु. तमोवत् कालतमा very dark) तमालमाला तथा मालितः (covered, obscured) आतपः येषु. त्रिकैः दन्तुरिताः देवदारवः येषु. दन्तुरित bristling with. तरलैः (moving to and fro) ताम्बूलीस्तम्बैः जालकिताः (entangled) जम्बूजम्बीरवीथयः येषु. म्बीरः citron. कुमुमरजसा धवलाः धूलीकदम्बाः तेषां चक्रेण (समूहेन) भ्रुवितं व्योम येषु. बहलमधुमोक्षेण उक्षिता (sprinkled) क्षितिः येषु. रिमलेन घटिता (effected) घ्राणस्य वृत्तिः यैः. कुकुट्या कुटीकृतः कुटजकोरः (hollow of the कुटज tree) येषु. कुटीकृत used as a hut i. e. enchanted. चटकाभिः (sparrows) सन्नार्यमाणाः (being taken from one tree to another) वाचाटाः चाटकेराः (young of sparrow) क्रियमाणं चाटु (प्रियवाक्यं flattery) येषाम्. We must read वटका कलविदुः स्यात् तस्य स्त्री चटकाः तयोः । पुमपत्ये चाटकैरः' अम०.

'पेरू' पा. 4 1 128 सहचरीणा चारणे (feeding) चञ्चुराः (expert)
 चवोरचञ्चवः येषु ०भुरुण्डैः भुज्यमानानि पीकेन (ripening) कपिलानि पीलुनि
 येषु. मुरण्ट. a kind of bird पीलु a kind of fruit ०फलाना विशासने
 (destruction) नि.शूराः (निर्दया) शुक्रशकुन्ता ते शातितानि शलाटूनि येषु
 मदाफल a kind of tree कटफल—Marathi कायफळ. शलाटु raw fruit
 'आमे फले शलाटुः स्यात्' अम०. शैलेय belonging to a mountain शिफा
 fibrous root ०विवरेषु विस्रम्भ (feverishly) विवर्तमाना (rolling
 about) गौधेरराशयः येषु. गौधेर young lizard 'त्रयो गौधेरगौधार—
 गौधेया गोधिकारमजे' अम०. निरातङ्गाः (fearless) रङ्गवः (deer) येषु
 निराकुलाः ०कुलस्य केल्य. (play) येषु आराम. garden, grove ०रामेषु
 रोमन्थायमान (ruminating) चमूर्यूष येषु. We must read चमूरू (a kind
 of deer) 'नीलाण्टजा मृगभेदाः' com C and T suggest that by नीलाण्टजा
 a bird is meant निर्विकारेः (motionless) वृकैः (wolves) विलोड्यमाना
 पोतैः (calves) पीताः गवयधेनवः येषु. गवयः an animal resembling an
 ox, Gayal श्रवणहारी (charming to the ear) सनीडस्य (निवटस्य)
 गिरिनितम्बनिर्झरस्य निनादः तेन निद्रा तया आनन्दः तेन मन्दायमानाः ०दुन्दु
 भयः येषु. The elephants became drowsy by the murmur of the
 stream and stopped the flapping of their ears ०रव रममानाः रव
 येषु. We expect रसयमाणाः (tasting i e listening with appreciation)
 रू is a kind of deer. प्रमुदिततराः (very much delighted) तरस्रव
 येषु. क्षता (pierced by boars) हरिता (yellowish) हरिद्रा (turmeric)
 तस्याः द्रवेण रज्यमान नववराहपोताना पोत्रवल्थ येषु. पोत. young पोत्र snout—
 'सुराग्रे श्रोत्रहृत्तयोः पोत्रम्' अम०. ०कुलेषु गुञ्जन्तः जाह्काः (polecat) येषु
 जातीफलकेषु (nutmeg trees) सुप्त शालिजातकवल्थ येषु. For शालिजात as
 a pet, see text p 69 1 23 दशनेन कुपिताः ०पोताना पेटकाः समूहाः तै
 पाटितः पाटलमुखाना बीडाना पुटकः (hollow, nest) येषु. Some insects
 with red mouths bit the apes, which in anger crushed their
 nests लकुचलम्पटाः गोलाङ्गुलाः तैः लङ्घयमानाः लवलयः येषु. लकुच the bread
 fruit tree गोलाङ्गुल is a kind of monkey with a dark body and a
 tail like a cow's लवली a kind of creeper. बद्धानि वातुकया आलवालबल-
 यानि येषाम्. कुटिलाभिः कुटावलिभिः (rows of water jars) वलित (turned or
 checked) वेग. येषा तानि ०वेगानि गिरिनदिकालोतासि येषु. ०काण्डेषु लम्बमाना
 कमण्डलव येषु. सूत्रशिव्येषु आसक्तानि रिक्तानि भिक्षाकपालानि तैः पहविता
 रत्नामण्डपाः येषु. सूत्रशिव्यम् a loop made of threads Compare
 Marathi शिके. निकटाम् कुटीषु (huts) कृता पाटलाः मुद्रया (by a
 stamp or seal) चैत्यकमूर्त्य. येषु. The models of small चैत्य were
 pink red (पाटल) either because the mud used was red or
 because the stamp was impressed on vermillion. For the
 latter, compare p 32 चैत्यः a monument, pyramidal column
 the ashes of deceased persons, or a sacred tree

e. g. figtree) growing on a mound; hall or temple. चीवराम्बरस्वरागेण (redness) कपायं उदकं तेन दूषितं उद्देशः (प्रदेशः) येपाम्. 'चीवरं मुनिपासः' क्षीर०. मेघ...हलाः—peacocks ran wild in the forest and emitted loud notes. When a cloud is seen peacocks dance and racket. Hence the trees are said to be मेघमय. वेद...गहनाः—the trees were full of numerous branches (शाखा); the वेदs are subdivided into numerous schools; *e. g.* the ऋग्वेद had 21 शाखाs of which शाकल and बाष्कल were the two principal ones. Note एकशतमध्वर्युशाखाः, सदसवर्मा सामवेदः, एकविंशतिधा बाह्वच्यं, नवधाथर्वणो वेदः' महामाष्य (Kielhorn) vol. I p. 9. महानील (very dark) तनुः येपाम्. महानीलः is also a kind of sapphire or emerald. तिमिर...मुपः—the trees attracted the eyes of all people; darkness obscures people's eyes. तिमिर is also an eye disease. ऊर्वीकृताः महाहृदाः (great lakes) धैः—There were lakes in the forest; there are deep spots in the यमुना also. मणिवत् श्यामलाः—the trees were green like emerald, particularly in Spring. Hence they are said to be the pleasure—hill of वसन्त, dark with emerald. अञ्जनाचलाः—as the trees were dark with shade, they are represented to be hills of collyrium. For the same reason they are fancied to be the darkness of पाताल. As पाताल is supposed to be below the earth, the author says 'मित्त्वप्युपमुत्थिताः.' What प्रतिप्रवेशकाः means is difficult to say. A and C read प्रतिवेशिकाः (neighbours). The com. reads 'प्रतिप्रसवकाः' i. e. reflections, images. प्रति...शकाः may mean 'the others, those that introduce.' अंशावतार—see p. 191. कृष्णरात्रीणाम् of the nights of the dark half. The trees were dark like इन्द्रनील. दूर...भद्रत्वेन the venerable sage must not be far off. भद्रन्तः a term of respect applied to a Buddhist. समुपसृज्य having sipped and rejected water as a religious act. युगपदिश्रामेण (sudden rest) समुन्मुक्तः पाघोषः तेन वधिरीकृतं अटवीगहनं यया (acc. of वाजिसेनाम्). अवलम्ब्य...विनयं द्येन...मंसे having assumed in his heart humility and having went with his right hand on the shoulder of माधवगुप्त. माधवगुप्त was the younger of the two princes from Malava, who were the companions of Harsha in his boyhood. See text p. 12 l. 17.

P. 73 ll. 1-32 अथ तेषां...वचन्दे. The principal sentence is अथ तेषां तरुणां मध्ये...दिवाकरमित्रमद्राक्षीत्. The instrumentals from नानादेशीयैः are connected with आवेषमानम् (l. 8). स्थाणूनाश्रितैः sitting on or reclining against posts. अरण्यानी—'महारण्यमरण्यानी' जम०. निकुञ्जः bower. निहीन hidden. वीतः (विगतः) रागः (passion) येपाम्. This may be an *adj.* of आर्हतेः or may be taken independently. आर्हतेः by Jain philosophers. अर्हत्—a sanctified teacher

of the Jainas, a तीर्थङ्कर The philosophy of the Jainas is called आर्हतदर्शन in the सप्तदर्शनसंग्रह. ऋषिभि — see above p 113 श्वेतपट — this probably refers to the श्वेताम्बर sect among Jainas. पाण्डुरभिष्ठुभि — the com explains that these were ascetics that had abandoned the red robes peculiar to Buddhist monks भागवत — a devotee of भगवद् : e वासुदेव or कृष्ण वर्णिभि — 'वर्णिनो ब्रह्मचारिण' अम०, from वर्ण + इन् — according to 'वर्णाद्रह्यचारिणि' पा 5 2 134 केशलुञ्जने that pulled out their hair 'लुञ्जिना पिच्छिकाहस्ता' पाणिपात्रा दिगम्बरा 'सर्व० आर्हतदर्शन कापिल followers of कपिल, the founder of the साख्य system जैन — the com renders it by बौद्ध Though जिन is a name of बुद्ध, the word जैन does not popularly mean बौद्ध The word आर्हत also would mean बौद्ध as अर्हत् is a name of बुद्ध लोकायतिक — is a materialist, an atheist, a follower of चावोक, who held that there was no intelligent ruler of the universe, that there was no soul, that there was no पुनर्जन्म, that only प्रत्यक्षप्रमाण was to be accepted and that all beings were created from the four elements Compare 'लोकायतिकविद्येवाधर्मरुचे' काद० p 150 लोकायत शास्त्रमस्ति अस्य इति लो० कणादे followers of कणाद, who was the founder of the वैशेषिक system औपनिषदे that were students of the doctrines of the Upanishads The Upanishads, often called वेदान्त, are works forming the last portions of the several Vedas and are concerned with philosophical problems such as the origin of the Universe, the relation of the individual soul to the Supreme Spirit and so on. ऐश्वर्य वै who believed in ईश्वर as the cause (or creator) of the world This probably applies to the माहेश्वरमत, according to which ईश्वर is only निमित्तकारण and which is refuted in the ब्रह्मसूत्र (II 2 37-41) or to the न्याय system founded by गौतम which regards ईश्वर as the निमित्तकारण 'कारण्यमिभि धातुवादिभि' com This probably refers to the school of alchemists (called रसेश्वरदर्शन) who believed that mercury, if properly treated, would make men immortal Vide सप्तदर्शनसंग्रह for this दर्शन 'कारण्यमी वासुकारे धातुवादरतेऽपि च' मे० धर्मशास्त्रिभि those that studied the Smritis, like those of Āpastamba, Vasishtha, Baudhayana Manu &c पौराणिकै — see p 113 साहस्रतन्त्रै those who studied the sacrifice This probably stands for the students of the पूर्वमीमांसा system founded by जैमिनि, in which the most prominent place is assigned to sacrifice 'सहस्रतन्त्रमसं क्रतु' अम० (सहस्रभिदष्टदोभिन्त्यन्ते इति क्षीर०) शाब्दे = वैवाकरणे, whose position was that the व्याकरणशास्त्र would lead to मोक्ष 'तद्व्याकरणस्य

वाच्यलानां चिकित्सितम् । पवित्रं सर्वविधानानधिविद्यं प्रकाशते ॥' वाक्यपदीय I.; compare महाभाष्य 'एकः शब्दः सम्यग्ज्ञातः शास्त्रान्वितः सुप्रयुक्तः स्वर्गे लोके कामधुग्भवति' vol III p. 58. पाञ्चरात्रिकैः followers of the पञ्चरात्र doctrines. In the महाभारत we are told that नारद promulgated the पञ्चरात्र doctrines after receiving them from नारायण 'संख्ययोगकृतं तेन पञ्चरात्रानुशब्दितम् । नारायणमुखोद्गीतं नारदोऽश्रावयत्युनः ॥ शान्ति० 340-112. सिद्धान्तान् dogmas, established truths. अभि...शयानैः absorbed in (the pursuit of their special philosophy), pondering, repeating, doubting. व्युत्पादयद्भिः giving etymologies. व्याचक्षाणैः expounding. आवेद्यमानम् indicated, pointed out (qualifies दिवाकरमित्रम् below). कपिभिः—this and the following nouns in the instrumental are to be connected with उपास्यमानम्. कपिभिः...परैः (waited upon) even by monkeys that had taken refuge with the 'three refuges' and that were engaged in doing the menial work about चैत्य (or of चैत्य). त्रिसरणं (Pāli तिसरणं, Sanskrit त्रिशरणं)—the three Refuges are बुद्ध, धर्म (the Law) and सङ्घ (the assembly). The formula in which faith in these three is professed may be looked upon as the *credo* of Buddhism. It consists in repeating thrice the words 'बुद्धं सरणं गच्छामि धर्मं सरणं गच्छामि संघं सरणं गच्छामि'. परमो...दिशद्भिः by parrots, greatly devoted to Buddha and skilled in his teaching, giving instruction in the कोश. According to C and T कोश is the Buddhist dictionary by Vasubandhu. शालिनीभिः—शिक्षापदानां उपदेशेन दोषोपशमः तेन शालन्ते इति—that had secured the extinguishment of the दोष (sins) by instruction in the शिक्षापद. The शिक्षापद (Pāli सिक्खापद) are ten and are the precepts regulating the life of a Buddhist monk. They are the same as the ten शील for which see below. धर्मदेशना instruction in the धर्म. अनवरतश्रवणेन गृहीतः ज्ञानोपपन्नः that had attained light (enlightenment) by incessant listening to instruction. Owls (कौशिक) cannot see in daylight (अलोकः). बोधिसत्त्वजातकानि—the Jātakas are the stories of the former lives of बुद्ध before he had attained perfect knowledge. जातकं is the tenth book of the Khuddakanikāya and contains 550 Jātakas or birthstories. बोधिसत्त्व is a term applied to बुद्ध in his various births before he attained Buddhahood. शीलं (Pāli सीलं)—There are ten moral precepts laid down by Buddha, prohibiting the destruction of life, theft, impurity, lying, use of intoxicants, eating at forbidden hours, attending worldly amusements, use of unguents and ornaments, the use of a large or ornamented couch and receiving money. जातः सौगतशीलैः शीतलः स्वभावः येषाम्

whose natures became mild by the (practice of the) moral precepts enjoined by बुद्ध आसुनोपान्ते उपविष्टा विस्रब्धा अनेकवसरिशावका यस्य स ०शावक तस्य भाव शावकता तया मुनिपरमेश्वरम्—he was the foremost of sages अकृत्रिम निषण्णम्—A परमेश्वर (emperor) sits on a सिंहासन (throne) which is only artificial (i.e. it has the shape of a lion), while दिवाकर० sat on a real सिंहासन (lion-seat) There is another idea बुद्ध is called मुनीन्द्र or मुनाश्वर So दिवाकर० seemed to be बुद्ध himself 'मुनीन्द्र श्रीघन शास्ता' अम० उप पल्लवम्—deer licked his feet The poet fancies that they drank from his feet tranquility of mind नीवारा wild rice 'वृणधान्यानि नीवारा' अम० प्रिया यन्तम् who propitiated मैत्री that was dear to his heart. मैत्री means 'good will towards the whole world' 'अपकारिण्यभिप्राति मैत्री' com The young dove looked like a lotus placed on the ear The word प्रिया suggests another sense मैत्री was as if his wife and he propitiated her by ०कर्णोत्पल (the पारावत) Remove the comma after व्यामोहम् In this long passage and elsewhere Bana shows considerable acquaintance with Buddhist dogma and technique जनित चनव्यामोह येन the people were infatuated by the rays of the nails of his right hand (as he poured water into the beak of a peacock) The shining and dark green neck of the peacock resembled an emerald water pot 'वमण्डली च वरक' अम० The long neck of the peacock was like the neck of a jar Take away the comma after सवीतम् सवीत (last p p of ०ये with सन्)—'सवीत रदमावृतम्' अम० पौरन्दर—पुरन्दरस इद्रस अय पौरन्दर दिवाकर० was covered with a red robe and looked like the eastern quarter arrayed in the mellow light of morn उद्दिखिन (polished, wrought) पञ्चराग तस्य प्रभा प्रतिमा यस्या (adj of देहप्रभया) रक्तावदातया red and bright (pure) The quarters were reddened by the glow of his body The poet fancies that he taught the quarters to assume the red robes (peculiar to Buddhist monks) अनौद्धत्यम् freedom from insolence, modesty मन्द वारेण that resembled a night lotus slightly closed The कुमुद is white his eye was white मन्द मुदस्येव आकार यस्य जनेन धुण्णा (trampled upon) धुद्रजन्व तेषा जीवनाधम् अमृत is स्निग्ध (glossy) धवल and प्रसन्न (transparent) while his eye was affectionate (स्निग्ध), धवल and प्रमन्न (quiet unruffled) सबामनम्—the idea is that he knew all the Sastras From परमाणु the whole material world is produced See above p 12 परमसौगत a very pious or devout follower of Buddha अवलोचित ईश्वर येन who

saw (*i. e.* recognised) an ईश्वर. The Buddhists do not recognise an intelligent Supreme Ruler of the Universe. This contradiction is got over by taking अव० in another sense. अव० is a बोधिसत्त्व worshipped by the northern Buddhists. अस्त...लभ्य though he never faltered (in the path of धर्म), yet he clung to austerities. One who falters has to cling to something for support. आलोकः light. यथा...प्रकाशकम् he explained the proper worth of each thing; light shows objects as they are. दर्शनाधि-
नान् (1) those who want to see; (2) those who desire to have correct knowledge. सुगतस्य = बुद्धस्य. अभि...नीयम् fit to be approached. प्र...नीयमिव whose grace was to be prayed for even by Favour. आत्मनो...नीयम् who was to be longed for even by the Soul. जन्म जपस्य the source of जप (inaudible prayers). जन्म यमस्य would mean 'the source of यम.' यम is the first of the eight *Angas* of योग. 'अहिंसासत्यास्तेयब्रह्मचर्यापरिग्रहाः यमाः' योगसूत्र II. 30. नेमि नियमस्य the circumference (*i. e.* the utmost limit or reach) of religious observances. नियम may also mean the second *Anga* of Yoga. 'शौच—सन्तोष—तपः—स्वाध्याय—ईश्वरप्रणिधानानि नियमाः' योगसूत्र II. 32. तत्त्वं essence. कोशं कुशलस्य the treasure of bliss or auspiciousness. सर्व...तायाः the all-in-all of good conduct. दाक्ष्यं दाक्षिण्यस्य the civility of courteousness *i. e.* the perfection of courteousness. पारं...दाः the highest limit of compassion for others. निर्वृतिं मुखस्य—Happiness itself would find pleasure in him. गम्भीराकारेण आरोपितः बहुमानः यस्मिन् in whom high regard (for दिवा०) was produced by his &c. शिरसा...वन्दे he uttered words of salutation and also bent his head.

P. 73 l. 33—P. 74 l. 16 दिवाकर...विशत्. महानु...माजा possessing the magnificence belonging to noble persons. This qualifies विशेषेण. अप्राकृतेन not belonging to common men. प्रकाशकेन goes with प्रश्रयेण. प्रश्रयेण = विनयेन. चक्षुषि...ग्रहीन् he took him (*i. e.* greeted him) by his eye and heart. We may also connect आह्लादितः with चक्षुषि and चेतसि. सम्पादितं ससम्भ्रनं अभ्युत्थानं येन who (दिवाकर०) rose up hurriedly (to receive हर्ष): सुदुलभ्य having held together. उद्ग...लोलं disordered by his rising up. उद्विष्य having raised up (his hand). महा...प्रशस्तं हस्तं—see for these बृह० 67. 44-48, one of which is quoted on p. 20 above. गुरु...मानः highly thinking of हर्ष that had come as a guest, as if he were his *guru*. स्वेन आसनेन—this is the highest mark of respect that can be shown to a guest.

आश्रयम् (*Imperative 2nd plural of आसु to sit*) अलोह जाताना
 goodness is in the case of the noble a fetter for tying his
 though not made of iron स्थाने it is quite proper दशनमेव पुण्य तेन अ-
 गृहीतस्य—the idea is—your very sight adds to the store of my
 merit (पुण्य) and that is a great favour in itself पुनरुक्त
 superfluous अनुग्रह the favour (i.e. hospitable treatment by)
 आसनदान and पादोदक &c) चक्षु प्रमाण यस्य स प्रमाण प्रसाद तेन
 स्वीकृतस्य (मम)—I was accepted by you as your own by bestow-
 ing on me a favour whose standard is the eye i.e. your very
 eye showed me the greatest favour possible पर चेष्टितम् the acts
 of civility (उपचार), such as offering a seat &c make me a
 stranger i.e. these civilities are to be shown to strangers
 only अति पुर in your presence to have the bare ground as a
 seat is the highest pitch (of honour) There is another mean-
 ing also to sit even on bare ground in the presence of a person
 like you is an impropriety (a violation of proper limits)
 Read वृत्ति and take away the vertical line after it सम्भाषणमे-
 अमृत तेन अभिषक्त तेन क्षालित मकर वपु यस्य प्रदत्ते वृत्ति यस्य The idea
 is—when my whole body has bathed in the nectar of speech
 with you water for the feet that will only wash a part (प्रदेश)
 of my body is useless (अभाष्य) 'पाद्य पादाय वारिणि' अम० If we
 read अतिभूमिरेव भवादृशा वृत्ति the meaning will be 'when my
 whole body has been lathed &c then my remaining here in
 a particular spot before you will be the height of impropriety
 This is not very happy

P 74 l 17—P 75 l 13 अलङ्कारो भाव्यते इति अल-
 नय great politeness (प्रश्रय) is really the true ornament of the
 powerful (and not jewels &c, which are mere stones) प्रभवत्
 one who rules powerful न प्रत्य वयनम् when the king did not
 recede to the words (of the sage) अनिहित द्युगल्मेव निग-
 (fettters) तेन निश्चलीकृत हृदय यस्य कालकलाम् a portion of time
 'पाप किल्बिषकटमपम्' अम० मूल वनम्—the idea is—he subsisted
 on fruits and roots only consequently his breath was fragrant
 When he opened his lips he as if sent forth (in the form of
 his breath) a bower of creepers fragrant with white flowers
 His white teeth were like flowers अन्ववहार (food eating)
 नस्मात् मन्मथ यस्य (अल) of वनम्) अथ संसार—from this day
 this संसार (worldly life) is not only not to be blamed, but has
 become fit to be saluted (praised) प्रकाशित संसारं यत् that has
 manifested its excellent essence संसार is often spoken of as

असार, but now it is सत्सार (सत् being opposed to असत् represented by अ in असार). Or प्रकाशितः सत्सु सारः श्रेष्ठः (हर्षः) वसिन्. 'सारो बडे स्थिरांशे च न्याय्ये ह्रीं वरे त्रिषु' अम०. किं...हृतं what wonders may not living beings see? The meaning is:—your splendid form is the greatest wonder in this world. That being seen, a living person may be blessed to see many wonders, that are less marvellous. अचिन्ति...तम् presented unexpectedly. जन्मान्तरेषु अवस्थितानि सुकृतानि. दत्तमेव goes with फलम्. दर्शयता goes with तपःकुशेन. देवानां प्रियम् beloved of the gods. Bāṇa uses the word in the same way as As'oka does in his edicts. As'oka calls himself देवानां प्रिय. The महाभाष्य uses it in a good sense 'के पुनर्भवदादयः । भवान् दीर्घायुः देवानां प्रियः आयुष्मानिति' on पा. V. 3. 14 (Kielhorn vol. II p. 405). But later Sanskrit grammarians assign the meaning of 'fool' to this word. जातं...सुखस्य my mind has no longing for the happiness of final emancipation. We must read निवृत्ति० with C. निवृत्ति० also may be made to yield (though rather in a far-fetched way) the same sense. निवृत्ति cessation of the round of births and deaths). But the com. says 'निवृत्तिश्चित्तविभ्रमः.' ०जीवितजनकन् who gives life i. e. who protects and supports. पुण्य...णामः blessed even are those merits, of which thou art the fruit (the fulfilment). Compare the words of प्रमाकरवर्धन 'फलमस्यनेक... अकलुषस्य कर्मणः' (text p. 24). सुकृतं तपः येः. परिगृहीताः सर्वावयवाः येः. ये...वाः that constitute all your limbs. भव्यः...यः fortunate is manliness in that it has resorted to you. यत्तत्त्वं to say the truth. पुण्यभाजं = हर्षम्. पुनः...जन्मनि Once more faith in human birth has been generated in me. He means:—up till now I had looked upon human birth as an unmixed evil, a thing to fly from; but now I think it has some inherent good in it. नेच्छद्भिः—I don't desire to see the working of Cupid; but in your person I have seen Kāma (i. e. you are as handsome as काम). अमृत...काण्डमेव—the idea is:—that your words are so sweet is natural; you are yourself full of अमृत and so your words (the effect) must possess the quality (माधुर्य) of the cause (you). Compare वैशेषिकसूत्र II. 1. 21 'कारणगुणपूर्वकः कार्यगुणो दृष्टः.' There is a well-known न्याय (maxim) 'कारणगुणा हि कार्यगुणानामुन्ने'. उपाध्या... यामि even though I reflect deeply I cannot fancy who your teacher could have been (in this humility). गुणग्रामः—there is a suggested idea. A village also may become शून्य (tenantless) 'when nobody has a long life. वंशे family; bamboo. १+ supposed that pearls were found in bamboos. See १

मुक्त आमय देन free from disease or hurt पारिप्लव restless 'चञ्चल तरल चैव पारिप्लवपरिप्लवे' अम० के वयम्—who are we to offer (fruits and roots that we share in common with all the foresters)! The idea is —there is nothing in this forest that I can call my own, fruits and roots belong to the foresters as well as to me. So I cannot offer them to you as something special. अपरो साकम् this wretched body, that was never made useful to others, belongs to us कलि is the age of sin, so कायकलि means 'sinful body' C and T strangely enough translate 'But this wretched body of ours is only for another's service' सर्वं ध्याय all that has been left to us is for the welcome of our friend (इष्ट) He says —All that I can call my own is my wretched body, but that was never made useful to anybody. But that is all that is left to me and I shall use it for welcoming you my friend स्वायत्ता कतिचित्—he means —besides my body, I possess a few drops of learning that are completely at my disposal. उप यति but my affection for you does not stop to consider whether they (विद्याविन्दवः) will be of any use to you. In my affection for you I place my learning at your disposal, whether useful to you or not does not matter. C and T translate 'our friendship cannot hesitate how to make use of them' This is not correct. Read कश्चित् for कश्चित् यदि त्वम् He says that he would not press him to tell, if thereby he was likely to hinder even the smallest business of his (हर्ष's) अरक्षणीयानि अक्षराणि यस्य (adj. of कथनीयम्) the words of which are not to be kept secret कियान् अवधि यस्य Separate वा अयम् सन्तत रूपेण विभाव्यते is seen to be as if afflicted.

P. 75 ll 14—P 76 l 6 राजा तु कीदृशीति दर्शित सभ्रम यसिन् (adj. of वचसा) that shows the flurry (of your mind due to my arrival) हृदयं करम् that supports (i.e. encourages, gladdens) the heart अभ्यर्हितम्=पूज्यम् अनु यमपि though I do not deserve to be treated with respect विनष्टा निखिला इष्टवन्धवः यस्य जीवि बन्धनम् the sole tie that keeps up my life निबन्धनम् tie, support अनुबन्ध continuity He means that he continues to live because of her विन्ध्यवनम्—is the object of अविशद The student will notice that all the letters from चवन to चशत are short बहुलम् abounding in &c कुलैः कलिलम् full of 'कलिल गहनं समे अम० चशरभेभ्यः भयं यसिन् For चशरभ, see p 66 चमहिषे ; सुपित पथिवगमनं यसिन् where the journeys of travellers are' १०१ by 'huge buffaloes चशर reed कुश a kind of grass अवट

pit. तस्याः वार्ताः तद्वाताः अभाजनं...मवताम् we are not fit (destined) to make such presents (उपायनं) of glad tidings to you. शमि...मानः of an age when passions are restrained. जाता करुणा यस्य. प्रक्षरितं चक्षुः यस्य whose eye was full of tears. मह...वर्तते there is a very pitiable occurrence. व्यसनं misfortune. पूर्वे भूता भूतपूर्वा. भूत...रूपा who seems to have seen prosperity in former days. सम्मा...भगवान् honour her before her life leaves her. अप्रोषिताः प्राणाः यस्याः. अभ्यु...धासनैः favour her with suitable comforting words. अनुपरतपूर्वं कृमि...मपि आर्यस्य गोचरगतम् even insects when once within your sight have never died before. जाता अनुजायाः आशङ्का यस्य who suspected that she was his sister. अन्तर्दुतः इव as if melting inside. 'For दोदयमान,' see p 42. गददिकया गृहीतः कण्ठः यस्य whose throat was choked up. विकल्य वाक् यस्य whose accents were broken. जीवे...वन्तम् would 'she be still alive? आकारतो कीदृशी what sort of woman is she in appearance? . . .

P. 76 l. 7—P. 78 l. 26 तथा...निवेदितवानिति. रोषसा by the bank. यदृच्छया by chance. हिम...कातराणां frightened by the lotus beds withering through frost. रसितं humming. He compares the weeping of females to the hum of bees and the tones of lutes. सार्यमाण being 'touched gently with the fingers. अति...वर्तिनीनाम्—that were tuned to a high protracted tone. वीणातन्त्रीणाम् of the strings of lutes. एकः तानः यस्मिन् in which the note was one (and not complex). तान is defined in the सङ्गीतरत्नाकर I. 4. 27 as 'तानाः स्युर्मूर्च्छनाः शुद्धाः पादवीडवितीकृताः॥'. तान is a mode of मूर्च्छना, for which see above p. 206. With रुदितं, एकतानं means 'incessant.' अथृतिकरम् that caused loss of firmness i. e. that agitated me. The principal sentence is दृष्टवान् असि च...अवलानां चक्रवालेन परिवृताम् (l. 25)...योषितम् (p. 77. l. 22). दृष्ट...होहितेन—this and the following instrumentals qualify चक्रवालेन below. दृष्टत्पण्डैः सण्डिताः अङ्गुलयः ताम्ब्यः गलत् लोहितं यासाम् from whose toes shattered by pieces of stones blood was oozing. पार्श्विण्यु प्रविष्टानि शरशलाकाशल्यानि तैः शूलः तेन सङ्कोचितानि चक्षुषि येषाम् whose eyes became contracted by the sharp pain of the points of the long S'ara grass that entered their heels (पार्श्वि m.). अध्वनीनेन श्रमेण श्वययुः तेन निश्चली चरणौ यस्य whose feet could not move owing to the swelling caused by the fatigue of the journey. अध्वनीन from अध्वन्. स्वाणवैः श्रणैः व्यथिताः गुल्फाः (ankles) तेषु बद्धा भूर्जत्वक् येन. स्वाणव due to stakes or posts (from साणु). वातेन (inflammation). गुल्फानां (ankle-joints) खेदः (pain) तेन खञ्जा जह्वा (leg) तथा जातः ज्वरः यस्य. 'वातनुदो' गतिप्रतिपातकश्चनो

वातव्याधि 'com Or we may take वातखुट as the name of a disease like rheumatism or gout The अष्टाङ्गहृदय describes the disease called खुट or वातशोणित as follows—'प्रायेण सुकुमाराणां मच्चर्मणशीलिनाम् । अभिघातादशुद्धेश्च नृणामसृजि दृपिते ॥ आढ्यरोग खुट वातबलास वातशोणितम् । तदाहुनामभिस्तच्च पूर्व पादौ प्रधावति ॥ विशेषाद्यानया नाद्यै प्रलम्बौ तस्य लक्षणम् ॥' III 16 2, 4-5 पिण्डिका calf of the leg *जट्या (by the twisted fibres of date palms) जनरित जानु यस्य शतावर्यां विदारित ऊरु यस्य शतावरी is a plant 'otherwise called नारायणी विदार्यां दारित (torn) तनुदुकूलपल्लव यस्य विदारी is a plant called in Marathi भुईकोइल्या उत्कटा (prominent) वय विटपाना वण्टका तेषां कोटिभिः पाटित कञ्चुककर्पण (bodice cloth) यस्य फललोभेन आलम्बितानि (held) आनम्राणि *जालकानि उद्धृता कण्टका येषाम् (*adj* of *जालकै) उल्लिखित (scratched) सुकुमार करोदर यस्य कदर्थिता (teased, pained) बाहव यस्य With the pointed horns of deer they dug up roots &c for their food and their arms were wearied by the exertions For कदर्थित, see p 101 ताम्बूलविरहेण (absence of betel) विरस (dry) मुख तेन खण्डित कोमल आमलकीफल येन Everyone knows how welcome an आमलक fruit is in ones childhood when one is thirsty कुशकुसुमाना आहत्या लोहिताना The flowers of कुश grass struck their eyes, which became red and swollen श्वपताम्—gen sing of present p of श्वि I P to swell लेपीकृता मनःशिला येन They applied red arsenic (Marathi मनशीळ) to their swollen eyes The अष्टाङ्गसंग्रह (उत्तरस्थान chap 16) prescribes red arsenic for swollen eyes 'दाहोपदेहरागाधुशोफशालै विडालवम् । कुर्यात्सवत्र पत्रैलामरिचस्वर्णगैरिकैः ॥ 2 मनोहाफलिनीक्षौद्रै वफे सर्वैस्तु सर्व जे ॥ 3' कण्टकिनीभिः लताभिः लून अलवलेश (small curls) यस्य किसलयै उपपादित आतपत्रकृत्य यस्य to whom tender foliage served as an umbrella (against the sun) *गुटे गृहीत अम्म येन पायेयीकृता मृणालपूलिका येन that made a bundle of the fibrous roots of lotuses their provisions (in their wanderings) For पायेय, see p, 212 *शिकये निहिता नारिकेलकोशस्य कलशी तस्या कलित ' रसालतैल येन that placed mango oil in a cup made of the outer (hard) covering of cocoanut fruit placed in a loop (शिकय) made of the hems (दशा) of their China made garments There is another reading *सरलतैलेन (the oil of pine) कतिपयावशपा *वर्वरा तै अविरलेन full of deafmutes, hunch backed persons, dwarfs deaf men and barbarians that were helpless through grief and of whom only a few remained We must read कलमूक (for कलामूक) for which see p 99 These are usually described as

the attendants and guardians of the ladies of the harem. वर्वरः a low person, one not an Aryan. The com. says 'कलामूकाः पण्डकाः । एवमादयोऽन्तःपुररक्षिणः वर्वरा एतद्देशजाः'. So it takes कलामूक in the sense of 'eunuch.' आप...लावण्येन—her grace which covered every thing by its brilliance did not leave her even in misfortune. A person born of a noble family does not forsake his master or friend even in adversity. प्रति...कायान्—the tender (and therefore reddish) shoots of creepers were reflected in her bright complexion. The poet fancies that her body was reddened by the bloody wounds of sorrow (and not by red shoots). सरसैः (किसलयैः) means 'juicy.' Read पाटली० for पटली०. ऽङ्गुरेण क्षतं तस्माद् क्षरतीति तेन ऽक्षारिणा. Her feet were red with blood from wounds caused by sharp दर्भ grass. The poet fancies that it was Alaktaka dye which ladies usually applied to their feet. In the forest they had no अलक्तक; but blood took its place. अनुसरणं habit. कृता छाया यस्य that was shaded. विगता छाया यस्य that had lost its lustre. There is a pun on छाया. आका...शयानाम् that surpassed even आकाश in शून्यता (being vacant-minded, being a void). For आकाश and शून्यता, see above (text p. 2 ll. 1-2). निश्चेतनतया she was fainting; earth has no intelligence (चेतन्य) in it. (it is जड). मह...म्पदा she heaved so many sighs that she seemed to be all sighs (i. e. wind). Explain the following clauses similarly. सन्तापः heat; grief. निर...तया—she had no support (i. e. she had nothing that could keep up her drooping spirits); आकाश is also without support; it rests on nothing. पारिप्लवतया—she was trembling (through grief); lightning flashes are tremulous. मुक्तानि मुक्ताः (pearls) अंशुकं (fine silken robes) रत्नानि कुसुमानि कनकं पत्रामरणानि (paintings on cheeks &c.) यया (with योषितम्). She had no ornaments &c. on her person, as she had escaped from imprisonment and she was in grief. The com. takes मुक्तांशुक as one word 'मुक्ताख्यमंशुकं मालवेदेशजमुत्तरीयम्'. The कल्पलता is a mythical plant that was supposed to yield what was desired by its votary. It may also drop down मुक्ता, अंशुक &c. In this case we must take पत्रं as equal to वाहनं (vehicles) and take आमरणं (ornaments) by itself. महावने—the woman was in a great forest; कल्पवृक्ष is in the great garden of Indra. The com. takes वन in the sense of जल. Then we may explain that पारिजात, which is one of the कल्पवृक्षs, was produced from the sea (महावन) at the time of the churning. परमेश्वरस्य (शिवस्य) उत्तमाक्षे

पातेन दुर्ललितं अङ्गं यस्याः (with गङ्गाम्) who is insolent by falling &c.; परमेश्वरस्य (of the great king ब्रह्मर्मा, her husband) उच्यमानः पातः तेन दुर्ललितानि अङ्गानि यस्याः (with योषितम्) whose limbs were wayward by the fall of the head of &c. गां गताम्—the Ganges came down to the earth from the matted hair of शिव; the woman was lying on the earth (through grief) or walking on the earth (as she had no vehicle). भगीरथ brought the Ganges from Heaven, which fell on the head of शिव and which thought that by its force it would crush शिव. 'विशाम्यहं हि पातालं स्रोतसा गृह्य शङ्करम्' रामायण बाल० 43. 6. पदपङ्क्तयाम्—her feet (पाद) were grey with pollen; the rays of the moon also were grey. Remove the comma after पङ्क्तयाम्. लोकान्तरम्—she wished that death might take her away to her deceased husband; the moon also goes to another sphere in the morning. निजजलमोक्षेण कदम्बिता दक्षिता धवलायतयोर्नेत्रयोः शोभा यया her long and white eyes were wearied by shedding tears and became dim. If the water of the Ganges goes very low, then the lotus bed will show its long and white roots (नेत्र). For नेत्र, see pp. 37, 53. Remove the comma after शोभाम्. निमीलिताम् she was languid by the fierce heat of the sun; a कुमुदिनी closes its petals in the sun. दग्ध...दिताम् the woman was disappointed at her wretched state (दशा); the flame of the lamp at dawn is made to fail by the wick (दशा) being burnt. पाण्डु वपुः यस्याः her body was pale; the flame also becomes dimmer and dimmer. पार्श्ववर्तिनां वारणे अभियोगः तेन रक्ष्यमाणां who was saved by the perseverance of her attendants in dissuading her. पार्श्ववर्ती वारणः तस्य अभियोगात् रक्ष्यमाणां being saved from the attack of an elephant near her (with करिणीम्). महा...घ्नान् the woman had bathed in a lake before she burnt herself in grief; the करिणी plunged in a deep lake. प्रविष्टा ध्याने she was in deep thought. स्वितां मरणे she was resolved on dying. दूरीकृताम् separated from. वि...पा she was exhausted by wandering and was empty of life (as she had resolved on dying). अकुलाम्—her hair was dishevelled; she was absorbed in finding the means of dying. धृत...मौनेन च she had placed her hand on her mouth (in deep thought) and her lips were also silent. मन्थुना=शोकेन. भ्रष्टे...लसैश्च—here and with the following instrumentals we have to supply the word उपलक्षिताम्. भ्रष्टे...लसैश्च with her kindred and graceful gestures all gone. मुक्तेन...त्मना her ears were bereft (of ornaments) and her spirit was drooping. आरम्भः effort,

undertaking. 'भद्रैः बलदैः—because she was a widow. चरणं—her attendants fell at her feet to dissuade her from dying; and points of grass pierced her feet. हृदय—her eye was downcast; she had enshrined in her heart her husband. दीर्घः केशैः her hair was loose and not tied into a braid. क्षीणेन...पुण्येन—she was so miserable that it seemed that the whole stock of her merit was exhausted. स्वल्पं—she had only a few attendants left; she had not long to live. अलसामुन्नेये she was careless (or lazy) in opening (her eyes). It will be noticed that the author employs pairs of adjectives that are opposed in sense, such as अलसां and दक्षां, कृशां and स्थूलां, निश्चलां and चलिताम्. वेच्छिन्ना आशास्तु broken in hopes (i. e. she had no hope left). रिक्तां पुण्येन she was empty of energy or vitality. अध्या...सेन she was full of worry (lit. tenanted by). शून्यां हृदयेन deserted by her heart. गथा...नाम् a receptacle of agonies. अव...ज्ञानम् the abode of vicissitudes. अश्रुतिः want of steadiness. अवसादः langour, fainting. अभियोगः effort. उद्देगः—she was the highest pitch of despondency. गारं—the other side i. e. the highest point of helplessness. प्रपतापः sorrows, distress. This is a favourite sentiment with Bāṇa; compare 'अहो दुर्निवारता व्यसनोपनिपातानां यदीदृशीमप्याकृतिमनभिभवनीयामात्मीयां कुर्वन्ति । सर्वथा न न कंचन स्पृशन्ति शरीरधर्माणमुपतापाः' काद० p. 135. सा अवस्था यस्याः सा तदवस्था. कथं...ब्रूये how shall I address this noble lady? Compare the end of the पूर्वभाग for a passage in a similar strain 'अतिप्रियोऽसीति पौनरक्त्यम् &c.' काद० p. 237: वत्से...प्रणयः—He means that he is a perfect stranger and so cannot use the very affectionate mode of address 'वत्से,' which is only appropriate in parents &c. चाटु flattery. She was so young and he was comparatively so aged that there would have been no semblance of truth in calling her 'मातः,' आत्म-प्रभावना honouring one's own self. He would be placing himself on an equality with her by calling her a sister. देवि...लापः—Only her attendants can call her 'your Majesty'; I am not one of them. अस्पष्टम् not clear, very general (mode of address). उपासिका a lay female votary of बुद्ध as distinguished from a Bhikṣuṇī. An उपासक is one that reveres the रत्नत्रय viz. बुद्ध, धर्म and सङ्घ and observes the first five शील for which see p. 223. मनोरथः—to call her 'उपासिका,' without knowing whether she is one already, would be only expressing my desire that she should be a follower of बुद्ध. श्रुत्वा...गमः accepting the position of a servant of hers (which I am not). इतर...चित्तम् suitable to ordinary women

(and not to one so exalted as she seemed to be). अव...प्रियम्—to address her as 'longlived one' would be distasteful to her in her present condition (when she wanted to die). कल्या...रुद्धम्—to address her as 'fortunate one' would be opposed to her present state (when she was a widow). अमुनिमतम्—that mode of address is not approved of by ascetics. बाले...प्रेतम् to call her a girl would be disrespectful to her. जरारोपणम् attributing old age (which does not exist in her). 'आर्या' is a suitable term for an elderly lady. फलविपरीतम् opposed to the result which she is experiencing. सर्वसाधारणम् common to all ladies (high or low). अनभिजातम् not well-bred, rude. मा...शोभते—as long as the cause of grief is not removed, so long one cannot ask her not to weep. समा...धित्व If I were to say 'be comforted', what is that on which she is to rely for consolation? स्वागतम्—these words are addressed to anybody and are very formal. यातयामम्—stale. 'जीर्णं च परिमुक्तं च यातयाममिदं द्वयम्' अम० ('याताः यामाः क्षपांशाः भस्' क्षीर०). सुख...ते 'are you well or happy?' निश्चया—because her very surroundings indicate that she is not. स्त्री—see p. 35. आर्यायाः इव रूपं यस्याः who had the appearance of a venerable lady. कति...शार variegated with partially grey hair. अतिरूपैः very pathetic. Connect हृदयं with दहन्ती. प्रतिपन्ना (accepted) परदुःखस्य क्षपणं तस्य दीक्षा तस्यां दक्षाः skilful (or assiduous) in their vow taken by them of removing the sorrows of others. सौगताः=बौद्धाः. करुणा...गृह—a lady is honoured and made much of in her father's house. So is करुणा in the teaching (शासन) of बुद्ध. करुणा and मैत्री are two out of the four *Appamaññas* (अपमब्जा), the other two being मुदिता and उपेक्षा. सज्जनता जैनी—the saints that follow जिन (i. e. बुद्ध). 'समन्तभद्रो भगवान् मारजिहोकजिज्जिनः' अम०. पर...मुनीनाम् it is the duty of *munis* to strive to attain the next world. C and T translate 'the religion of the Munis is a means to attain the next world.' This is not correct. The argument is—प्राणरक्षण is the highest पुण्य, पुण्य leads to परलोक and परलोकसाधन is the धर्म laid down for मुनिस. You, being a मुनि, must therefore save the life of our mistress. विप...भूताः overwhelmed by misfortunes. आर्तं वचः येषाम् those whose words are distressed (i. e. convey the distress they are in). सिद्धक्षेत्र is the land of the सिद्ध i. e. those that have attained wonderful powers (such as the eight सिद्धि, अणिमा, लघिमा &c.). The idea is:—those that are distressed will find that good men are their land of promise and that

the good will remove their distress. The construction is यत् इयं नः स्वामिनी...अग्निं प्रविशति...आर्योऽपि तावत् व्यापारयतु वाणीमस्याम्. पितुः refers to प्रभाकरवर्धन. भर्तुः refers to her husband ब्रह्मर्मा. प्रवासेन by the journey (of हर्ष). The reading of B supplies a gap. The text does not refer to her mother nor to राज्यवर्धन. निरवलम्बना without support. नीचाराति refers to the king of Malva who killed ब्रह्मर्मा. प्रकृतिमनस्विनी spirited by nature. कदर्थितं सौकुमार्यं यस्याः. उपर्युपरि व्यसनेः by calamities (befalling her) one after another. निवा...जनम् not minding her elders that dissuade her and whom she never disobeyed before even in dream. अस्त...स्वपि whose requests were not violated even in play. अविद्यमानं शरणं यस्य helpless. यथा...स्वाः शोकः from what you say (I gather that) her sorrow is beyond the reach of my words. पुण्यः आशयः (अभिप्रायः) यस्याः whose thoughts are holy. उपरिष्टात् afterwards (after that 'moment'). अभ्यर्धना request. दुःस्वप्नेव अन्धकारपटले तस्य भिदुरेः capable of piercing &c. सौ...दर्शनैः by the sayings of बुद्ध and his own illustrated by examples. स्वकैः वृथापिदैः. दर्शितानि निदर्शनानि येषु. नाना...कौशलैः by his eloquent words weighty with various texts. कुशलं (पुण्यं) शीलं यस्याः. इत्ये...विध्यति will place her on the path of enlightenment. प्रशरणानां कृपणानां (distressed) बहुयुवतीनां मरणं यस्मिन्.

P. 78 l. 27—P. 80 l. 26 अथ...संश्रमम्. भिक्षोरिदं भैक्षवम् (भाषितम्). निम्नीकृतं मनः यस्य—whose mind was depressed (by sorrow). सर्वैः आकारैः संबदति इति तथा. सर्वा...सन्देहः whose doubts were dispelled by the very condition (of that woman) that agreed in all features with (that of his sister). श्रमणः a Buddhist ascetic. निष्कारणवैरिभिः goes with मागधेयैः. यदि...यामः if we can honour her somehow while she is alive i. e. if we can reach the place and find her alive. तेन शाक्यपुत्रीयेण refers to the pupil of दिवाकर० who had seen राज्यश्री. प्रदिश्यमानं वर्त्म यस्य. इह्यामेव—connect with प्रावर्तत (started). तं...पिबन्निव as if drinking the distance by his rapid steps. मुमुक्षुः (from the desiderative base of मृ) desirous of dying. Read धारयति. The root in धरणी is the same as in धारयति. If the earth is धरणी (supporter), it must support even राज्यश्री. प्रभाकरवर्धन was धरणीनाथ. His daughter therefore is the daughter of the earth. पुष्पभूति was the ancestor of हर्ष. See p. 1 (text, 4th उच्छ्वास). सुखरवंश refers to ब्रह्मर्मा, husband of राज्यश्री. विवि...धुराम् overwhelmed with various agonies (आधिः). न विनोदयसि why dost thou not

enlighten (also why dost thou not bring to consciousness)
 भक्त...मुसोऽसि thou art asleep when your devotees are suffering
 torments. पुष्प. पानिन् partial to the house of पुष्प. राजधर्म was
 always associated with पुष्पभूषि's line. The foremost duty of a
 king is to protect. The com. says 'राजधर्मो युद्धः'. पतङ्ग. the sun.
 चारित्र्य is called ungrateful चण्डाल, because it does not help
 राज्यश्री, though she guarded it jealously. Many women
 are described as rising superior to all difficulties by their
 चारित्र्य (chastity). कि...अधुनैः what have her auspicious
 marks settled for her? The idea is—is this the end that
 the auspicious marks on her body indicated would be hers?
 प्रतापशील was an *alias* of प्रभाकरवर्धन (see p. 1 text). निष्ठुरः...भावः
 the world of the dead is cruel. संवादय declare. मितान्निःशूक
 extremely cruel. श्वाकः=चण्डालः. सकामोऽसि thou hast secured
 thy desire. गान्धारि—This (गान्धारी) and the following are
 the names of the attendants of राज्यश्री, who are making
 ready to kill themselves along with their mistress. गृही...पादः
 this creeper has already been taken by me. The idea is—take
 another creeper for using it as a halter to kill yourself.
 पिशाचि—She is called पिशाची because पिशाच are supposed to
 dwell on boughs. हंसि...हन् why do you still beat your head?
 The idea is there will be an end of grief soon. So don't beat
 your head now. मुक्तगलं=मुक्तकण्ठम्. दूरी...सार्धः your friends are
 going far off i. e. they are all going to a land whence there is
 no return and where you and they may never meet. शवशिविरे
 in this camp of corpses (after the women have killed them
 selves). शबरिके—this is addressed to some *Bhil* woman of
 the forest who befriended them. तनूनपाति in fire. त्वमपि—
 there is a question here and in मातर्मातङ्गिके &c. वत्स...नगरे
 how will you dwell in the city of the dead which is hateful?
 विरा...सायेन you are illumined (i. e. made famous) by your
 resolve to sacrifice your life in the princess' misfortune. म्रुयु ..
 भिक्षे who know your lot viz. preparing to fall from a precipice.
 For मृद्धार see p. 117. वीजय fan. Separate नमस्ति इन्दीवरिका. देहि...
 काशम् give me room to go round the fire. कुरवककोरकैः (buds of
 कु०) आचितान् (filled with). Remove the line after गृहाण. चामर...
 कण्ठे Oh! chowriebearer! again hold the chowrie to the neck.
 This hardly makes any sense.' So we must read चरमं for चामरम्
 the meaning being 'clasp me by the neck for the last time.'
 you must forgive my unchecked laughs due to

jests. अग्रामी...गिणि that lowest virtues not found among villagers (i. e. noble). अन्तरं room. आशुच्छते bids farewell. नाटक...धारी who managed dramatic performances for you. पश्चिमः last. कतिहुत्वः how many times? निर्माणः...शः generally all creation comes to this (i. e. all created beings have to suffer these reverses of fortune). धीरयसि किम् why do you comfort (or encourage) me still? केय...नानाम् what has (my present) condition to do with consolations (i. e. I am past all consoling words). कृताः...रोधाः I have disregarded the wooing (of my mind) by my loving friends by falling at my feet. श्रुतः कृ— to turn the back towards, leave behind, disregard. ग्रहिणि— you who are persistent (in dissuading me by holding my feet). 'निर्यन्धोपरागाकादयो ग्रहाः' अम०. महत्तरिका—chamberlain. दृष्टसि I have seen you (i. e. I am at least fortunate enough, to have seen you when departing this life). कर्मणां विपाकाः the fruit or reward of actions. आर्यचरणानाम्—she probably refers to हर्ष her elder brother. परः...प्रणामः this is my last salutation, at the time of departing to the next world. 'हलदलकः उत्कण्ठा' com. It seems to be a Des'ya word. It will be perceived that here there is a change from grief to joy, which suggests the coming of Harsha, according to the common belief of Sanskrit poets expressed in the words 'आवेदयन्ति प्रत्यासन्नमानन्दमग्रजातानि शुभानि निमित्तानि'. उच्चं रोमाञ्चं मुञ्चन्तीति ०मुञ्चि. किमङ्गीकृत्य relying upon what? वामेन—the throbbing of the left eye in the case of women is a good omen. वृथा विरमसि in vain dost thou stop or stay. रम् 1 A when preceded by वि, आ and परि takes the परस्मैपद only. 'व्याहपरिभ्यो रम्' पा. 1, 3. 82. क्षीरिणि वृक्षे on a milky tree (like the figtree, or उदुम्बर &c.). The crow sitting on milky trees was a good omen. Note 'सुखिन्धपत्रपल्लवकुसुमफलानवसुरभिमुपरेषु । सक्षीरावणसुखितमनोऽवृक्षेषु चार्थकरः ॥' बृह० 95. 33; see also 95. 18 and 1. हेपितम् neighing. उत्तरतः to the north. आर्यस्य = हर्षस्य. उपसप्तर्ष— supply हर्षः.

P. 80 l. 27—P. 81 l. 25 अथ तेन...सुवमिति. आतुः is to be connected with हस्तसंस्पर्शेन (1. 31). प्रकोष्ठ...क्षरता (the touch of his hand) that as if dropped a flood of juice capable of restoring life from the herbs tied on his forearm. हर्ष had on his forearm some herbs by way of amulets. His touch revived राज्वद्री; the poet fancies that it was the juice of those herbs that revived her. वमते...भावम् (touch) that as if emitted the inconceivable power of the jewels in his bracelet. It was believed

that various drugs and jewels had mysterious powers; compare 'लौकिकानामपि मणिमन्त्रौषधिप्रभृतीनां देशकालनिमित्तवैचित्र्यवशाच्छक्तयो विस्द्धाने-
ककार्यविपया दृश्यन्ते।' शाङ्करभाष्य on वेदान्तसूत्र II. 1. 27. 'आवापकः
पारिहायः कटको बलयोऽस्त्रियान्' अम०. अमृत...द्विरता—his bright nails
resembled the moon's rays, which shower nectar (i. e. a sensa-
tion of coolness and pleasure). चन्द्रोदयेन च्युतः शिशिरः शीकरः
यस्मात्. समुन्मिल opened her eyes. असम्भावितं आगमनं यस्य whose
arrival was not thought to be possible. स्वप्ने दृष्टं दर्शनं यस्य. तत्काले
(इर्षस्य) आविर्भावः तेन निर्भरः तेन which was full on account of his
sudden appearance. अभिभूतः सर्वात्मा येन. Connect सम्भारेण with
उत्सृजन्ती वारि. स्थूलः प्रवाहः. यस्य (adj. of वारि). नदी...वारि—she
shed such floods of tears from her two eyes that there seemed
to be two river channels (प्रणालः) at their mouth let loose. A
river at its mouth is very full. मन्युना goes with भ्राता. समुद्रतः
भगिनीलेहसद्भावः तस्य भारः तेन भावितः मन्युः यस्य whose sorrow became
manifested by the great feeling of affection for his sister that
swept over him. करेण स्वगितं (covered) मुखं यस्याः. अग्रजः elder brother.
विधम्व...तव्यम् stop and then weep again (after some time).
चिरसम्भावितः अनेकदुःखनिवहः तस्य निर्वहणं तेन बाष्पोत्पीडः तेन पीड्यमानः
कण्ठभागः यस्याः whose throat was choked by a flood of tears
due to the completion (निर्वहणं) of the numerous griefs
that she had suffered for a long time. काहलेन resembling
that of a drum (काहलं). आक्षिप्य being led away. तथा in
that way i. e. by the incidents that had happened. सुहृत्...
वाक्य having allowed some time to pass. नि...नीतं brought
by his pupil who was informed by a secret sign. चिरप्रवृत्तं
अध्रुजलजालं यसिन्. Her eyes red with weeping resembled a red
lotus. If we read जातं for जालं then the meaning is 'her eye
red with weeping was like a red lotus sprung from the water
of her long continued flow of tears.' पुनरानीतं नेत्राभ्यः यस्याः.
पति...भक्ति whose eyes again filled with tears by the shock of
hearing that he was familiar with her husband. उद्घातः allu-
sion; blow. प्रयत्नेन रक्षितः आगत...सम्भारः तेन भज्यमानं धैर्यं तेन आर्द्रं
लोचने यस्य whose eyes moistened because his serenity was broken
by the flood of rising tears that he checked with effort. परावृत्त
turned aside. कल्याणरात्रे—this is addressed to हर्ष.

P. 81 l. 26—P. 82 l. 27 अथ भूपति...मन्दाकिनीम्. अनु-
...चारम् obeying the observances of the world. तस्यां=भूमी.
आहितं अवधानं येन attentively. 'परवती शुचा beside herself through
grief. पतिपिण्डे प्रदर्शितः प्रयत्नः तेन प्रतिपन्न अभ्यवहारकरणं यया who con-

sented to take food when Harsha had made efforts to offer oblations to her deceased husband i. e. she ate when she saw that Pindas had been offered to her husband. बन्धनार्द्ध प्रभृति—she had been imprisoned in Kanoj by the king of Malva that killed her husband (text p. 41). विस्तरतः—connect with सर्व-मंशुणोत्. सम्भ्रमम्—is governed by अशुणोत्. गौडसंभ्रमम् the tumult of the Gauda king. What this was is not clear. The order in which the events are arranged here shows that the गौड king caused some tumult in Kanoj before राज्यवर्धन was treacherously murdered by him. But we know that the king of Malva took कान्वकुब्ज by killing ग्रहवर्मा. If we read संभ्रमगुप्तिः, the sense is not much improved. But if we read सम्भ्रमे, then the meaning is:—‘he heard how his sister was sent away from Kanoj out of her prison by a noble named गुप्त at the time of the tumult caused by the गौड king.’ With this reading it is easy to say that the tumult refers to the treachery of the Gauda king against राज्यवर्धन whose death राज्यश्री naturally heard after escaping from imprisonment. निराकरणम् despising, giving up. पराहता struck down, faint. उपक्रमणम् undertaking, commencement. यावत् up to. विविक्तमुवि in a lonely spot. लेशतः little by little. अयं refers to तारारजः (the moon). परिभूय... भार्याः—the moon has 27 wives, the नक्षत्रs. यी...तारेण तरलतराः very brilliant by the advent of youth (adj. of भार्याः). रजनी... पूरः the ear-ornament of night. पुरुहूतः इन्द्रः तस्ये पुराधाः (family priest) तस्य. धिपणस्य—‘बृहस्पतिः भुराचार्यो गीष्पतिर्धिपणो गुरुः’ अम०. पुरन्धी matron. पत्नीयन्—पत्नी आत्मनः इच्छन्—Wishing to make her his wife. पत्नीयति is a denominative verb from पत्नी, according to ‘सुप आत्मनः क्यच्’ पा. 3. 1. 8. अतितरलः extremely fickle. तारा—for her seduction by the moon, see p. 60. चर्कितचकोरस्य इव लोचनेऽस्याः.. अतिकामया whose love for him was excessive. सर्वाकारैः अभिरामया charming in every gesture. सर्वे...गौरवात् out of respect for the words of all the gods. अविद्यमानानि इन्धनानि यथा स्युः (अव्ययी०). वरारोहा a beautiful woman—(वरः आरोहः यस्याः). ‘श्रोण्यामप्यारोहो वरस्त्रियाः’ अम०. शै...मानः rising from the mountain in the east. ‘अस्तस्तु चरमश्चाभ्युदयः पूर्वपर्वतः।’ अम०. We often have the word उदयशील as in ‘उदयशीलो मित्रमण्डलस्य’ काद०. वारुणालयस्य—सागरस्य. सस्मरः=समदनः. स्मेरं गण्डस्यलं यस्य the cheek of which was dimpled with a smile. Sanskrit poets compare the cheeks of beautiful women with the moon. Compare मृच्छकटिक I. 57. ‘उदयति हि शशाङ्कः कामिनीगण्डपाण्डुः’ सस्मर मुखस्य—the genii-

tive is used in accordance with the सूत्र 'अधीगर्धदयेशां कर्मणि' explained above. स्वःसोऽप्यस्वस्वः—स्वःस्व means 'being in the heavens' and स्वस्व which resembles स्वःस्व in sound means 'at ease'. 'स्वरव्ययं स्वर्गनाक &c.' अम०. स्ववीयसः qualifies 'विन्दून्'. पीतः 'प्रवाहः तेन धवला तारा (pupil) यस्य. आचेमुः मुक्ताशुक्तयः pearl oysters drank them. विषमुचाम् = सर्पाणाम्. तैः मुक्ताफलैः—तारागण is seen in the sky and not in पाताल. But the pearls were like stars and, being taken to पाताल made the latter look like the sky. एकावली a necklace with a single string of pearls. The moon is said to be the lord of plants also. 'ओषधीशो निशापतिः' अम०. हिममेव अमृतं तस्मात्सम्भवः यस्याः सा 'सम्भवा तस्याः भावः' 'वत्त्वं. Or we may dissolve as 'हिमं च अमृतं च ताम्बा &c'. The moon is cool and has also nectar in it. पर्येष्ट wore. नागार्जुनो नाम भिक्षुः—नागार्जुन is a famous name among the Buddhists. The राजतरङ्गिणी (I. 172-173) refers to him as a king that lived 150 years after Buddha. In the बृहत्कथामञ्जरी (XIV. 392-407) he is represented as an adept in रसायनविद्या and as the minister of a king called चिदायु. The कथासरित्सागर tells us that he was a बोधिसत्त्व. त्रिसमुद्राधिपतये—i. e. the lord of the Deccan, the peninsula of India, with seas to the east, south and west. C and T think that सातवाहन ruled over जम्बुद्वीप, प्लक्षद्वीप and शात्मलिद्वीप. But that is not correct. The kings of the Deccan were represented as lords of the three oceans, while universal kings were represented to be lords of the four oceans. Compare 'चतुरम्भोधिभोग्भूतिः' (text p. 60 l. 16 above) and the words 'देवस्य चतुःसमुद्राधिपतेः...हर्षस्य' in the 2nd उच्छ्वास; and the words 'त्रिसमुद्रतोयपीतवाहनस्य' applied to king 'सातकर्णि' (शातकर्णि) in the Nasik Inscription (No. 2); vide Bombay Gazetteer vol. 16 p. 550. King सातकर्णि is there styled 'सातवाहनकुलवसपतिठापनकरस्य.' सातवाहन is the name of a family of kings of whom many were named शातकर्णि. यद्यपि...चारः although entertaining persons like you by gifts seems to be an insult. ओषधिवृक्षा looking upon it as a medicine. सर्व...प्रवृत्तेन who has set about to protect all beings. रक्षणीयं शरीर यस्य. विष...क्षया with the object of protection against poison. अस्याश्वे समीपे वर्तते इति 'वर्तते' तस्य.

P. 82 l. 28—P. 83 l. 25 उन्मुच्य...कर्तव्यानामिति. उन्मुच्यमानायाः while it was being untied. लब्धः अवकाशः येन that found their opportunity (of illuminating the world). विशदं (brilliant) महः (देवः) यस्य. युगपद्—all the quarters were simultaneously rendered bright, मुकुलि...तरुभिः the trees as if blossoming.

somed forth from their very roots, longing for their budding brides—the creepers. The idea is that the splendour of the एकावली was the same that would be seen if trees blossomed forth even from their roots. In this and the following clauses the author tries to convey the effect of the whiteness and brilliance produced by the unveiling of the bright necklace of pearls. अभि...यूयैः—As the rays of the एकावली spread all round, it seemed as if हंस (that have white wings) were flying for lotus fibres. भर—by the very weight of the केतकी flowers, the pollen was scattered about. गर्भभेदेन सूचितः सूचीसमयः तेन शुचिभिः bright with the numerous pointed leaves made manifest by the opening of the inside (of the bud, that was at one time closed). The केतकी flower is pale-white and bright. We should read उद्दलित for उद्गलित. उद्...दिनीभिः the night lotuses seemed to wake up, bristling with their opening petals. 'दन्तुरल्लवतरदे तयोव्रतनते त्रिपु' मे०. There is a suggestion. The petals of (white) कुमुदs resemble the teeth. When a handsome woman gets up from sleep and yawns, her gleaming teeth are seen. सितदशनानां अंशवः तेषां माला तस्याः आलोकेन लिप्यमानं वनं यथा स्यात् तथा. प्रहसितमिव—smiles and laughs are white. The teeth of वनदेवताs would send forth rays. काश flowers are white. शिथिलितः कुसुमकोशः तस्य केसरानां अट्टहासेन निरङ्कुशं यथा स्यात् तथा they bloomed forth smiling without restraint with the filaments of their loosened buds. चमरी deer have white tails. बालाः (hair) पल्लव इव तस्य परिवेष्टेन (circle) श्लेतायमानैः. स्कायमानाः (swelling) केनिलाः (foamy) तरलतराः तरङ्गाः (ripples) तान् उद्गिरन्ति इति ऽद्वारी तेन. Foam is white. The light of the full-moon resembled the light of the एकावली and the pearls resembled stars (which pearls are fancied to be अपरन्तरागण). चक्रेण आक्रान्ताः ककुभः येन. दावानलधूलिना धूसरितः दिग्न्तः येन. The idea is:—the quarters were obscured by the ashes of the forest fires; but if water were poured over, then the bright day would shine forth. The एकावली was like the fair faces of the women (राजश्री and her attendants) that were washed after being tear-bedewed. गांसलैः thick. आकुली...चक्षुः again and again opening and closing his eye that was overpowered by the rays &c. सर्वा...रणीं filling. All the quarters (with संहतिम्); fulfilling all desires (with एकावलीम्). पङ्क्ति...हतिम्—the row of pearls resembled the spray from the trunks of दिग्गजs, when it is collected in a row (पङ्क्ति). धनमुक्तोम् (धनाः मुक्ताः यस्याम्) having pearls thickly arranged; (वदेन

मुक्ताम्) free from cloud (with ज्योत्स्नाम्). लेखीकृताम् turned into a streak. The necklace was like autumnal moonlight. प्र...चिह्नम् (प्रकटं पदकचिह्नं यस्याम्) which is clearly marked by the central jewel (with एकावली); which is marked with clear foot-prints. सञ्चारणवीथी road for moving about. The pearls looked like the stars of the Great Bear. Only the latter change their position in the sky from evening to morning. हस्तमुक्ताम् which fell from the hand (because of the round and glossy pearls), that were without हस्त, a constellation (with सप्तर्षि). अभिभूतः भूषणानां (कौस्तुभादीनां) भूतेः प्रभावः यथा (एकावली) that cast into the shade the powerful magnificence of the ornaments in the whole world; अभिभूतः भूषणस्य (शिवस्य) भूतेः (ashes) प्रभावः यथा that surpassed the glory of the ashes of शिव who is the ornament of the whole world. देशानीं belonging to ईशान (i. e. शिव). शिव placed the digit of the moon on his head. 'ईश्वरः शवं ईशानः' अम०. धवल...हीताम् possessed of the quality of whiteness (with कान्तिम्); possessed of whiteness and thread (with एकावली). क्षीरसागर is white. The एकावली was as if the whiteness of क्षीरसागर come out of it. महीभृतः राजानः पर्वताश्च. The Ganges goes round several mountains. The एकावली had passed through the hands of many kings. The Ganges purifies a man and prevents his falling into hell (दुर्गति). The एकावली would remove poverty. अनवरतं स्फुरिताः तरलस्य (मध्यमणेः) अशुकाः यस्याम् (with एकावली); अनवरतं स्फुरितं तरलं (moving) अशुकं (fine silk cloth) यस्याः (with पताका). A banner is carried in front (पुरःसर) and its cloth is waving. महे...गमस्य of the approach (आगमः) of the position of a great emperor. एकावली announced like a पताका the great position that हर्ष was to occupy. A banner also indicates the existence of (a temple of) शिव (महेश्वर). धनसारवरं शुक्लम् white like camphor (with एकावली). दन्तपङ्क्ति also is धन (thickset), strong and white; or it is white like camphor. ईश्वर is हर्ष who sat facing (अभिमुख) the necklace. ईश्वर means शिव also. Or a king (ईश्वर) when favourable (अभिमुख) smiles on the man with whom he is pleased. वर = श्रेष्ठ (with एकावली). वरः a bridegroom. The garland at the time of स्वयंवर gratifies the desire of the bridegroom when thrown round his neck. The एकावली fulfilled the highest ambitions and was white like flower [स्रज्]. The world bride as if chose हर्ष as the bridegroom by the garland-necklace. निज...लक्ष्याम्—the necklace could not be gazed at being surrounded by its own (dazzling) rays.

A laughing woman may cover her face with her own hands (निजकर) and then it would be difficult to see her smile. एकावली is fancied to be the smile (both being white) of the earth indicating its love for (हर्ष). विहसतिका gentle laughter. For चक्षुराग, see p. 149. The reading सुधायाः is not so good. सुधा is white. अक्षमाला rosary. It is राजधर्म to be absorbed in मन्त्र (state policy), कोष (treasury) and साधन (army); one who takes a rosary (i. e. becomes an ascetic) is intent upon mastering the numerous Mantras (hymns or spells). स...भूतां that (एकावली) was an ornament of the ocean (the pearls of it being found in the ocean). स...भूतां which was ornamented with the seal (of कुबेर). संख्या... काम् which was as if the board or fillet engraved with the calculations of the treasures of कुबेर. Each pearl of the necklace resembled a figure drawn in calculation. कुबेर is the lord of riches and treasures. बन्धुर high, raised 'बन्धुरं सूत्रतानतम्' अम०. के...त्मनोऽपि who are we even to control our own selves? The idea is that he is not master even of his own self, that his soul has come to belong to the ascetic. किमुत...नस्य वा much more therefore have I no control in accepting or rejecting (the necklace). परवन्तः in the hands of others. अत्र...कतेव्यानाम् you may do what you like with this (body). कामचारः acting according to one's will.

P. 83 l. 26—P. 85 l. 12 समतिक्रान्ते...व्यरंसीत्. लब्धः विश्रम्भः यया who took courage. उपांशु adv. in a whisper. शुचा...विनयम् the unbearableness of her sorrows impels her and lessens her modesty, being ordered by wretched fate. हतदैवेन दत्तः आदेशः यस्य (with असह्यता). This passage is corrupt. Some MSS read व्यापारयति, which is a good reading; others read व्याहारयति (makes her speak). Another reading is हतदैवदत्ता च दशा, which is better than the text. अवलम्बनं support; compare मनु० 9. 3. 'पिता रक्षति कौमारे मर्ता रक्षति यौवने। रक्षन्ति स्वविरे पुत्रा न स्त्री स्वातन्त्र्यमर्हति ॥'; there is a similar passage in अनुशासनपर्व 20. 21. दुः...मानं serving as fuel to the fire of sorrow. प्राणित...केवलम् to continue to live is sheer immodesty. For शालीन, see p. 28. प्रतिहतः frustrated. काषा... शुचा by being allowed to assume the red robe. पर्यायः synonym. आक्षेपः epilepsy 'आक्षेपस्यापसारस्य' com. This is not the usual meaning of the word. तारुण्यं तमसः (sorrow) is the youth of darkness. Darkness reigns supreme when a person gives himself up to sorrows. विशेषणं विषय it is a kind of poison. Or the meaning may be 'sorrow is an epithet of poison.' अनन्तकः...यदः

it is the lord of the city of the dead, but without यम. अविषमानः अन्तकः यसिन्. यम is the lord of प्रेतनगर. The विरोध is got over by taking अनन्तक in the sense of 'never-ending'. अविषमानः अन्तः यस्य. For क, see p. 68. प्रेत...नायकः also means 'that leads to प्रेतनगर' i. e. that kills a man. Explain the following विरोध in a similar way. अनिर्वृतिः धर्मः यस्य the characteristic of which is that it is not extinguished. But fire can be extinguished. So अ...धर्मः means 'the characteristic of which is that there is no happiness in it.' अक्षयः not consumption. But राजयश्मन् is the same as consumption (क्षयः). So अक्षयः means 'endless'. अ...निवासः who is not the abode of लक्ष्मी; which is the abode of distress. लक्ष्मी dwells on the chest of विष्णु (जनार्दन); शोक is जनार्दन i. e. torments people (जनानर्दयतीति). अपु...त्तः that is not working for पुण्य; that is due to one's sins (in former lives). A (Jaina) mendicant (क्षपणकः) takes to the order of mendicancy for storing merit. क्षपणक also means 'that destroys' (life). अ...पः in which there is no waking up; in which there is no discrimination (in the mind). After sleep, one gets up. निद्रापकारः also means '(sorrow) that scatters about i. e. destroys sleep.' अन...धर्मा the characteristic of which is to be active (not dull or dazed); which resembles fire (अनलस-धर्मा and अनल-सधर्मा). In सन्निपातज्वर a man becomes अलस. For सन्निपात see p. 80. सन्निपात also means 'that pulls down people.' धर्म becomes धर्मन् at the end of a बहुव्रीहि when preceded by a single word 'धर्मादनिच्छेवलाद्' पा. 5. 4. 124. अ...चरः that is not in the company of शिव; that is ever associated with evil. विनायकः = गणेशः. Pictures of शिव are generally represented as having गणेश on his lap. विनायक also means 'an obstacle,' or 'one that leads a man astray.' 'विनायकस्तु हेरम्बे तादृशं विघ्ने जिने गुरो'. Compare 'अशिवमूर्त्यो महाविनायकाधिष्ठिताः' काद० p. 287. There is another meaning also. A Jaina (i. e. sight of a जैन) is associated with evil; compare text p. 20 'अभिमुखमाजगाम...नम्रायकः.' अ...वितः not attended upon by mercury; not resorted to by wise men. ग्रहग्रहः the group of planets; a number of eclipses or ghosts. 'निर्बन्धोपरागाकादयो ग्रहाः' अम०. अ...समुत्पन्नः not caused by योग; springing from bad luck or evil conjunctions of stars. For योग, see above p. 201. ज्योतिःप्रकारः a kind of light (i. e. highest knowledge); a kind of fire. Higher knowledge (about ब्रह्म) cannot be had without योग (चित्तवृत्तिनिरोध). अह...कोपः it is a delirium due to श्लेष्म (oil). वायु is one of the three humours and प्रसोर

means its excess. Oil is prescribed against वायुप्रकोप as an outward application; so in स्नेहात्...पः there is a विरोध, which is removed by taking स्नेह to mean affection. मानसात् from the मानस lake; from the mind. There can be no fire in the lake. आर्द्रभावात् from moisture; from tender feelings. रजःक्षोभः agitation of passion; scattering of dust. Dust is laid, not scattered by moisture. रसात् out of juice (or fluid); out of affection. अभिशोषः dryness (of mouth); that makes a man wither. रागात् out of affection; out of redness. कालपरिणामः that ends in death; that is transformed into darkness. Out of redness one cannot make a dark thing. तदस्या—The construction is तत् (तस्मात्) अस्य (शोकस्य)...विदुषामपि हृदयानि न अलं सोढुं आपातं...किमुत अवलानां हृदयम्. Read अजस्रास्रस्ताविणः (that makes one shed tears continuously, that makes blood to ooze forth continually). हृदयमहाव्रणस्य—शोक is a great wound of the heart. Blood comes out from a wound. बहुलाः दोषाः अन्धकारः इव तेन लब्धः प्रवेशप्रसरः येन—sorrow enters the heart that is labouring under the darkness of many faults and robs the man of his life. A robber also enters in the darkness of night. बहुलस्य (दृष्ट्यापक्षस्य) दोषा (रात्रिः) तस्याः अन्धकारे लब्धः प्रवेशप्रसरः येन. शून्यताहेतोः which is the cause of the mind being vacant; that causes depopulation. महान् भूतग्रामः (प्राणिसमूहः) तस्य घातकः तस्य—sorrow kills many beings. महान्ति भूतानि यसिन् स महाभूतः ग्रामः (village) &c. One who destroys a village causes depopulation. महाभूतानि पृथिव्यस्तेजोवाय्वाकाशानि तेषां ग्रामः &c. If the five elements are destroyed nothing will be left. सकल...दक्षः expert in exhausting the whole body; expert in destroying all in battles. दोष...वर्तिनः pre-eminent among faults; a bad emperor. कार्श्यम् emaciation. श्वासः sighing, hard breathing. प्रलापः lamentation; delirium. उपद्रवः affliction; bad supervenient symptoms. असद्ग्रहस्य an evil planet; which is persistence in a bad thing. सकल...केतोः which indicates the destruction of the whole world; which is fire in destroying &c. शोक is a fire (धूमः केतुः चिह्नं यस्य). 'अभ्युत्पातो धूमकेतु' अम०. जीवि० applies to both शोक and वज्र in the same sense. अक्षुण्णरुचिः न क्षणे (उत्सवे) रुचिः (liking) यसिन्. 'कालविशेषोत्सवयोः क्षणः' अम०. अविद्यमाना क्षणरुचिः (विद्यत्) यसिन्. विद्यत् flashes only for a moment (क्षणं रुचिः यस्याः). When a bolt falls in a cloudless sky, there is naturally no lightning. क्षणप्रभा is given by अमर as a synonym of विद्यत्. For वज्रपातस्य, see p. 25 (text) l. 1. उद्योगपर्व 84. 5. 'अनन्नेऽग्निनिर्घोषः' रघुरत्नः

pure) विद्याः एव विद्युतः तामिः उद्द्योतमानि illumined by flashing and pure lightning-like lores. The lores are either four or fourteen. 'पुराणन्यायमीमांसाधर्मशास्त्राङ्गमिश्रिताः । वेदाः स्थानानि विद्यानां धर्मस्य च चतुर्दश ॥' याज्ञ० I. 3. (i. e. the four Vedas, six वेदाङ्ग, पुराण, न्याय, मीमांसा and धर्मशास्त्र). The four (in the case of kings) are आन्वीक्षिकी, त्रयी (वेदत्रयी), चार्ता and दण्डनीति (अर्धशास्त्र p. 6). विद्युत् also is flashing (स्फुरत्) and bright. गहनाः ग्रन्थाः ग्रन्थयः इव तेषां गूढः गर्भः तस्य ग्रहणेन गम्भीराणि profound by grasping the hidden meanings lying in deep works. The interior of a fleshy knot is also deep. कठोर well-developed; hard. A swelling (ग्रन्थि) is hard, a गर्भ becomes developed (कठोर). बहु...बृहन्ति big with carrying many S'āstras. A swelling makes the part swollen look big and heavy. So a गर्भ also has to be borne (उद्ग्रहण) by the mother. न अलं सोढुं आपातं are not able to bear the onset (of sorrow). नवमालिका jasmine. सरस juicy (with विसतन्तु); affectionate (with हृदयम्). सत्य व्रतं यस्याः who is true to her vow. उपालभ्यते rebuked. अमूढेन without being bewildered. मर्त्यधर्मेणा = मनुजेन. पुरा...कर्तुम् who can change these ancient rules of conduct? There is a suggested meaning:—these decrees of fate due to actions in former lives, who can gainsay. In this and the following there are laboured puns everywhere. जन्म...घटनानि (union, happening) एव वरज्जवः. For पञ्चजन, see p. 124. All people have to undergo the long round of births, deaths and old age. The ropes of the water-wheel also are very long and revolve (संसरन्त्यः) night and day. पञ्चमहाभूतान्येव पञ्चकुलः तेन अधिष्ठितः अन्तःकरणव्यवहारः तस्य दर्शने निपुणाः; पञ्चमहाभूतेषु i. e. भूतात्मके शरीरे अधिष्ठितं अन्तःकरणं. The ideas here are rather complicated. The mind presides over the body (i. e. regulates its movements) that is made up of the five elements. यम notes what men do and what is passing in their minds. Compare the verse 'आदित्यचन्द्रावनिलोऽनलश्च घौर्भूमिरापो हृदयं यमश्च ॥ अहश्च रात्रिश्च उभे च सन्ध्येऽधोऽपि जानाति नरस्य वृत्तम् ॥'. 'धर्मराजः सिद्धयतिः... यमः ॥' अम०. यम spares none (सर्वकष) and is terrible. A king's ordinances (राजन्वितयः) are applicable to all (सर्वकषा). The king sees into the transactions and documents (करणं) of the पञ्चकुल officers. They seem to be the same as modern Panchait. Compare the word पञ्चमण्डली in C. I. I. vol. III. p. 31, 32. For करण, see above p. 167. धर्मसदृशो राजा तस्य श्रितयः. We must read अधुमनागाः. क्षण...माणाः not allowing even a moment to pass (every moment is related by the water-clock). बालनास्तिकाः the Ghatikas of

Death (काल); the Ghatikās of time. नाडिका also means 'a water-clock'. आयुष्क...कुशलः expert in calculating the span (कला, portion) of life (allotted to each individual); expert in calculating the कलाः. निलये निलये in each house; at the time of destruction (or in each Hell). निलय is equal to निरय; see above p. 125 for identity of र् and ल्. कला, क्षण and नाडिका are measures of time. 18 or 15 निमेष are equal to a काष्ठा, 30 काष्ठा to a कला, 30 कला to a क्षण and 12 क्षण to a मुहूर्त which is equal to two घटिकाः. See अमरकोश for this. For a different table and for a water-clock, see ब्रह्मपुराण 231. 6-9 'निमेषो मानुषो योऽयं मात्रामात्रप्रमाणतः । तैः पञ्चदशभिः काष्ठा विशत्काष्ठास्तथा कला ॥ नाडिका तु प्रमाणेन कलाश्च दशं पञ्च च । उन्मानेनाम्भसः सा तु पलान्यर्धप्रयोदश ॥ हेममापैः कृतच्छिद्रा चतुर्भिश्चतुरङ्गुलैः । मागधेन प्रमाणेन जलप्रसस्तु स स्मृतः ॥ नाडिकाभ्यामथ द्वाभ्यां मुहूर्तो दिजसत्तमाः ।' आयुष्कला is proper according to 'इदुदयस्य चाप्रत्ययस्य' पा. 8. 3. 41. चण्डिका fierce; the goddess Durgā. The command of Yama goes forth in the world. सर्व...पातिनी—at Yama's word, the lives of beings are offered at his feet; to Durgā all sorts of animals are offered. उपहारः=बलिः. प्रेतपतिः यमः तस्य पटहाः. Drums announce the march (प्रयाण) of a king's army. The drums of Yama announce the departure of the life of all beings. पेटकैः in groups. प्रतप्तलोहवत् लोहिते अक्षिणी येषाम् whose eyes are red like heated iron. कालकूटस्य इव कान्तिः यस्य सः कान्तिः कालः (dark) कायः येषाम्. कालपाशः पाणौ येषाम्. कालकूट is the same as हालाहल poison, which first came out at the churning and darkened the throat of शिव. There is an allusion to gamblers, whose eyes are red through late hours, envy and hatred and who have dark dice (पाशः) in their hands. भीषणकिङ्कराणां करैः घटितः (struck) यम...पुटैः तस्य पटुना (sharp) टाङ्कारेण भयङ्कराः. Separate घोराः घातघोषणाः the terrible proclamation of death (with यमकिङ्कर); and read घोरा...घणाः as one word (with servants)—proclamations in which there is fierce beating (of the drum or bell). घोराः आघातः वस्यां सां आघाता घोषणा. King's proclamations are announced by his servants that ring a bell and collect (संहरणं) all people to listen to them. The messengers of Death (किङ्कर) destroy (संहरणं) all beings. वहन्ति—is to be connected with वीथयः. बहुचितानां धूमैः धूसरिता पृथक्ता तस्यां पटुवतिता गृभट्टिषु यासु—where the keen eye of vultures falls on the banners of Yama darkened by the smoke of numerous funeral pyres. शोकेन कृतः कोलाहलः यामिः ताः ऽहलाः ऽम्बिन्यः तासां विकीर्णाः (dishovelled) कलापाः तैः शबलं शवशिविकासहस्रं तेन सङ्कुलाः—

round the biers of their husbands—widows scream and their hair sticks to them. किलकिळायमानाः श्मशानशिविरे शिवाशावकाः यामु—there are howling young ones of female jackals in the cemetery. परलोकः आवसथः इव तस्य पथिकाः तेषां सार्धः तस्य प्रस्थाने विशिखाः तेषां वीथयः (rows, lines). 'रथ्या प्रतोली विशिखा' अम०. The roads lead the sojourners to the next world to their destination. There is another meaning, आवसथुः a resting-place, an asylum for students and ascetics. Roads lead the intending travellers to an आवसथ (outside the town) whence they make their प्रस्थान (start for the journey). There are heaps (चिता) of fuel and cowdung burning near it and a पताका too. Vultures hover over it in search of crumbs. Their wives scream round their palanquins (शिविका) when they start and urchins are merry round the encampment (शिविरं) of travellers. The student will note the chain of alliteration in the next clause. सकल...लम्पटा greedy to taste the mouthful viz. the whole world. He means the night of destruction (कालरात्री) threatens all and would spare no man. बहला thick. 'बहलिहा छिद्रान्वेषिणी' coming—striking at a weak point. लोहितेन आचिता full of blood. चिताङ्गारैः काली dark with the charcoal of the pyre. The words suggest the tongue of a cow. The tongue is बहला and बहलिहा (licks the shoulder of the calf). 'स्कन्धप्रदेशस्तु वहः' अम०. The tongue licks mouthfuls of grass. It is red (लोहिता) and full (आचिता) and the cow may be dark like अङ्गार. वृत्ति...मृत्योः the hunger of Death that devours all beings never learns satiety. अति...वाहिनी flowing very quickly. महान् भूतग्रामः (भूतसङ्घः) तस्य गोष्ठयः (meetings). According to Buddhist philosophy everything is transitory (सर्वं क्षणिकं) and hence the group of five elements also must be so. रात्रि...देहिनाम् the sticks of the cage of the machine—like body of men are liable to break in the night. A cage set to catch wild animals may be shattered by them at night. रात्रिपु may refer to कालरात्रि. अणु...माणवः the atoms that create this body, being helpless against the oncoming (आवेशः) of good and evil, are liable to be shattered. विशरारु from शृ with वि. शिव...तन्तवः the threads of the strings that fasten the soul (in the body). The threads of पाश (snares) and the strings of lutes also are likely to break. सर्व...नश्वरम् the whole world, which is perishable, is not independent (is not master of itself). तमसः...यातुम् to allow full scope to darkness (ignorance) तमः is the third गुण of out of the three (सत्त्व, रजस् and तमस्). मेधाविनि is

addressed to राज्यशी; it also glies with मनसि. एको...पृष्ठे: A single moment of discernment becomes the support of steadiness of mind i. e. makes the mind steady. For प्रतिसंख्यान see p. 119. अपेक्षणीयः to be cared for. पितृकल्पः almost like your father. For कल्प, see p. 38. काषायग्रहणं करोतीति तं. ज्ञायः...वताम् this (प्रव्रज्या) is the best place for the wise (for the self-restrained). वत्सलः affectionate. सर्व...योगे by all means you must act according to his order.

P. 85 l. 13—P. 86 l. 6 उपरत...जगाम. अन...मिता; created by Fate, though not requested to do so. विषम...स्तम्भाः pillars for support in serious calamities. Pillars support a house. लेहा...मूर्तयः who are full of affection; that are wet with oil. मोहा...ध्वंसिनः that destroy the darkness of error (delusion). धर्मप्रदीपाः that illuminate the law. A lamp also destroys darkness &c. प्रणय...लिता rendered naughty by the gift of affection; spoilt by giving what is asked for. A spoilt child may ask for what is दुर्लभ. धीर...वस्तुमत्वम् the knowledge that one is loved emboldens even a steady man, the levity of his heart urging him to transgress proper limits. हृदयस्य लघिम्ना लङ्घितं (लङ्घनत्वम्). शालीन...गल्ब्यम् the desire to secure one's objects teaches even a modest man to be overbold. For शालीन, see p. 28. अभ्य...मार्गाः the noble respect the limits of request, as the ocean does. The idea is:—the ocean, though so full, does not pass beyond the prescribed limits; so the noble, though galled by unreasonable requests, do not reject them but respect them. दत्तमेव च शरीरम्—See text p. 75 ll. 7-8. सर्व...लालनीया must be fondled for a while even in spite of the neglect of all my duties. अवधीर्णं (neglect) पृथ उपरोधः (obstacle). बाहोर्विधेयैः being the servants of (i. e. under the control of) our arm. दीयु...मिदम् Give this your body to me who am your guest i. e. you must be my guest and accompany me. अयं जनः refers to हृद्य himself. तावत्...प्रजाः while I lessen the burden of my vow (i. e. fulfil my vow) and comfort the subjects distressed by the sorrow of my father's death. तावदिमां...अस...मेव प्रतिबोध्यमानामिच्छामि so long I desire that she should be enlightened, while still remaining by my side. The instrumentals कथाभिः, उपदेशैः, &c., are to be connected with प्रतिबोध्यमानाम्. कथाभिः धर्म्याभिः by righteous discourses. ईशं...रजोभिः by advice free from passion, that brings about right knowledge. अविद्यमानं रजः (रजोगुणः) यस्मिन्. शीलो...नाभिः by instruction that produces quiescence by the practice of the

S'īlas. For शील, see above p. 223. क्लेश...भूतैः that are the cause of the abandonment of the क्लेशs. क्लेश means 'evil passions'. They are ten such as लोभ, मोह, मान, दृष्टि (heresy), विचिकित्सा, (doubt), स्त्यानं (sloth), औदत्यम् &c. क्लेशs are the causes of sinful actions and therefore of rebirth. तथागतैर्दर्शनैः by the doctrines of बुद्ध. समाप्तं कृत्य येन (adj. of मया). अतिसृजन्ति grant. सुरनाथम् = इन्द्रम्. दधीचः—the gods requested दधीच for his bones which were to be turned into a वज्र for killing वृत्र. See वनपर्व chap. 100. मुनिनाथः = बुद्धः. 'मुनीन्द्रः श्रीधनः शास्ता' अम०. अनपेक्षिता आत्मस्थितिः येन who cared not for the continuance of his life. अनु...कृत्वा thinking that it was an act of compassion. वठरसत्त्वभ्यः to animals that are dull i. e. to beasts like the lion. The com. refers to the story of Buddha's offering himself in a former life to a hungry lioness that was about to devour its own young. This story occurs in the जातकमाला (Harward series) where it is a व्याघ्री and not a lioness. भव्याः the good or worthy. Read इमं for इमाम्. Remove the line after इमं. Mark the construction (गुणाः बलिं गृह्णन्ति primitive; असौ जनः गुणान् बलिं ग्राहयति causal; गुणाः अमुनां जनेन बलिं ग्राहिताः passive causal). चेतसा...जनेन this person (i. e. I) already made in his mind an offer of this body to your virtues. If we read कायकलि that will be in keeping with the words on p. 75 L 7 (कायकलिरसाकम्). उपयोगस्तु गुणवदायत्तः the use of it is in the hands of you, a virtuous man. तस्मिन् refers to दिवाकरमित्र. अभिनन्दितः प्रणयः येन who welcomed his request or friendship. निर्घात is the शबर who gave intelligence about दिवाकर०. अनुजाह्वि along the banks of the Ganges. जाह्व्याः भव्यायतम् (भव्ययीभाव).

P. 86 ll. 7—29 तत्र च...नरेन्द्रायेति. प्रणयिभ्यः to his friends. सत्तार crossed over i. e. set. बहल...पिहलः tawny with thick and plentiful honey (with पङ्क०); tawny like thick &c. (with दिवस). पङ्कजानां आकरः (समूहः) bed. Both the lotuses and the day are dear to the चक्रवाक. See pp. 10, 57. The sentence is पूषा रोचिषां जालकानि पुनरपि निजवपुषि सज्जहार—the sun again withdrew in his own body the masses of his rays. प्रकीर्णानि dispersed (with rays); प्रकाशितं or promulgated, or scattered (with यजूषि). नवरूपिणरसवत् अरणः वर्णः येषाम् (with जालकानि) or अरसेन अरणाः वर्णाः (letters) येषाम् (with यजूषि). कुपित...वान्तानि vomited from the mouth of the angered याशवल्य. याशवल्य was the pupil of वैशम्पायन, who was the pupil of व्यास. वैशम्पायन incurred the sin of ब्रह्महत्या. He sent his pupil to perform some sacrifice whereby he might

be purified. याज्ञवल्क्य said that the Brāhmanas to be invited for the sacrifice had no holiness in them. At this expression of disrespect for Brāhmanas his teacher got angry and said 'मुच्यतां यत्त्वयाधीतं मत्तो विप्रावमन्यक ॥ निस्तेजसो वदस्येतांन्यस्त्वं ब्राह्मणपुङ्गवान् ।' Thereupon याज्ञवल्क्य vomited the Yajus hymns, which the other pupils took in the form of partridges (तित्तिरि). Those hymns came to be called कृष्णयजुर्वेद; while याज्ञवल्क्य promulgated a separate recension, which he received from the sun, called शुद्धयजुर्वेद. 'मयाप्यलं त्वयाधीतं यन्मया तदिदं द्विज ॥ इत्युक्त्वा रुधिराक्तानि सरूपाणि यजूंषि-सः । छर्दयित्वा ददौ तस्मै स्वेच्छया चायमी मुनिः ॥ यजूंष्यथ विसृष्टानि याज्ञवल्क्येन वै द्विज । जगृह्स्तित्तिरा भूत्वा तैत्तिरीयास्तु ते स्मृताः ॥' विष्णुपु. III. 5. 10-12. The com. makes याज्ञवल्क्य a pupil of शक्रवल्क्य.

लोका...जूंषि—लोकस्य आलोकं जुपन्ते—that like to illumine the world (with rays). लोकालोकः पर्वतः तं जुपन्ते that visit or go to the mountain लो०. लोकालोक is a mythical mountain in पुष्करद्वीप, the last of the seven द्वीप्स. Beyond लोकालोक there is complete darkness and on this side of it there is light. See विष्णुपु० II. 4. 'लोकालोकस्ततः शैलो योजनायुतविरुतः १...ततस्तमः समावृत्य तं शैलं सर्वतः स्थितम् । तमश्चाण्डकटाहेन समन्तात्परिवेष्टितम् ॥' 95-96. पापं मुष्णन्ति इति पाप०—applies to both. क्रमेण च—the principal sentence is क्रमेण च उष्णांशुः (सूर्यः) ...मुहूर्तमदृश्यत. समुपोद्ब्रमानः (increasing) मांसलः (thick, deepened) रागः (red colour) तेन रोचिष्णुः. The poet now puts forward many similes to convey the idea of the redness of the disc of the setting sun. It resembled the congenital crest jewel (चूडामणि) of अश्वत्थामन् (son of द्रोण) placed in his turban. उष्णीषवन्धे (उष्णीषस्य बन्धः यत्र तत्र शिरसि) सहजः. 'उष्णीषं शिरोवेष्टकिरीटयोः' अम०. वृकोदरः भीमः तस्य करेण उत्पादितः (snatched off). प्रत्यग्रं शोणितं तेन शोणः अह्वरागः तेन रौद्रः (looking) terrible with the red unguent of his own fresh blood. When the jewel that was on his head from birth was snatched away, blood spurted on his body. The colour of the sun's body (अह्वरागः) was red like fresh blood. For the story see महा० सौप्तिकपर्व chap. 14 and 15. अश्वत्थामा discharged ब्रह्मास्त्र and अर्जुन in return did the same; when नारद and व्यास intervened, अर्जुन took it back, but अश्वत्थामा could not and so he had to give the jewel on his head in exchange for his life. कपाल...पैतामहः (the sun looked) like the begging skull-vessel of Brahmā (पितामह) reddish by being filled with blood from the veins and arteries of the head, that was hurled down by S'iva who is skilled (or fond of) in giving alms to the Rudras. रुद्रेभ्यो

भिक्षादान तस्मिन् शीघ्रं पुरमथन तेन मुक्तं तस्य पुराणाद्यानां सधर तेन
 पूरणं तेन वपितं We must read अपूरणं वपितं We may also take
 रद्रभिक्षा in the sense of terrible alms The story alluded to is
 the cutting off of the fifth head of Brahma by Siva The
 Rudras are eleven, chief of whom is रुद्र or शम्भु रुद्र is called
 त्रिपुरान्तक or पुरमथन because he burnt down the three cities of
 gold, silver and iron built by Maya for demons in the sky, air
 and earth See द्रोणपर्व chap 202 64 'अमुराणां पुराण्यासस्त्रीणि वी
 र्यवता दिवि । आयस रागतं चैव सौवर्णं परमं महत् ॥' पितृवधेन रचितं राम
 (परशुरामं) तेन रात्रौ रचितं 'रागस्तु मात्सर्यं लोहितादिषु । क्रुद्धादावमुराणे
 च गान्धारादौ नृपस्य च ॥' मे० With the sun, we may explain 'राम
 तस्य राग (redness) तेन रचित' possessing the redness of परशुराम
 &c पृथु (broad) विदग्ध (formidable) कार्त्तवीर्यस्य असकृत् (the hump
 like or peak like shoulder) तस्य कुट्टाकं कुठारं तस्य तुण्डेन तथानि
 (chopped off) वण्टकुहराणि तेषां रुधिरबुल्याप्रणाला तेषां सदृशेण पूरितं
 दूररोषी stretching far and wide (applies to the lake and to the
 sun's rays also) रुधिरस्याय रौधिरं For the five lakes of blood
 and for the destruction of क्षत्रियस्य, see pp 152, 38 भयेन निगूढानि
 (concealed) करचरणमुष्टानि यस्य स चासीं मण्डलाकृतिश्च that presented
 the shape of a sphere because the hands &c were contracted
 through fear The sun also is मण्डलाकृतिः गुरुं गरुडस्य नखपञ्जरं तेन
 आक्षेपं तेन क्षपणं (smashing) तेन क्षितं क्षतजं (blood) तेन उक्षितं
 (sprinkled) विगता असवः यस्य (dead) Remove the comma
 after विभावसु कमठं tortoise See महा० आदिपर्व chap 29 30
 विभावसु and सुप्रतीक were brothers सुप्रतीक the younger asked
 विभावसु to give him his share Thereupon विभावसु cursed him
 to be an elephant and सुप्रतीक cursed him to be a tortoise
 They were always fighting in a lake When गरुड set out
 for bringing nectar, he seized carried into space and ate
 both of them लोह्यमानो नभसि—the sun also rolls in the
 sky अरुणं गर्भं यस्य स अगम मासविण्ढाण्ड the egg containing
 a mass of flesh forming the embryo Aruna The sun is
 also round (like an egg) and is like the red flesh of an embryo
 लण्डिमानमानीतं broken into pieces (with egg) reduced in efful
 gence आपतेन दूयमाना दाक्षायणी तथा क्षितं thrown by विनता that was
 anxious by the passing away of the period fixed (for pre
 gnancy) C and T following the com take the clause 'नियतं
 क्षितं with धातुतट That construction does not yield a good sense
 We do not know when Meru was tossed by दाक्षायणी (which com
 by काली) रुद्र and विनता were two of the daughters of

दक्ष and wives of कश्यप. Her husband said that कद्रू would have a thousand sons and विनता only two. कद्रू gave birth to 1000 serpents. 'अष्टाभ्यां विनतायास्तु मिथुनं न व्यदृश्यत । ततः पुत्रार्थिनी देवी व्रीटिता च तपस्विनी ॥ अष्टं विभेद विनता तत्र पुत्रमपश्यत । अव्यर्धकायसम्पन्नमितरेणाप्रकाशता ।' आदिपर्व 16. 16-17. धातु...रोः like the slope of Meru containing metallic ores. Meru is a mountain of gold; the sky suffused with the glow of evening resembled it; and the disc of the sun looked like चरु. असुरवधाय अभिचारः तस्य चरुः तस्य पचनं तस्य पिशुनः (सूचकः) indicating the cooking of an oblation in some magic rites for the destruction of the demons. For अभिचार see p. 145. A चरु (oblation of rice) may be smeared with red powder. If the gods wanted to perform any rite for असुरवध, they would do so on Meru. We may also take असुर... पिशुनः with कटाहः. In that case we have to look upon धातु... मेरोः as an independent clause by itself (the disc of the sun being red like the slope of Meru). शोणितकायेन कपायितः कुक्षिः यस्य the sides of which are red with the decoction of blood. For विसृष्ट see p. 132. कटाह...त्यः the cauldron of बृहस्पति. The sun looks like a cauldron. बृहस्पति is the priest of the gods. The poet fancies that he was engaged in boiling in a cauldron an oblation for the purpose of killing the असुरs. सद्यो गलितं गजदानवस्य (गजासुरस्य) लोहितं (blood) तस्य उपलेपेन (smearing) भीषणः. मुख... भोगः the expanse of the round face. महाभैरव is a form of शिव. गजासुर was a demon, son of महिषासुर, slain by S'iva. The sun was भीषण like the application (उपलेप) of the blood &c. जले प्रतिबिम्बिता रविबिम्बराजिः तेन भास्वरं अभ्रं (cloud) तदवलम्बते इति. गृहीतः आर्द्रमांसभारः यया. वासरा...निभा the evening resembled a वेताल (vampire). Flesh is offered to वेताल. The idea is:—in the evening the sky was overspread with clouds which were suffused red by the lustre of the reflections of the sun in the ocean. The clouds are like वेताल and their glow is like मांस. After night-fall, वेताला begin to appear (वेतालाः नितरां भान्ति यस्याम्). ज्वलन् सन्ध्यारागः तेन रज्यमानः जलप्रवाहः यस्य. पुराणपुरुषः (विष्णुः) तस्य पीवरं ऊरुसम्पुटं तेन पिष्टौ मधुकैटभौ तयोः रुधिरपटलं (pool of blood) तेन पाटलं वपुः यस्य. अर्णसान् = जलानाम्. मधु and कैटभ were two demons born from the ear of Vishnu, when he was absorbed in Yogic sleep at the end of the Kalpa. They were about to devour Brahmā. The latter woke up Vishnu, who asked them to choose a boon. They asked him to choose one, when विष्णु chose that they be killed by him. He killed them

between his thighs 'स्वकावनावृतावूरु' द्वा देववरस्तदा । मधुकैटभयो राजन् शिरसी मधुसूदनः ॥ चक्रेण शितधारेण न्यकृतत महावशाः ॥ वनपर्व 203 35 Seo मार्कण्डेयपुराण chap. 81. Compare 'अचिरमृदितमधुकैटभरुधिरारुणेन हरिमिवोरुगलेन विराजमानम्' काद० p. 9. अवसिते The sentence is अवसिते ०समये समनन्तरं...श्वेतमानुः उपानीयत निशया नरेन्द्राय when the time of evening ended, immediately afterwards the moon was presented to the king (Harsha) by night. अपरि...कीर्त्या as if it were a goblet made from a pearl slab (presented) by the Glory of his family to him who had a thirst for drinking boundless fame. The bright moon resembled a goblet of pearls. His family was already glorious, just as the night may be glorious with the twinkling stars. But Harsha was not satisfied with that. He thirsted for glory that would embrace the whole world like the moon's rays. कृत...ताय who was bent on starting the कृतयुग (i. e. an era of perfect righteousness). हर्ष wanted to bring back in कलियुग the pristine righteousness of कृतयुग. For कृतयुग and धर्म see pp. 3, 40. The bright moon resembled a round silver coin or edict stamped with the royal seal. आदिराजस्य राजतः ०निवेशः the stamp on silver of the primeval king's seal conferring authority (on Harsha). Night is compared to राज्यश्री (royal glory). राज्यश्री originally belonged to the first king (either Manu or Prithu) who reigned in the Krita age. His authority was transferred to Harsha. Authority is conferred by a शासन (copperplate or patent) impressed with the royal seal. Compare for आदिराज 'पृथुः प्रथमपुरुषकः परिभूतवान् पृथिवीम्' हर्षचरित (3rd उच्छ्वास). Probably there is a veiled allusion. राज्यश्री, Harsha's sister, called upon Harsha to assume the sovereignty of the world including her husband's realm. सकल...चलिताय that had set off on the conquest of all the continents. For श्वेतदीप, see above p. 190. The people from श्वेतदीप are all white; so the moon is aptly compared to a messenger from श्वेतदीप. निशा is compared to आयति (Future; or, Glory). A दूत is sent either to encourage a person or to make peace with him. इति shows that the chapter ends here. C and T suggest that the descriptions of sunset and of moonrise indicate bloody wars and the fall of Harsha's enemy, followed by the rise of Harsha's glory.

In the third Uchchhvāsa, Bāna promised to his cousins a narrative of Harsha's career and described it thus far. The is suddenly brought to a close.

Appendix A.

A BRIEF ANALYSIS OF THE HARSHACHARITA.

Chap. I & II. After the usual invocation and sympathetic references to his great predecessors, Bāṇa gives us an account of his family and of himself which has been summarised in the Introduction (pp. II-IV) and need not be repeated here.

Chap. III. When Bāṇa returned from Harsha's court, he was pressed by his cousins with the request that he should entertain them with a narrative of the life and career of Harsha. Bāṇa expressed his inability to do even the slightest justice to the remarkable career of Harsha and said that he was ready to narrate to them only a portion of the brilliant career of Harsha. He then proceeded to narrate as follows. In the country of S'rikapṭha, there is a district named Sthāpvis'vara. In ages long past there reigned a king named Pushpabhūti. He was a great devotee of S'iva. He formed friendship with a great S'aivite teacher from the Deccan named Bhairavāchārya. The latter made a present of a wonderful sword named Atṭahāsa to the king. Pushpabhūti offered to help the S'aiva ascetic in a magic rite. While engaged in his task, he had a vision of Lakshmi, who promised him that he would be the founder of a mighty line of kings, one of whom Harsha would have a most glorious career.

Chap. IV. In Pushpabhūti's line, as time rolled on, was born Prabhākaravardhana alias Pratāpas'ila, who fought successfully against the Hūnas, the king of the Gūrjaras and the lords of Sindhū, Gāndhāra, Lāṭa and Mālava. His queen was Yas'omatī. The king was a great devotee of the sun. Rājyavardhana was the first child of the king and the queen. Then was born Harsha on the 12th of the dark half of the month of Jyeshṭha. The birth of Harsha was heralded by auspicious signs prognosticating his future greatness. When Rājyavardhana was in his sixth year and Harsha was an infant just beginning to take a few steps with the help of his nurse and prattling a few indistinct words, a daughter named Rājyas'ri was born to the king and queen. About the time of the

birth of Rājyas'ri, queen Yas'omatī's brother handed over to the king Prabhākaravardhana his son Bhandin about eight years old as a companion to the two princes, between whom and Bhandin sprang up a close and intimate friendship. The king in course of time brought, as companions for the growing princes, two brothers, sons of the king of Mālava, named Kumāragupta and Mādhavagupta, the elder Kumāragupta being about 18 years old at the time. These two followed the princes like their shadow. When Rājyas'ri grew up an accomplished princess she was married to Grahavarman, the eldest son of Avantivarman of the Maukhari family. Rājyas'ri went with her husband to his country of Kānyakubja.

Chap. V. When Rājyavardhana was old enough to bear arms, Prabhākaravardhana sent him accompanied by hereditary ministers and devoted feudatories to the north against the Hūnas. Harsha accompanied him for some distance and when Rājyavardhana entered the Kailāsa range, Harsha remained behind and devoted some time to hunting. A courier from Prabhākaravardhana announced his serious illness. He started in hot haste and riding day and night reached the capital on the third day. He saw the whole city given up to performing rites of various sects and faiths for the sake of his father. On entering the palace he found the king lying in the clutches of death with queen Yas'omatī weeping over him. Two days afterwards when the king's condition became hopeless, Yas'omatī ascended the funeral pyre and the king died a short time afterwards. Harsha performed the funeral rites and anxiously waited for the arrival of his elder brother to whom he had already despatched swift messengers.

Chap. VI. About a fortnight after the death of Prabhākaravardhana, Rājyavaradhana arrived wounded in his successful war against the Hūnas and with a thin growth of hair on his chin. The next day Rājyavardhana announced his intention of refusing the throne and of taking to a life in the forest. Harsha was taken aback by the strange resolve of his brother and had a mind to follow him, when one of Rājyas'ri's attendants, named Saṃvādaka, threw himself into the hall where the brothers sat and narrated a harrowing tale. He Rājyavardhana that on the very day on which the news

of Prabhākaravardhana's death reached Kānyakubja (Kanoj), Grahavarman, the husband of Rājyas'ri, was slain by the king of Mālava, that Rājyas'ri was put into prison at Kānyakubja with fetters on her feet like a brigand's wife and that the king of Mālava had designs even against Sthānvis'vara. On that very day Rājyavardhana, who did not listen to Harsha's entreaties that, though a boy, he should be allowed to accompany him, started against the king of Mālava accompanied by Bhandin with ten thousand cavalry. After many days had elapsed, Harsha saw Kuntala, a high cavalry officer and a great favourite of Rājyavardhana, coming with sorrow written on his face. He brought the news that Rājyavardhana, though he subdued with ease the Mālava prince, was treacherously slain by the king of the Gaudas, who had induced Rājyavardhana to go alone to the former's place. Simhanāda, the old, and faithful commander-in-chief of Prabhākaravardhana, encouraged Harsha to avenge his brother's death. Harsha took the vow of destroying the Gauda king and dictated to his minister for foreign affairs named Avanti a proclamation to be sent to all kings either to submit to Harsha or to offer battle. The next morning, Harsha called Skāndagupta, the chief of his elephant hosts, and asked him to get ready his whole army for an expedition. Skandagupta applauded Harsha's project but implored his master to learn the lesson of distrust from the fate of Rājyavardhana and narrated for his master's edification the stories of numerous former kings that fell victims to treachery and intrigue.

Chap. VII. A few days afterwards Harsha crowned himself and set out on an auspicious day, after worshipping Śiva. The first halt was made not far from the capital (Thanesar) on the banks of the Sarasvatī. There the chief accountant of the village waited upon him with a golden seal marked with the emblem of the bull and requested Harsha to issue a charter. The next day Harsha marched on with his vast army. When the day's march was over, he gave audience to Hamsavega, a confidential messenger of Kumāra alias Bhāskaravarman, king of Prāgjyotiṣa (Assam). The messenger announced that the prince of Assam desired to form an undying friendship with Harsha and offered many wonderful presents, the chief of which, was a, miraculous parasol that

originally belonged to Varuna. At night Hamsavega informed Harsha how the parasol came into the possession of the kings of Assam. He traced the descent of Kumara alias Bhaskaravarman from Naraka and mentioned that Kumara was the great great-grandson of Bhutivarman, great-grandson of Chandramukhavarman, grandson of Sthitivarman and son of Susthivarman alias Mriganka from his queen Syamadevi. Bhaskaravarman was a devotee of Siva and desired the friendship of Harsha. Harsha was highly pleased with the king of Assam and sent back Hamsavega with numerous presents. Harsha then proceeded for several days against his enemy (the king of Gauda). On the way he met Bhandin who brought with him the booty wrested from the Malava king by Rajyavardhana. He brought news that after Kanyakubja was seized by Gupta, Rajyasri escaped from prison and had betaken herself to the Vindhya forest. Harsha then asked Bhandin to march against the Gauda king and himself entered the Vindhya forest in search of his unlucky sister.

Chap VIII After roaming about in the forest for several days, he met Vyaghraketu, son of the Bhil chieftain Sarabhaketu, who presented to Harsha a young Bhil by name Nirghata the commander in chief of the Bhils. He informed the king of an ascetic named Divakaramitra who was a convert from Brahmanism to Buddhism. Harsha remembered him as the friend of Grahavarman from the latter's childhood. Harsha resting his right hand on the shoulder of Madhavagupta went to the hermitage of Divakaramitra, where he saw the latter surrounded by pupils and students of various sects. Just then a Bhikshu came unexpectedly and informed his teacher Divakaramitra that a woman of noble birth was about to burn herself for grief in the neighbourhood. Harsha hastened with the Bhikshu leading the way and saw his sister ready to perish in fire. From his sister he learnt how she was helped out of prison by a noble named Gupta at the time of the tumult of the Gauda king in Kanyakubja, how she then heard of the death of Rajyavardhana, how she gave up food on hearing it, how she came to the Vindhya forest and how in despair she prepared to burn herself. Divakaramitra then made to Harsha a present of a necklace named Mandakini, brought by Nagarjuna, the Nagas in Patala and handed over to Satyavahana, over

ord of the Deccan. Rājyas'ri expressed to her brother her wish to put on the red robe. Harsha implored her to remain with him till he carried out his vow of destroying the Gauda king and requested Divākaramitra to be the spiritual adviser of his sister. He further said that after fulfilling his vow, he would himself assume the red robes along with his sister. When Divākaramitra acceded to the wishes of Harsha, the latter returned to his army encamped on the banks of the Ganges.

Here the narrative of Harsha's career comes to an end.

Appendix B.

सुप्रभातस्तोत्रम्

ओं नमो बुधाय । स्तुतमपि सुरसङ्घे सिद्धगन्धर्वक्षेत्रिण्यै भुवि सुविचित्रै
 स्तोत्रवाग्भिषयीशै । अहमपि कृतशक्तिर्नामि सम्बुद्धमार्यं नमसि गरुड्याते हि
 न याति द्विरेषा ॥ १ ॥ क्षपितदुरितपथ क्षीणानि शेषदोषो द्रवितकनकवण
 पुष्पपञ्चायताक्ष । सुरचिरपरिवेध सुप्रभामण्डलश्रीदशवल तव नित्य सुप्रभात प्रभातम्
 ॥ २ ॥ मदनवलविजेतु कापथोच्छेदकर्तुर्लभुवनहितकर्तुं स्त्रीलताचालहर्तुं । शममुख
 फलदातुर्भैरवश्चानन्दौल दशवल तव ॥ ३ ॥ असुरसुरनराणां योऽग्रत माग्रदैव सकलभु
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Appendix C



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